

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

LOST

"The Good Guys"

Episode 7.08

by
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LOST
"The Good Guys"

TEASER

INT. BEDROOM - PHOENIX - **FLASHBACK (1975)**

A hand RIPS OPEN an Apollo chocolate bar. A set of teeth crunch into the candy.

A YOUNG GIRL, at the age of eight, Caucasian, long brunette hair, lies atop her bed. She darts her eyes back and forth across the room, which is decorated in a Southwestern motif.

Someone KNOCKS on the door.

The girl swallows, shoves the Apollo bar under her pillow. She grabs a book from her night stand -- "ALICE IN WONDERLAND" by Lewis Carroll -- and begins to read it. She doesn't seem to notice that her book is upside-down as the door bursts open, and...

CORAL PRICE -- Caucasian, early-thirties, brunette, wearing an eternally stern expression -- struts in. The girl acknowledges her mother with a cold, sullen demeanor.

CORAL
How's the reading?

GIRL
Fine.

CORAL
Books can be our friends.

The girl doesn't answer; she gazes up at the ceiling. Coral approaches, stands over her daughter.

CORAL (CONT'D)
They help us get into people's
heads. Answer life's mysteries.

She reaches down, whisks the book out of her daughter's hands... turning it right-side-up.

CORAL (CONT'D)
Might as well be hieroglyphics.
(beat)
You realize I'm not trying to
punish you, Harper.

YOUNGER HARPER
Okay.

Harper refuses to make eye contact with her mother.

CORAL

The workplace is ten times harder
for women. When you grow up,
you'll thank --

She sniffs... a slow frown spreads.

CORAL (CONT'D)

Is that chocolate I smell on your
breath?

Harper looks away -- but Coral yanks her daughter's head up,
digs underneath the pillow...

YOUNGER HARPER

Hey! What are you doing?

...and pulls out the candy bar. Harper holds her book in
front of her face, guilty.

CORAL

Harper! You know the rules! No
chocolate before dinner!

(beat)

Harper Chandley Price! Look at me
when I'm talking to you!

Coral whisks the book out of Harper's grip, slaps her
daughter across the face. Harper winces -- a lone tear
trickling down her cheek.

CORAL (CONT'D)

Don't cry. It's a sign of
weakness.

YOUNGER HARPER

Yes, Mother. I'm sorry.

CORAL

Follow the rules, and you'll never
have to apologize again.

Harper nods... hostility faint in her eyes.

CORAL (CONT'D)

You're a smart girl. You can
change the world for the better.

(beat)

You'll be one of the good guys...

(corrects herself)

...gals... women. You know what I
mean.

YOUNGER HARPER

Yeah.

Coral gives Harper a lopsided smile, exits the bedroom. Before she disappears through the doorway...

CORAL

Wash up. Dinner's in half an hour.
I made chicken with mango chutney.

Harper forces a smile. She glances down at her book... now in a crumpled pile on the floor.

OFF HARPER, whose eyes linger after her mother. AND AS SHE CLOSES HER EYES, FAILING TO SUPPRESS A CASCADE OF TEARS --

EXT. BEACH - DAY

HARPER'S BODY still lies on the beach, dead. SAMI RUBBA and NORRIS WILDER -- both armed with rifles -- argue in front of STEVE JENKINS, who looks absolutely winded.

NORRIS

He's toying with us.

SAMI

How can we be sure?

NORRIS

Come on! Magic electricity? An island that unleashes hellhounds onto the earth?

SAMI

That is not what he said.

ADAM, lying next to Steve, begins to stir awake. ROB HAMILL, LIAM PACE, ACHARA, STARLA, and OTHER SURVIVORS see this, but Norris and Sami are too distracted to notice.

NORRIS (O.S.)

It's like I was saying before... we ought to make an example out of one of their people. String this one's intestines from the palm trees. Then maybe the rest of his buddies will think twice before --

SAMI (O.S.)

That is a bad idea. Their resources could be extensive.

SAMI (O.S.) (CONT'D)
 How do we know that Walter Lloyd
 and his followers won't suddenly
 come blazing onto this beach, armed
 with machine guns?

As Sami and Norris debate, Adam sees Harper's corpse, which
 is positioned directly across from where he lies.

Adam's face slowly changes as he focuses on Harper's body --
 it becomes enraged.

All of a sudden, he leaps to his feet. Shouts:

ADAM
 Where is she?

Survivors move forward, restrain him. Sami and Norris
 abandon their spat, turn their attention to him.

ADAM (CONT'D)
 I asked you people a question!
 Where is she?

ACHARA
 Where is who?

ADAM
 That woman! The one who murdered
 Harper!

ROB
 He means Cassidy.

ADAM
 Clementine's old lady! She's going
 to have to pay the piper!

SAMI
 Oh, and I suppose you are going to
 be the one to collect?

Norris rams his weapon against Adam's gut, sends the Other
 toppling into the sand. Steve cringes, completely helpless.

LIAM
 Hey, take it easy, mate.

SAMI
 He doesn't seem willing to "take it
 easy" on us.

Rob exchanges gazes with Liam, Achara, Starla -- all of them
 appear uncertain. Norris leans down next to Adam's ear.

NORRIS

It's a whole new ballgame now, pal.
We're the ones calling the shots.

ADAM

(gasps)
Where... did she... go?

SAMI

Cassidy is with your people. Did
you not hear your leader? Took
half of the passengers from our
plane inland. Said he would bring
everyone to some "barracks."

ADAM

That's not their destination.

The survivors don't have confused expressions. JILL ERDMAN, from
where she sits, closes her eyes in full understanding.

STARLA

What do you mean by that?

Adam's smile becomes more twisted, even as he endures pain.

ADAM

Just because Walt said that's where
they were going... doesn't mean
that's where they'll end up.

SAMI

Then where will they be taken to?

ADAM

Oh, the island has plenty of...
nooks and crannies. All I can tell
you is this -- that Cassidy-
woman... she's going to be marked.

ACHARA

"Marked?"

ROB

And just what does that entail?

Adam's smile has grown insidious.

ADAM

I don't know how, and I don't know
when. But... she'll get what she
deserves.

Norris frowns. Sami looks up at the sky. Rob looks around at everyone -- Liam, Achara, Starla, Steve, Jill... before staring back at Harper's dead body.

Adam stares up, gives them one final smirk... before Norris cold-cocks Adam with the rifle butt.

Everything goes BLACK.

END OF TEASER

ACT ONE

EXT. YALE UNIVERSITY CAMPUS - DAY - **FLASHBACK (1992)**

Harper, at the age of 25, reads a medical journal atop a grassy knoll by the sidewalk's edge. STUDENTS walk, socialize, and cavort in the b.g.

A pair of shoes STEPS in front of Harper, clacks against the pavement.

FEMALE VOICE

I'll bet you're proud of yourself.

LIBBY, at the age of 26, towers above her ex-classmate, pissed. A bookbag is draped around Libby's shoulder. Harper looks back down at her magazine.

HARPER

You have no one but yourself to blame, Elizabeth. If that's your real name.

LIBBY

I wasn't competition to you. Not a threat -- not even close.

HARPER

You broke the rules.
(looks back up)
Plagiarizing someone's work, then trying to claim you just forgot the citations. Nepotism couldn't save you this time.

LIBBY

It was a long night. I did forget to --

HARPER

The board didn't buy your lies. Neither will I.
(looks back down)
Libby.

Libby scoffs, begins to storm off -- then turns, faces Harper with resilience.

LIBBY

It's just as well. I'm going to apply to the psychology program.

HARPER

The insane leading the insane.

LIBBY

You had to whisper in their ears,
didn't you?

HARPER

Someday you'll be whispering in
someone's ears. And then you'll
understand.

(looks up)

In the meantime, I heard Mr.
Cluck's, over in the student union,
is looking for part-timers.

OFF HARPER, who returns Libby's glare with a casual grin.
AND AS SHE RETURNS TO HER READING --

EXT. BEACH - DAY

Adam stirs awake, stares over at Harper's corpse again from
where it lies. Rob approaches, kneels down next to him.

ROB

You're going to be okay. Norris
made you see stars, but it's not
nearly bad enough to be a
concussion.

Adam doesn't respond. Rob follows his gaze over to Harper's
body. Adam's eyes don't flinch, remain locked on the corpse.

ROB (CONT'D)

Who was she? Someone important to
you?

ADAM

Her name was Harper. Dr. Harper
Stanhope.

He turns back to Rob, stone-cold.

ADAM (CONT'D)

She kept us all sane.

ROB

I'm sorry about what happened to --

ADAM

No you're not. You can't possibly
understand how much we counted on
her when it mattered the most.

ROB

I'm a doctor. Everyday, I see --

ADAM

I don't care if you're Superman.
Admit it -- she's just another dead
body to you.

He turns away from Rob, stares at Harper's corpse once again.

OFF HARPER, who lies there, unmoving. AND AS HER EYES REMAIN
ETERNALLY OPEN, ROB AND ADAM IN THE B.G. --

INT. CLINIC - DAY - **FLASHBACK (1998)**

SUPER IN/OUT: ARLINGTON COUNTY, VIRGINIA - 1998

Harper, at the age of 31, strides down a hallway. She holds
a clipboard with some patient charts.

MALE VOICE

Hey.

GOODWIN STANHOPE, at the age of 42, stands in the entrance to
a waiting room. He holds out a tulip, flashes a huge smile.

GOODWIN

There's my missus.

HARPER

You know I hate tulips.

She walks into the waiting room, leaves Goodwin standing
there -- he looks like he's just been punched in the gut.
Still, he proceeds to follow her... like a lost puppy.

WAITING AREA

Harper turns, blocks Goodwin's path.

HARPER

So where are these people you
wanted me to meet?

FEMALE VOICE

Right here.

Harper turns -- comes face-to-face with BEA KLUGH, at the age
of 30, dressed in professional attire.

KLUGH

You must be Harper.

ISABEL, at the age of 43, steps forward from where she stands
alongside Klugh -- dressed similarly to her.

ISABEL

I'm Isabel Putnam, senior recruiter
for the Hanso Foundation.

(gestures)

This is one of my colleagues, Dr.
Beatrice Klugh, PhD.

KLUGH

Goodwin has told us all about you.

HARPER

Yeah, nice to meet you too.

She turns to Goodwin, irritated. With another side-glance at
the two women...

HARPER (CONT'D)

My husband never mentioned being
recruited for anything.

ISABEL

That's because he didn't want to
spoil the surprise. Walk with us.

HALLWAY - MOMENTS LATER - WALKING

Harper moves forward -- Isabel to her left, Klugh to her
right. Goodwin lags behind the three women.

ISABEL

Graduated from Yale Medical School
in '93, *summa cum laude*. Not an
easy thing to do.

HARPER

Nothing in life is easy.

KLUGH

You participated in our Young
Pioneers program, two summers ago.
Completed some interesting studies
on orangutan behavior with Dr.
Alpert's team.

HARPER

You know Dr. Alpert?

KLUGH

Extremely well.

Harper stops, as do they. She scrutinizes Klugh.

HARPER

Why haven't I heard of you, Dr. Klugh?

KLUGH

I've been keeping a low profile in the medical community for the past few years.

HARPER

Right.

(to Isabel)

So you spoke with Dr. Alpert about me?

ISABEL

The Hanso Foundation has me stay up-to-date on all of its brightest young stars.

HARPER

Hanso has been very good to me.

KLUGH

Yet, you became a resident at this rundown facility.

HARPER

Dr. Alpert invited me to go to Brazil for the Pioneers Abroad program.

(beat)

But you probably already knew that.

GOODWIN

She wanted to be stateside when I returned from Ghana. Our wedding had been a couple of months before I'd left --

HARPER

They weren't talking to you.

She turns back to Isabel and Klugh.

HARPER (CONT'D)

I was very flattered by Hanso's vote of confidence.

ISABEL

I find it baffling, quite frankly. We offered you a Golden Ticket --

HARPER

I'm not Charlie Bucket. I wanted to work my way up. That's how it's done.

KLUGH

Not always.

HARPER

So how can I help you ladies today? Because I have patients to --

KLUGH

Your husband met one of our representatives while finishing up his service with the Peace Corps last year.

ISABEL

We sponsor an international research group, known as the DHARMA Initiative.

Harper scrutinizes the two women with her eyes. Neither Isabel nor Klugh breaks her stare with their target.

KLUGH

Goodwin has spoken very highly of your latest research.

ISABEL

He convinced us to extend another invitation to you.

HARPER

Doing what?

ISABEL

Hanso is sponsoring a long-term science expedition to Marquesas. We need someone qualified in psychology to work with members of our team.

HARPER

Why?

KLUGH

It gets stressful being on those islands.

Harper considers their proposition, skeptical.

HARPER

I only double-majored to cover my bases. I'm a psychiatrist --

ISABEL

You'll have the chance to dispense medications.

KLUGH

As well as documenting the social and psychological dynamics that take place within a remote society.

HARPER

You said "long-term." Being away from my husband for even another year... I don't think our marriage could --

ISABEL

He'll come with. We can always use another chemist with his knowledge of biohazards.

OFF HARPER, who exchanges glances with her husband. AND AS GOODWIN RAISES HIS EYEBROWS, PROMPTING HARPER TO TURN BACK TO KLUGH AND ISABEL --

EXT. BEACH - DAY

Harper's eyes remain wide open, as waves crash in the distance beyond where her corpse lies.

ACHARA (O.S.)

That skinny man with the long hair!
He's gone, doctor!

ROB (O.S.)

Well I don't know where he went!

ACHARA (O.S.)

You saw him last!

Sami stands over Jill, who sits on the sand -- her wrists rebounded behind her back. He aims his rifle, threatening.

SAMI

First Oldham, now this guy. So how've you been doing it?

JILL

I'm telling you, I didn't untie them.

Achara trains her pistol on Jill, while Norris approaches with his rifle from the other side.

ACHARA
Then who did?

No answer from Jill.

NORRIS
This is a waste of time. I say we form a hunting party and go after them both.

STARLA
Are you kidding? Oldham said he's been surviving in that jungle for years.

LIAM
They probably know hiding spots not even the dung beetles have crawled through.

ROB
Plus they have a head start. Especially Oldham. I say we stay put.

NORRIS
No one made you our commander.

Rob flares at Norris, who turns his full attention to Jill.

NORRIS (CONT'D)
You don't want to talk to us? Have it your way.

He positions his rifle above Steve's knee. Jill reacts, as Steve looks terrified.

NORRIS (CONT'D)
Start squealing, or your buddy loses his kneecap!

ROB
Norris!

NORRIS
Be quiet!
(to Jill)
One... two...

JILL
Okay! What do you want to know?

NORRIS

That Walt-kid. Why is he the one
in charge?

JILL

He was chosen.

ROB

Chosen to do what?

JILL

To protect the island.

SAMI

Protect it from who?

STEVE

You.

They stare at Steve, then turn back to Jill. Norris looks at Steve, still hostile yet increasingly curious.

NORRIS

You mentioned someone named Jacob.
So Walt works for Jacob?

Steve hesitates... but Jill doesn't.

JILL

No.
(beat)
Jacob is dead.

ACHARA

Walt killed him?

JILL

Walt took over for him.
(beat)
He's our new Jacob.

ROB

If you came from the mainland, how
could you know all of this?
Everything that's happened here?

JILL

Intel. We have people on the
mainland too, keeping our secrets.

ADAM

Jill, that's enough! Don't tell
them anything -- !

JILL
They're going to find out
eventually!

She looks Rob straight in the eye.

JILL (CONT'D)
Walt... and all of us here... we're
protecting the island from those
who'd exploit it.

ROB
What do they want to exploit?

JILL
Everything.
(beat)
Knowledge. Power. Energy. The
fabric of time.

SAMI
So you're saying... you're keeping
it a secret because you don't wish
for the rest of the world to have
those things?

JILL
They'd abuse such gifts.
(beat)
And they'll kill anyone and
everyone in order to attain them.

Shock overtakes each of the survivors as they digest this.

JILL (CONT'D)
Including all of you.

Steve closes his eyes, bows his head. Adam grits his teeth.
And Jill's face -- the epitome of seriousness -- doesn't
break, as the group absorbs her words.

END OF ACT ONE

ACT TWO

INT. BEN'S OFFICE - HYDRA ISLAND - **FLASHBACK (DAY 46)**

Harper knocks on the door, her face covered with dread.

BENJAMIN LINUS -- wearing his bifocals -- looks up from his desk. JULIET BURKE sits alongside the desk, her eyes trained on the floor.

HARPER

You wanted to see me, Ben?

BEN

Harper, thank you for making the trip. I have some rather unfortunate news.

Harper looks at Juliet's evasive gaze, then holds back tears.

HARPER

He's dead, isn't he?

BEN

Tom and Pickett were out tracking the passengers from the tail section --

HARPER

I knew this was going to happen.
(to Juliet)
You let this happen.

JULIET

Harper, I'm --

HARPER

Save it.
(to Ben)
It was that Ana Lucia-woman, wasn't it? The one who Goodwin mentioned on his lists.

BEN

Now we clearly know she isn't worthy --

HARPER

Honestly, Ben, I could care less who you think is worthy.

Harper directs a murderous glare at Juliet, then continues.

HARPER (CONT'D)
After all, you worship her.

BEN
Harper, I understand your grief --

HARPER
It would have been ten years in
June.

(beat)
Not that either of you cares.

JULIET
Please believe me when I say that I
never --

HARPER
No, Juliet! You don't get to talk
to me right now!

She steps closer to Ben, keeps her fierceness under control.

HARPER (CONT'D)
I want to see his body.

BEN
I can arrange that.
(beat)
I realize you need to mourn,
Harper. But we still have a lot of
work left to do. And we'll need
your help.

Harper looks as though she could vomit at the sight of them.

HARPER
Doing what?

BEN
One of our recent converts, Nancy,
has a new suggestion. Jacob has
added that name to his list.

He hands Harper a file, which she opens.

BEN (CONT'D)
Cindy Chandler. She was an Oceanic
stewardess, currently with the rest
of the tail-section survivors.
Zach and Emma have both been asking
about her.

HARPER

And you want to use her to make the children more compliant.

JULIET

They miss their parents. We think Cindy would help to... ease this transition for Zach and Emma.

HARPER

What makes you believe Chandler will cooperate? Subliminal conditioning hasn't proven to be effective on every subject.

BEN

Then we threaten the lives of the children. We'll assure Cindy that nothing bad will happen to Emma or Zach... as long as she does what we tell her to do. As long as she follows our rules.

JULIET

We'd never hurt them for real, of course.

HARPER

Well, you two just have everything planned out, don't you?

BEN

Will you please help us, Harper? Given your skill set... you can convince Cindy that what we're doing here is for the greater good.

HARPER

Only because I know how much is at stake. For those of us who are still left.

Ben nods, gives her a smile. Harper's face remains sullen.

HARPER (CONT'D)

But don't think I can't see through your false flattery, Ben. The only one I care about now is myself.

BEN

I understand.

HARPER

I have to get back to the main island. Mikhail's prescription is due to arrive tonight, and I have to sign for it.

Ben stands, nods respectfully. Harper faces him, pauses, and then...

She slaps Ben squarely across the face.

Ben inhales, closes his eyes. He remains docile.

Harper turns to Juliet, gives her a glare of pure hatred. Then, she swivels to leave.

OFF HARPER, who makes her way out the door. AND AS HER TEARS FLOW FROM HARPER'S EYES, HER BACK NOW FACING BEN AND JULIET --

EXT. BEACH - DAY

Sami grabs Steve by the collar, as Harper's corpse lies in the foreground.

Among the rest of THE OTHERS, Adam takes notice. Most of his comrades are now awake, roped in restraints.

ADAM

Don't tell them anything else, Steve!

SAMI

(to Steve)

If you listen to your friend, over there -- I promise you will die a slow death.

STEVE

What else do you want to know?

ADAM

Steve -- !

SAMI

Tell me more about this "cork."
How did it come to be?

Steve pauses, gulps at Sami's foreboding stare.

STEVE

I don't know.

SAMI

I don't believe you.

STEVE

It's been there for thousands of years. I wasn't alive back then, I swear!

SAMI

And I swear you will no longer be alive, if you don't --

ADAM

You won't kill him. If you know what's good for you.

Sami lets go of Steve -- approaches Adam, towers over him.

SAMI

Is that a threat?

ADAM

You say Cassidy killed Harper by accident. But if you kill any of us, on purpose, in cold blood --

NORRIS

What? You'll do what? You'll be dead!

ADAM

-- Walt will find out. And you'll have a war on your hands.

NORRIS

We already do.

Sami addresses Achara and Liam, points toward the south.

SAMI

Bring them. I want them separated from the others.

Achara prods Jill along at gunpoint. Liam helps Steve to his feet, guides him in the same direction. Norris trains his gun on Adam, as Sami prepares to walk southward.

ADAM

Don't tell them anything else! Not one -- !

Norris FIRES a bullet -- grazing Adam's skin. Adam grabs his arm, wails.

NORRIS

Next time I'll make it go straight through, buddy!

SOUTH END OF THE BEACH - ONE MINUTE LATER

Sami stops, gestures to a palm tree. Achara and Liam direct Jill and Steve to sit against the trunk.

SAMI
Have either of you ever lost a
fingernail?

He reaches down, picks up a seashell nestled in the sand. Sami holds it up to display the shell's sharp edge, still brandishing his gun with the other hand.

SAMI (CONT'D)
The keratin ripped from its fleshy
groove, nerves and blood vessels
bursting as the sudden rawness
turns to fire.

JILL
So what else do you want to know?

LIAM
(to Sami)
Yeah... what do we want to know?

SAMI
Walt said he still needs Harper's
body. That it couldn't be buried
yet. Why is that?

STEVE
We usually have a ceremony to honor
those who... cross over. It's
based on a mixture of ancient Norse
and Hindu customs.

Sami raises his eyebrows.

STEVE (CONT'D)
Makes it easier for someone's soul
to properly... move on.
(beat)
Or, at least, it's supposed to.

ACHARA
Why would he not want her soul to
move on?

STEVE
This island allows spirits of the
dead to... communicate with us. To
warn us of impending danger.

LIAM

Wow. Psychic ghosts? Didn't expect that answer.

SAMI

How can we be certain you people are not making this up?

JILL

You can't. But we're willing to share this with you, against the wishes of our esteemed colleagues. That should count for something, right?

Sami exchanges glances with Achara and Liam, then turns back to them.

SAMI

So there are lost souls helping you to "protect" this island? Did they instruct you not to trust us?

JILL

I don't know. I just got here.

STEVE

It's not that we can't trust you. We just don't know for sure.

(beat)

Walt runs things differently than the island's last protector. He's returned to the old ways.

LIAM

You mean kidnapping blokes right off the beach?

STEVE

We weren't "kidnapping" you. We were trying to bring you to safety. To someplace where the false spirits couldn't reach you.

ACHARA

Why were you not upfront with us from the beginning? You could have explained this danger.

JILL

Would you have believed us?

They have no response.

STEVE

But I'll guarantee you one thing --
if you make yourself vulnerable to
the darkness, if you let it consume
you...

(beat)

You will never be the same.

They become breathless, as Steve's gaze turns matter-of-fact
in an eerie, deadly way.

END OF ACT TWO

ACT THREE

AN OPENED EYE SQUINTS

EXT. BEACH - DAY

Rob pulls back a rubber band wrapped around a stick. He aims his homemade sling...

A rock HURTLES off the rubber band... through the air, upward into a tree.

A bird drops to the ground, dead. Rob walks over to it, triumphant. He sees Liam coming toward him, grabs the bird to hold it up.

ROB

Dinner.

LIAM

Nail a few more of them, and we'll have ourselves a birdie buffet.

ROB

Bon appetit.

Rob motions for Liam to follow him.

OUTER EDGES OF THE JUNGLE - FIVE MINUTES LATER

Rob and Liam crouch in the bushes, gaze upward at the treetops.

LIAM

I think they know we're waiting for them.

ROB

Liam, let me ask you something.

(beat)

On the plane... when you were freaking out...

LIAM

Yeah, thanks for reminding me of one of my finer moments.

ROB

...you were shouting about your brother. How you didn't want to die the way he did.

LIAM

Charlie's plane was lost at sea. They found the wreckage at the bottom of the ocean, along with everyone's bodies. Well, most of them.

Rob listens, intently.

LIAM (CONT'D)

Ever since then, I only fly when I have to. Usually pop sleeping pills, to keep from wiggling out.

(beat)

I've had nightmares of drowning in some deep ocean trench... I guess I must be haunted by how Charlie almost went out.

ROB

Almost?

LIAM

Those people who came back, who'd survived the crash... they said Charlie died weeks before they were rescued. It was on an island where they'd survived for more than one-hundred days.

(beat)

Kind of like this one, I'd imagine.

ROB

Wait, there were survivors?

LIAM

Yeah. The Oceanic Six. You've heard of them, right?

ROB

One of them was a doctor at my hospital. Jack Shephard.

Their faces both freeze in contemplation.

BEACH CAMP - SAME

Sami prods Steve and Jill from behind with his gun. Achara leads them, her body turned sideways as she steers the way.

SAMI

Keep moving.

JILL
You don't want to kill us.

SAMI
Oh? I don't?

JILL
You can use us to bargain with
Walt. For food, for supplies...
for more information.

Achara stops them, shares a look with Sami as they turn their attention to the hostages.

ACHARA
Walt has given us no reason to
believe he has any interest in
bargaining.

STEVE
You're wrong.

SAMI
And why is that?

STEVE
He's been in your shoes before.
Trapped on this island, wondering
if he'd ever be free.
(beat)
He has fears, just like the rest of
us.

Sami looks down near his feet -- where Harper's body still lies.

SAMI
And what about her? This woman who
Cassidy shot -- who seemed fully
prepared to gun any of us down.
(beat)
What did she fear?

OFF HARPER, whose face still remains frozen, post-mortem.
AND AS THE FOUR OF THEM STARE DOWN UPON HER --

EXT. JUNGLE - NIGHT (DUSK) - **FLASHBACK (2007)**

Harper, at the age of 40, runs through the jungle, dressed in pirate-like attire. She pants, heaves... pumping her arms...

FOOTSTEPS behind her. Harper swivels, comes face-to-face with...

AMELIA, the elderly redheaded Other from Juliet's book club meeting -- now at the age of 65; her clothing is similar to Harper's. Both women shriek.

HARPER

Amelia! You scared me half to death!

AMELIA

I am scared, sweetie.
(glances back)
You don't think it...?

HARPER

Followed us? I doubt it. That beast wants inside the Temple.

AMELIA

What do you think it... is?

HARPER

Probably a scared little boy with mommy issues.

AMELIA

Yeah? I've never seen a little boy that looks like black smoke before.

HARPER

Come on.

They move forward through the jungle. In the far distance...

A MECHANICAL ROAR... as black smoke WAFTS above the treetops, at least one mile away. Both women stare, almost entranced.

Adam -- at the age of 53, also in pirate-like threads -- suddenly charges out from beyond the treeline. They gasp.

HARPER (CONT'D)

Dammit, Adam!

ADAM

It got inside. Dogen must be dead.

AMELIA

Good thing we left when we did.

ADAM

So you two didn't wait around for Locke either?

HARPER

That... creature is not the real John Locke.

AMELIA

But can we survive out here without someone to lead us?

HARPER

You know what Jacob said. Under no circumstances are we ever to trust that imposter.

(beat)

If we listen to his warning, we'll be safe.

AMELIA

But Jacob's gone now, too. So where do we go?

ADAM

Some of us have already met up by the creek... to decide what to do next. They're expecting me back within the hour -- I told them I'd see who else I could find.

(motions)

Let's go.

Harper follows Adam, newly determined. Amelia reluctantly follows the two of them.

CREEK - AN HOUR LATER - NIGHT

Harper sits by the rocks, cups her hands together. She drinks water from a babbling brook.

ADAM (O.S.)

We can't go back to the Temple. It might set up shop there.

Adam holds a torch, as does ERWIN (AKA "MR. SQUINTY"), now at the age of 55 -- wearing a pirate-like vest of his own.

AMELIA

So we just live in the jungle?

ERWIN

I say we find a boat and paddle to Hydra Island. There'll be plenty of supplies --

HARPER

No. What if "it" tries to corner us there? Fewer places to flee to.

NANCY -- now at the age of 49, dressed in the same type of pirate-esque threads as the rest of them -- comes up behind Erwin's shoulder.

NANCY

What about the barracks?

HARPER

The fence is still down. Do you want to get killed in your sleep?

AMELIA

Harper's right. There's no safe place left on this island.

ADAM

Maybe we should have gone with Locke? Cindy took the children and joined him.

HARPER

And she's putting them at risk.

NANCY

So where do you think we should go, Harper?

Harper contemplates, then speaks.

HARPER

The Orchid.

ERWIN

What makes you think it won't come after us there?

HARPER

It might. But at least the Orchid has the most vantage points -- we can keep a lookout. That will give us time to scatter, if the smoke ever approaches.

AMELIA

I guess it's as good of a place as any.

HARPER

Remember what Richard always says -- when in doubt, go to the Orchid.

ADAM

I hope you're right, Harper.
Because if you're wrong... that
means this island has no future.

OFF HARPER, who bites her lower lip. AND AS SHE PUTS ON A
BRAVE FACE FOR THE REST OF THEM --

EXT. BEACH CAMP - DAY

Harper's body still lies in the triage area, as Rob and Liam
walk into camp. They see Norris poking Adam with the butt of
his rifle.

NORRIS

Get up!

Adam rises, stoic -- hands behind his back.

ROB

Norris? What are you doing?

NORRIS

This bozo is useless. He's not
going to tell us anything.

Norris uses his rifle to give Adam another shove forward --
and Achara, Starla, and OTHER BEACH SURVIVORS look on.

LIAM

Maybe he's just hungry? Hey, we've
got plenty of crow... so let's feed
them a little --

ADAM

He's right. I'm not saying
anything else until Walt -- or
Jacob -- tell me to. I'd die
first.

NORRIS

Ask and you shall receive.
(to everyone else)
Time to make an example out of this
one.

Sami moves forward with his rifle, as does Norris -- they
both reach for Adam's shoulders.

ROB

Wait -- !

LIAM
 (notices)
 His wrists!

They glance down at Adam's forearms... but it's too late. Adam seizes Sami's rifle and slams it into the gut of Sami -- who collapses, grunts.

Some of the OTHER SURVIVORS ready their weapons -- but Adam lunges, grabs Starla with one arm. He puts her in an armlock, maneuvers the rifle so it's pointed straight at Starla's neck.

ADAM
 I may be old, but I know how to use this! I was a Marine, before Jacob brought me here!

Starla looks utterly terrified. Rob motions to his fellow survivors.

ROB
 Everyone hold up! No one shoot!
 (to Adam)
 I don't want either of you getting hurt, okay?

ADAM
 I'm taking her with me... until I can get a safe distance away. Then I'll let her go.

Starla squeals, pleads with them through teary eyes. Achara steps back, with both Jill and Adam now in her line of fire.

ACHARA
 How can we believe you?

ADAM
 You have my word.

He tightens his armlock on Starla, puts pressure on the revolver.

ADAM (CONT'D)
 You also have my word that I'll kill to protect this island.

His face compresses.

ADAM (CONT'D)
 I'll kill her... and every single one of you, if I have to.

Liam, Achara, Jill, Steve, and the rest of the onlookers are frozen in fear -- except for Sami, who's still on the ground, and Norris, who looks just plain pissed.

Rob looks from Starla's helpless eyes back to Adam's intense face.

And then, looking very lost himself, Rob inhales, deeply.

END OF ACT THREE

ACT FOUR

INT. HARPER'S OFFICE - BARRACKS - DAY - **FLASHBACK (2016)**

Harper, at the age of 49, sits in an armchair, certificates and diplomas behind her. She sits with a clipboard on her lap, wears fairly modern clothing.

HARPER

You've been with us for two months.
You don't like it here?

No response.

HARPER (CONT'D)

Miss Josephine tells me you've been acting out during morning lessons. Refusing to read aloud. Talking back to Rose and Erwin.

More silence.

HARPER (CONT'D)

One of them visited you again, didn't they? In your dreams.

JI YEON KWON, at the age of eleven, sits with her arms folded. She pouts, dressed in the type of trendy wardrobe an American girl might wear.

YOUNG JI YEON

They are not dreams.

HARPER

We've all had them, Ji Yeon.

YOUNG JI YEON

So who did you see, Harper?

Harper releases a sigh before answering.

HARPER

My late husband. And an old friend of his.

YOUNG JI YEON

How did your husband die?

HARPER

That's none of your business.

(beat)

What do they say to you, in your dreams?

YOUNG JI YEON
None of your business. And they
are not dreams.

Harper looks exasperated, sets down her clipboard.

HARPER
Ji Yeon, you could grow up to
become a smart, successful young
woman. We might even send you to
the mainland for special
assignments.

YOUNG JI YEON
Like Emma and Zach?

HARPER
Exactly like them. But in order to
fulfill your potential, you need to
follow our rules.

YOUNG JI YEON
I do not understand why we must --

HARPER
The things we have you do...
they're for your own safety. You
just need to trust me on this.
(beat)
There are good people watching over
you here, Ji Yeon.

YOUNG JI YEON
Including you?

Harper trades flinches of hostility with her patient.

A KNOCK on the door. CINDY -- at the age of 43, dressed in
plain brown, her hair trimmed just above the shoulders --
pokes her head in.

CINDY
Supper time.
(to Ji Yeon)
Aaron said to tell you he's saved
you a spot over by him.

Ji Yeon smiles, rises. Cindy moves aside so Ji Yeon can pass
by -- then turns back to Harper.

CINDY (CONT'D)
Walt needs to see you in the
Temple, dear.

Harper rolls her eyes.

INT. TEMPLE - INDOOR GROTTTO - SEVERAL HOURS LATER

WALT LLOYD -- still appearing no older than seventeen, also adorned in simple clothing -- sits among lush plants, exotic flowers, and potted bonsai trees.

Various AFRICAN IDOLS and TROPICAL FOLIAGE are scattered throughout the garden.

Harper appears in the tunnel-like entrance to the grotto.

HARPER

You wanted to chat?

WALT

Did you know that members of the Ngombe tribe cannibalize the bodies of their enemies, once slain?

(beat)

Corpses are paraded through the marketplace. The villagers call dibs on each body part.

Walt finally makes eye contact with her, smiles.

WALT (CONT'D)

Sort of like a Thanksgiving turkey. Or chicken pieces at a fast food restaurant.

HARPER

Is that supposed to scare me?

WALT

We all have fears, Harper. But we try to keep them from haunting us by working together.

HARPER

Are you saying I'm not working well with everyone?

WALT

Are you?

Harper suppresses a frown, tries to sound neutral.

HARPER

I remember when you first joined us, Walt. You were so terrified... so closed off to us...

HARPER (CONT'D)

(beat)

You've come a long way.

WALT

Too long, huh?

HARPER

I never said that.

WALT

No, you didn't.

He admires A STATUE of the goddess Nzambi, strokes it. Then, looks away.

WALT (CONT'D)

Make them feel more welcome.
Wouldn't you rather be remembered
for kindness and nurture?

HARPER

I'm not the nurturing type.

WALT

Then I guess you got into the wrong
profession.

HARPER

So why don't you fire me, Walt?

WALT

We both know I can't do that.

He looks back at her.

WALT (CONT'D)

I'm going away for a week. Off the
island. I have some new leads.

HARPER

It's been six years, Walt.

WALT

I have new leads.

HARPER

Don't you think it's time for you
to let go?

Walt stares down at the floor, in constraint. He eventually faces her again.

WALT

You know the drill. Olivia's in charge while I'm gone. Do what she says.

Walt rises, heads toward the exit. Over his shoulder...

WALT (CONT'D)

And try being nice for a change.

Harper looks down, fumes. She yanks a tulip out of one of the potted plants... begins to tear off its petals.

INT. TEMPLE - TUNNELS - TEN MINUTES LATER

Harper charges across the corridor, eyes filled with poison.

She doesn't pay attention to the path in front of her -- and rams straight into a SHADOWY BLOB.

HARPER

Hey! Watch it.

HUGO "HURLEY" REYES -- appearing to be no older than his early-thirties -- looks back at her through the dimness.

HURLEY

Sorry. You don't look too hot.

HARPER

And you've gained weight in the last week.

HURLEY

Ouch.

Hurley continues to look at her, stoic. Harper shoots daggers back at him.

HARPER

Is something on your mind, Hugo?

HURLEY

So... I'm guessing you chewed the fat with Walt.

HARPER

Oh, so now he's talking about me behind my back?

HURLEY

No... not to everyone. He sort of... trusts me.

HARPER
You're a piece of work, you know
that.

HURLEY
Dude, if you want to talk about --

HARPER
I'm not a dude!
(beat)
And quit acting like you're still
the one running things around here.
You had plenty of power and
authority, but you gave that up...
by not following the rules.

Harper begins to walk past him... but she uses her finger to
give Hurley's long hair a slight flick as she passes by.

HARPER (CONT'D)
Oh, and you're going gray early.

OFF HARPER, who leaves a speechless Hurley in her dust. AND
AS SHE RESUMES HER GOOSESTEPPING THROUGH THE CORRIDOR --

EXT. BEACH - DAY

Adam still holds the rifle to Starla's neck, with Harper's
corpse positioned on the ground right behind them. The
survivors form a semi-circle around them, try to close in.

ADAM
I said don't come any closer!

ROB
Look, we'll let you go. Just
release her.

ADAM
You think I'm going to believe
that?

ROB
No, probably not.
(breathes)
Okay, what do you want us to do?

Adam scans their faces.

STEVE
Adam, there's a better way.

ADAM

You know, I'm getting really sick
of hearing that! I miss the way
Ben and Jacob ran things.

ACHARA

And what way was that?

Adam just gives them all a hardened look.

ADAM

I want you to put your guns down on
the ground! All of you!

ROB

Do what he says.

Slowly, everyone begins to lay their weapons onto the sand --
except for Norris.

NORRIS

I don't think so!

ROB

Norris, he's going to kill her!

NORRIS

Then he's dead too!

ADAM

I'm dead anyway, aren't I?

ROB

Norris!

NORRIS

You're not calling the shots, doc!
I'm keeping this gun right where --

Achara lunges forward, tackles Norris to the ground. The gun
FIRES a stray bullet into the air -- everyone SHRIEKS, ducks.
As Norris and Achara struggle in the sand...

Starla brings her foot down hard onto the toes of Adam's
shoe. He's caught off guard, and she tumbles to the ground
with him. Starla tries to wrest the gun away from him. As
Adam climbs on top of her...

A HALF DOZEN of the Lancelot survivors rush him. They manage
to pin him down, restrain him.

Starla scoops up the gun, gets to her feet. She trembles,
aims the gun straight at Adam's chest -- he's now held in
place by several sets of hands.

Adam gazes back at Starla... who's almost breathless.

STARLA
You should have worn steel-toed
boots.

Adam continues to stare at Starla's vengeance, taken aback.

END OF ACT FOUR

ACT FIVE

EXT. BEACH - UNDER THE SHADE OF A PALM TREE - DAY

Rob finishes wrapping an ACE bandage around a bare foot.

Adam grits his teeth from where he lies on the sand. Norris keeps a gun trained on him. Sami stands near Norris, having reclaimed his own gun from Adam.

ADAM
So is it broken?

ROB
No, just a sprain. Try wiggling
your toes again.

Adam tries to move his foot, but seethes.

NORRIS
Does it hurt?

ADAM
Hell, yeah!

NORRIS
Good.

Rob glares at Norris, then returns his attention to Adam's foot.

ROB
We're going to have to keep you off
of that for awhile.

NORRIS
Oh, he's not going anywhere.

Adam stares at Rob, puzzled.

ROB
Is there anything you want to ask
me? Patient-to-doctor?

ADAM
Why are you doing this for me?

ROB
Because... I'm a healer. You need
to heal.

ADAM
You realize that -- if it were up
to me -- you'd all be mince meat?

ROB
Aren't you a little skinny to be an
ex-Marine?

Norris snorts, bemused. Beneath his cold exterior, Adam
can't hold back a lopsided smile.

ADAM
The all-mango diet does that to
you.

Norris turns to address the rest of the survivors, who are
all assembled within shouting distance. Steve, Jill, and the
rest of The Others are tied up and guarded nearby.

NORRIS
Okay, listen up! Clearly we can't
stay here for much longer.

LIAM
Don't we need to stay on the beach,
so the rescue boats can -- ?

ADAM
We already told you -- there won't
be any rescue boats.

A silence blankets the camp.

ACHARA
So where do we go?

SAMI
We look for a cave, a cliffside --
some structure that might allow us
to build a line of defense.

NORRIS
(to Steve)
I don't suppose you're in any mood
to give us a guided tour?

Steve looks down at the ground.

NORRIS (CONT'D)
That's what I thought.
(to the group)
We leave right after sunrise. Pack
up what you can.

Most of the survivors turn to their possessions. Starla
walks by where Rob tends to Adam, glares down at the
cantankerous Other.

STARLA

If you ever come near me again --
I'll chop off your balls with one
of those machetes.

ADAM

What lucky man ended up with you?

Starla makes a face at him, walks away.

OFF HARPER, whose corpse gets covered with a blanket by Achara. AND AS RANDOM SURVIVORS PASS BY THE SHROUDED BODY, WITH BARELY A GLANCE --

EXT. JUNGLE - DAY - **FLASHBACK (2020)**

A knife HURTLES straight into the bark of a tree.

Harper, at the age of 53, slowly rises from a duck-and-cover position by the tree's trunk.

CHARLIE HUME, at the age of 15, looks sheepish from where he stands next to Adam, at the age of 66, and Steve, at the age of 46 -- each of whom has a gun strapped to his waist.

CHARLIE

Sorry. My aim was a trifle off. I
was shooting for that tree behind
you.

HARPER

I'm not so sure you're ready for
this, Charlie.

ADAM

He's got to learn sooner or later.

STEVE

Yeah... he almost nailed a crow
this morning.

HARPER

Fine. But remember what Walt said
about talking to... them.

Harper stays kneeling on the ground. Adam, Steve, and Charlie find various hiding spots -- waiting for their prey.

Cindy -- at the age of 47, her hair now short again -- approaches Harper from behind. She wears brown clothing -- a gun strapped around her shoulder, Rousseau-style. Cindy emerges from Harper's blind spot.

CINDY

Hey.

Harper reacts, aims the gun at Cindy in a defensive pose. Cindy throws up her hands, surrenders.

CINDY (CONT'D)

Whoa! It's just me.

HARPER

Dammit, Cindy. Don't sneak up on me like that.

(turns away)

Didn't you learn anything after what happened to Declan?

CINDY

That was an unfortunate --

Harper shushes Cindy, motions for her to kneel down as well. They wait, listen...

Bushes RUSTLE -- and then a BOAR charges out, between trees.

A weapon is FIRED. The boar collapses.

Charlie emerges from his hiding spot, gun trained on the animal. He studies its lack of movement... the beast is dead. Charlie leans down, whispers:

CHARLIE

Namaste.

He calls over to Adam and Steve.

CHARLIE (CONT'D)

I got it!

The two men leave their hiding spots, join Charlie. Steve high-fives the teen.

STEVE

Way to go, buddy!

ADAM

Dinner is served.

Harper and Cindy now join the men.

CINDY

(to Charlie)

You're getting really good at that, love.

CHARLIE

Well, I'm not as good as Aaron --

HARPER

String it up so we can get back to camp.

STEVE

Hey, let Charlie celebrate his kill.

ADAM

Yeah, Harper. What's the rush?

FEMALE VOICE

Good question.

They all turn -- there stands Libby, still appearing in her late-thirties just as when she died. Libby wears the same short-sleeved green shirt and jeans as when Michael saw her on the freighter.

CINDY

Libby...?

LIBBY

So tell them, Harper. What is the rush?

STEVE

You two know each other?

HARPER

We go way back.

(to Libby)

You don't belong here, Elizabeth.

LIBBY

My name's Libby.

Charlie looks at Libby, entranced.

CHARLIE

Is she really a -- ?

STEVE

It's not him. We'd feel different if it was.

ADAM

Just ignore her.

LIBBY

I knew your father, Charlie.

A light goes on in Charlie's eyes.

CHARLIE
You did? How?

HARPER
That's enough.
(to Libby)
You really need to move on.

LIBBY
I can't.

HARPER
Don't you mean... you won't.

STEVE
Libby, why haven't you shown
yourself to Hurley? He really --

Libby looks almost ready to cry.

LIBBY
It isn't the right time.

HARPER
So you have to make all of us
suffer because of your issues?

LIBBY
You hate the fact that you've lost
your power, don't you? Face it,
Harper -- you've convinced yourself
that the only thing you're good for
is telling other people what to do.

HARPER
I'm trying to make sure everyone
survives --

LIBBY
Then listen carefully to me.
There's a war coming to this
island. And if you're going to
have any chance of surviving it,
you need to think before your
impulses get the better of you.

Harper stands there, speechless. She opens her mouth to talk -- but Libby's spirit slowly FADES AWAY right before their eyes. Harper addresses the group.

HARPER

She doesn't know what she's talking about. She's not one of us -- and we have rules. If we follow those rules, we'll keep each other safe.

OFF HARPER, who stares at the spot where Libby's spirit just stood. AND AS SHE CHECKS THE AMOUNT OF AMMUNITION STILL IN HER GUN --

EXT. BEACH - DAY

Rob, Starla, and Achara carry supplies -- blankets, bottled water, clothes, suitcases -- over to an area near the covered bodies of Harper and the other corpses. Norris backs them up, still toting his rifle.

ACHARA

(to Rob)

What should we do with them? The bodies.

ROB

It only seems right to bury --

NORRIS

We leave them.

ACHARA

We leave them unburied?

NORRIS

There's no time to worry about a few piles of rotting flesh. We have to look out for ourselves.

Achara looks incredulous, turns to Rob for his reaction.

ROB

I guess he's right.

ACHARA

How can you say that?

ROB

The only ones we can help are those who are still alive.

He gazes toward where Tina lies, with Liam at her side.

ROB (CONT'D)

We're going to have to move Tina. It's not the best choice, but --

NORRIS
She'll slow us down.

ROB
So you want to just leave her?

NORRIS
You're free to stay behind, doc.

MALE VOICE
No one's staying behind.

They all turn to see Sami standing there.

SAMI
Everyone is going. Even them.

The juts a finger at WALT'S OTHERS, all of whom are conscious and being rounded up by MISCELLANEOUS LANCELOT SURVIVORS. Rob looks at Sami, with a half-smile.

ROB
Will you help us with Tina?

Sami nods.

NORRIS
Fine. But we're leaving in ten minutes. With or without you.

Achara glares at Norris, joins the survivors who hold The Others at bay. Norris walks over to Adam, who is held at gunpoint -- next to Steve -- by one survivor.

NORRIS (CONT'D)
Acolytes of Walt and Jacob, listen up! We're heading down the beach, and we're bringing you with us.

STEVE
That isn't a good idea. You don't know the terrain.

NORRIS
I think we'll manage.

He cocks his rifle, just for show.

NORRIS (CONT'D)
If any of you make one wrong move... you'll be shot on sight.

Adam tightens his lips, gives Norris a look of pure hatred. Norris catches his glance, struts up to Adam -- his weapon inches away from Adam's chest.

NORRIS (CONT'D)
You got a problem with that?
Something you want to say?

ADAM
Just that you're making a huge mistake. You have no idea what you're doing... or who we really are.

ACHARA
Then why don't you tell us!

Adam clams up, glares. But says nothing.

NORRIS
That's what I thought. You people aren't going to be honest about who you are.

Adam tilts his head, defiant.

ADAM
We're the good guys.

He looks over at where Harper's blanketed corpse lies in the sand. Then, makes eye contact with Norris again, shoots him a smug grin. Norris continues to scowl.

TRIAGE AREA - SAME

Rob and Sami approach where Liam kneels in the sand. Tina, who looks both weathered and agonized, looks up at them.

ROB
Tina, we need to move out.

LIAM
Where are we going?

SAMI
South, down the beach.

He holds a broach-style compass in his hand. They all stare in admiration.

SAMI (CONT'D)
I found it in one of the suitcases. Looks like this passenger was planning a hike in the Taebaeks.

LIAM

How are we going to -- ?

ROB

We've salvaged a few sleeping bags from the luggage. Yong, the tour guide, managed to rope them together, so we'll just --

TINA

I want to go with them.

LIAM

Tina, that isn't a good idea. We still don't know --

TINA

Walt said they could heal my leg. Please... I don't want to lose my leg!

Rob kneels next to Liam, speaks soothingly.

ROB

You're not going to lose your leg. I promise.

(to Liam)

Where's Nina?

LIAM

She was here, maybe... half an hour ago?

SAMI

Did you see her leave?

LIAM

No. I don't think so.

SAMI

What do you mean you "don't think so?"

LIAM

I was trying to make Tina comfortable, here. Didn't really watch her sis too closely.

Rob stands, perplexed. He calls out:

ROB

Nina?

(cups hands)

Nina!

They looks around, frustrated. Tina winces, turns to Liam through blurry eyes.

TINA
Where's my sister?

LIAM
I'm sure she'll be back any moment.

TINA
Why would she leave me? Where could she possibly have gone?

Starla hears them, moves over to where Tina lies.

ROB
We'll find her. We can assemble a search party --

SAMI
No. We don't have time.

ROB
We can't just leave Nina behind.

SAMI
Then she shouldn't have wandered off without telling us.

He looks down at Tina with sympathy. Tina glares up at Sami, resentful.

ROB
We're not abandoning her. Let's split into two groups, canvass the immediate jungle --

SAMI
You want to tell Norris your plan?

ROB
Since when did Norris begin calling the shots?

SAMI
Since when did you?

Sami and Rob trade glimmers of hostility. Liam squeezes Nina's hand. Starla clears her throat.

STARLA
I saw her. She went that way.

Starla points to a nearby jungle clearing. They all stare at her, almost speechless.

SAMI

Why did you not say something earlier?

STARLA

She told me she was going to go pee. I asked if she wanted anyone to come with her, but she said no.

(shrugs)

It was only five minutes ago, maybe ten. I figured she was modest.

Tina looks up at all of them, flustered.

ROB

Don't worry. Nina will be safe.

SAMI

The way I was, when I went looking for water and food? When I was attacked by Morris Oldham?

Now all of them have expressions of fear, as Starla bows her head.

JUNGLE - SAME

Nina trudges through the jungle, alone. She studies the treetops, then gazes back down at the dirt and grass. Looking, listening, analyzing, muttering...

NINA

Come on. Where are you guys?

She frowns at the dead silence.

NINA (CONT'D)

You came for the Iraqi. Why don't you come for me?

A faint BRUSH of leaves. She jumps to attention, alert.

About fifty feet in front of her, A SHADOW DARTS between tree trunks. Nina does a double take.

Then, a SOUND resembling soft wind SURROUNDS Nina, who spins around as it circles her. The WHOOSH becomes louder, with a faint "TICKA-TICKA" emanating from it.

ON NINA, whose eyes widen as a shadow ECLIPSES her face.

There stands JOHN LOCKE, a casual smile on his face. He wears a plain white T-shirt and brown pants with a belt.

Nina takes a good, long look at Locke... her face softening.

NINA (CONT'D)
Haven't I seen you somewhere,
before?

LOCKE
I don't know, Nina. Have you?

NINA
How do you know my name?

Locke jerks his head to the side, with a half-shrug. His demeanor is extremely calm, nonchalant.

LOCKE
Well, that's a fair question. How
do you know my face?

Nina struggles for an answer, but can't find one. She can't take her eyes off of Locke.

NINA
Are you one of Walt's people?

LOCKE
Ah, Walt. No, no... he's a good
boy. Very special. But no -- I'm
not with Walt right now.

NINA
Do you know where his people are?
On this island?

LOCKE
I most certainly do.

NINA
Will you take me to them?

Locke puckers out his lower lip, as though to ponder. Nina grows agitated.

NINA (CONT'D)
Please! It's her leg -- it got
injured, and she can't walk!

Locke raises his eyebrows.

NINA (CONT'D)
I'm afraid she's going to die!
They said they could heal her.

Locke gives Nina a heartened smile.

LOCKE
Alright, Nina. I'll help you help
your sister.

NINA
Thank you... thank you so much!

LOCKE
Of course, that begs another
question...

Nina looks at him, somehow both eager and tentative.

NINA
Yes?

LOCKE
If I agree to do this for you...
what will you do for me?

Nina keeps her stare directed at Locke, narrows her eyes...
confused, pensive, perhaps slightly suspicious.

Locke gazes back at her -- gives her another hearty,
authentic smile as we...

SMASH TO BLACK.

END OF SHOW