

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

LOST

"One Of You"

Episode 7.09

by  
Tony Eichberger

Tony Eichberger  
(818) 736-7126  
Tony.Robert.Eichberger@gmail.com

LOST  
"One of You"

TEASER

AN EYE OPENS

INT. PSYCHOLOGIST'S OFFICE - DENVER - **FLASHBACK (1999)**

TWO EYES -- surrounded by brown skin -- dart back and forth.

A hand reaches over, clicks a CD player atop an end table.

BEA KLUGH, at the age of 31, lies across a black leather couch. As Stroke 9's song "KICK SOME ASS" begins to POUND OUT OF the speakers...

Klugh sits bolt upright, slams her feet -- clad in argyle socks -- onto the carpet.

Her hands grab some COMBAT BOOTS, into which she slips her feet. Laces them up, then rises from the sofa. Purposeful, determined, slightly calculating.

Klugh heads over to a desk, gathers FILE FOLDERS and OTHER DOCUMENTS. She stuffs them into a briefcase, zips it up...

And there's A KNOCK on the door.

She removes her barrette, shakes her hair loose. Opens the door to find --

JOSEPHINE (AKA "MS. DREADLOCKS"), at the age of 28, standing in the hallway, a big smile on her face.

KLUGH

JoJo!

JOSEPHINE

Heya, cuz!

The two woman hug, genuinely. As Josephine walks into her cousin's office...

JOSEPHINE (CONT'D)

Girl, you still have the weirdest taste in music.

KLUGH

Says the woman who stood in line for eight hours so she could get tickets to see U-Krew.

They trade sparring expressions, but Klugh reaches back to turn off the CD player.

KLUGH (CONT'D)  
Just got off the phone with him.  
He'll be downstairs in three  
minutes.

JOSEPHINE  
Are you sure about this, Bea-Bea?

KLUGH  
Do you really need to ask?

Klugh grabs her bag, exits. Josephine follows her cousin out the door, still reluctant.

LOBBY - THREE MINUTES LATER

A RECEPTIONIST works at the main desk, near PATIENTS who sit in a waiting area. The lobby is upscale, almost chic.

An elevator door OPENS. Klugh and Josephine emerge.

JOSEPHINE  
I just don't know if it's for me.

KLUGH  
You need a change of scenery. You  
need to get away.

JOSEPHINE  
I have a life here.

KLUGH  
Some life.

Josephine glares.

KLUGH (CONT'D)  
You know what I mean. After what  
Tyrone did --

JOSEPHINE  
So I'll lay off men for awhile.

She turns, abruptly -- comes face-to-face with a well-groomed RICHARD ALPERT, still as ageless as ever. Josephine immediately looks smitten.

RICHARD  
Hello, there.

JOSEPHINE

Hi...

KLUGH

Perfect timing. Josephine, meet my  
colleague, Dr. Richard Alpert.

Josephine locks eyes with Richard, half-blushes as they shake  
hands.

RICHARD

Your cousin speaks very highly of  
you, Ms. Tillman.

JOSEPHINE

No... call me JoJo. All of my  
friends do.

RICHARD

JoJo, then.

(beat)

So how much do you know about the  
Hanso Foundation?

JOSEPHINE

Not a whole lot. When I was in the  
service, I dealt with some of your  
munitions people.

KLUGH

She's been all over the world.

RICHARD

Well, then I think you'll love the  
South-Pacific.

JOSEPHINE

I did stop over in Fiji for about a  
week, once...

She looks at Klugh, who gestures for them to circulate out of  
the lobby. Richard leads the way. Klugh raises her eyebrows  
at Josephine -- who suppresses a goofy grin.

CORRIDOR - WALKING

The three of them stroll through the halls, side-by-side.

RICHARD

It's a remote area of the Solomon  
Islands under government control.  
A state-of-the-art compound with  
residential amenities, well-  
equipped laboratories --

JOSEPHINE  
Laboratories? For what?

KLUGH  
People are participating in our  
research. We run tests on them.

Josephine shoots her an "Are you kidding me?" look, which Richard notices.

RICHARD  
All human participation is  
completely voluntary.

KLUGH  
And any experimentation involving  
animals complies with the highest  
of ethnical standards.

JOSEPHINE  
Well that's good to hear.

KLUGH  
Come on, JoJo. Give it a try --  
six months. If you don't like it  
I'll get you out, I promise.

Josephine looks at Richard, who flashes encouragement. Her face softens, as she turns back to Klugh.

JOSEPHINE  
I do love animals.

RICHARD  
You won't be sorry, Josephine...  
JoJo. This will change your life,  
I guarantee.

KLUGH  
It will save your life.

Josephine swallows, manages a tiny smile.

JOSEPHINE  
Let's go grab lunch.  
(beat)  
I'm going to go use the restroom,  
first.

KLUGH  
I'll be there in a moment.

Josephine turns, heads down one hallway. Klugh turns to Richard, speaks quietly:

KLUGH (CONT'D)  
Well... looks like we've just  
recruited another soldier for the  
war.

Richard nods, his eyes following Josephine down the hall.

OFF JOSEPHINE, who continues to walk, but glances over her  
shoulder. AND AS JOSEPHINE'S EYES MEET RICHARD'S, HER SMALL  
GRIN WIDENING --

INT. HYDRA STATION - HYDRA ISLAND - DAY

Josephine wears a serious expression, her eyes fixated on  
something.

JOSEPHINE  
E-4.

BERNARD NADLER -- still scruffy and shaggy -- wears a similar  
expression that slowly morphs into a smirk.

BERNARD  
Miss.

Josephine puts a white marker peg into a slot on the target  
grid.

The two of them sit across from each other, a board game of  
BATTLESHIP set up between them. ROSE HENDERSON-NADLER and a  
blond MUSCULAR GUY sit on either side of the two competitors.

Bernard and Josephine watch each other's eye movements,  
scrutinize. Neither of them flinches.

Rose and the muscular guy observe, almost in anxiety.

Josephine shoots Bernard a look as though to say "Make my  
day." Bernard obliges, projects a tough exterior.

BERNARD (CONT'D)  
C-4.

Josephine stares back, almost expressionless. Then, she  
flares. Forcing the words out of her mouth...

JOSEPHINE  
Hit.

Bernard jumps up, whoops. He snaps a red marker peg into  
place on the target grid. Josephine rolls her eyes, removes  
her Carrier from the ocean grid.

JOSEPHINE (CONT'D)  
 Dammit, Bernard! You sunk my  
 battleship!

BERNARD  
 Oh, yeah! Score again for the B-  
 Dogg!

JOSEPHINE  
 Screw you and your boats!

She slumps back, folds her arms and pouts. Bernard jumps up,  
 does a celebratory jig.

ROSE  
 Alright, B-Dogg. Winner plays  
 winner. Show R-Kitty what you've  
 got.

Bernard sits. Rose and Josephine switch spots. They reset  
 the ocean grids.

FROM THE DOORWAY

NANCY -- African-American, now in her mid-sixties, slightly  
 chubby, hair braided -- carries in four plastic-covered  
 serving trays stacked on top of each other.

NANCY  
 Who won?

JOSEPHINE  
 Who do you think?

BERNARD  
 Undefeated for eight months and  
 counting.

ROSE  
 That's about to end.

NANCY  
 Sorry to interrupt your tournament,  
 but I thought I'd get these to you  
 while they were still hot.

She sets the topmost one down in front of Rose.

NANCY (CONT'D)  
 Fried chicken, mashed potatoes, and  
 peas.

ROSE  
 Dinner of champions.

NANCY

For our Battleship prodigy, and my  
favorite fellow Tailie --

She sets the next one in front of Bernard.

NANCY (CONT'D)

-- fishsticks, fries, and a  
brownie.

BERNARD

Much appreciated.

NANCY

For our dear Franz --

She sets the third tray down in front of the husky German.

NANCY (CONT'D)

-- kielbasa, dumplings, and baby  
corn cobs.

FRANZ

*Tausend Dank.*

NANCY

And last but not least --

She sets the final plate in front of Josephine.

NANCY (CONT'D)

-- veggie burrito, mac and cheese,  
and apple cobbler.

JOSEPHINE

Thank you, Nancy. After all these  
years... still gotta have my mac  
and cheese.

(to the group)

Is it just me, or has anyone else  
developed a craving for this DHARMA  
chow?

FROM THE DOORWAY

HUGO "HURLEY" REYES ducks his head into the same spot where  
Nancy just stood. His face appears uneasy.

BERNARD (O.S.)

As long as I get my cocoa fix.

ROSE (O.S.)  
 I swear, you're the only dentist in  
 the universe who could go seventy-  
 six years snorting chocolate  
 without one single cavity.

They all turn -- except for Bernard, whose back faces the doorway -- to see Hurley standing there.

BERNARD  
 What can I say? It's a gift.

Bernard sees everyone staring over his shoulder, turns around as well. Hurley waves with one hand, meager.

HURLEY  
 Hey, guys.

ROSE  
 Hugo... what's wrong?

He looks at Josephine, who raises her eyebrows.

HURLEY  
 You're sort of... in trouble.

Josephine rolls her eyes, exasperated. She gets up, heads toward Hurley.

JOSEPHINE  
 Great. Could my day get any worse?

Hurley looks at Franz, who avoids eye contact.

HURLEY  
 Walt wants you too, dude.

FRANZ  
*Bumsen!*

Franz stands up, drags himself behind Hurley and Josephine... as Hurley leads them --

Down a dank HALLWAY, similar to the one Jack held Juliet hostage in after escaping the dolphin tank.

HURLEY  
 Going up.

They step into AN ELEVATOR CAR, similar to the one seen in the Orchid station. It begins to lift them.

EXT. JUNGLE - HYDRA ISLAND - ONE MINUTE LATER

A hatch door -- stamped with a red HYDRA LOGO, tubular with tentacles -- creaks open. Hurley, Josephine, and Franz emerge into the afternoon sunlight.

FRANZ  
How many survived?

HURLEY  
We're still trying to get a final count. Olivia thinks it's between thirty to thirty-five.

JOSEPHINE  
Less than half the number who survived your flight, Hurley.

HURLEY  
Which one?

JOSEPHINE  
Oceanic. The Ajira plane had just under thirty.

They pass by some CAGES. A family of ORANGUTANS plays behind the bars, CHATTERING and GRUNTING.

HURLEY  
So why'd you do it?

JOSEPHINE  
Do what?

HURLEY  
Leave the Temple.

JOSEPHINE  
I didn't think it would matter.

HURLEY  
Walt needs us to --

JOSEPHINE  
Walt needs people who can watch their own backs.  
(beat)  
You honestly think I fit the bill?

Hurley stops, stares at her with almost a look of pity. Josephine and Franz also halt in their tracks.

HURLEY  
Don't let him hear you say that.

JOSEPHINE

Isn't it true?

HURLEY

You wouldn't be here if it was,  
JoJo.

They stare each other down. Franz speaks up in his thick German accent.

FRANZ

Do you want to know why I left?

Hurley doesn't take his eyes off of Josephine.

HURLEY

Dude, it doesn't matter.

Hurley begins walking again. Josephine bites her lip, follows him. Franz lags behind them, left in their dust.

FRANZ

I had to feed the birds. It's my  
job.

As the three of them forge ahead through the jungle...

Cages upon cages of EXOTIC ANIMALS are scattered amongst a set of treetops and the occasional ceiling of a building. COVERED WALKWAYS connect all sectors of THE COMPOUND.

Beyond this compound, the jungle stretches out for miles and miles, all the way to the coastline...

And across a bay, THE MAIN ISLAND sits in the backdrop.

Hurley, Josephine, and Franz are now tiny little dots amid the lush vegetation of Hydra Island.

END OF TEASER

ACT ONE

EXT. PALA FERRY DOCK - DAY

Josephine, Franz, and Hurley paddle an outrigger up to the wooden dock. Franz dismounts the boat, followed by Josephine -- and they both reach down to help Hurley out of the boat. As the trio walks across the dock...

HURLEY

So... did I tell you guys my mom was on the flight?

JOSEPHINE

I'm assuming she's in one piece.

HURLEY

Yeah. She is.

FRANZ

Where is she right now?

HURLEY

Back at the Temple.

They approach a DHARMA van, which is parked nearby where the dock runs onto the island.

HURLEY (CONT'D)

It's, like, really a relief. I didn't know if I'd see her again.

JOSEPHINE

Bull. For five years, you could have visited her whenever you'd wanted to.

HURLEY

Yeah... but I had to think of other people -- not just myself.

JOSEPHINE

You still had the power, the opportunity. But you took it for granted.

HURLEY

I know. I'm just glad she's here with me now. My ma got on my case about stuff -- but I always knew I could turn to her anytime I needed her for anything.

JOSEPHINE

Well, lah-dee-dah for you.

OFF JOSEPHINE, who gives Hurley a bitter stare as she opens the Volkswagen's passenger side door.

Some of us have lost the ones we were closest to... we'll never be able to touch them again. AND AS SHE MOVES ASIDE, SO FRANZ CAN SHUFFLE INTO THE BACK SEAT --

EXT. SCHOOL PLAYGROUND - DETROIT - DAY - **FLASHBACK (1978)**

A YOUNGER JOSEPHINE -- at the age of seven, hair in dreadlocks -- hangs from a set of monkey bars.

VOICE

Hey, cuz...!

A YOUNGER BEA KLUGH -- at the age of ten, her hair tied up in a bandanna -- stands on the blacktop, dangles a jump rope.

YOUNGER KLUGH

Let's do some Double Dutch.

Josephine drops from the bars, lands on her feet. They head over to a group of OTHER AFRICAN-AMERICAN GIRLS. The younger Klugh hands the younger Josephine one end of the rope.

YOUNGER KLUGH (CONT'D)

You twirl.

YOUNGER JOSEPHINE

Ain't I ever going to get to jump?

YOUNGER KLUGH

You're not ready yet.

Josephine looks over her cousin's shoulder, wide-eyed. Klugh turns around, sees A GROUP OF TOUGH GIRLS, all African-American, mostly 10 and 11, confront the jumpers. Their ringleader, BRENDA, moves to the front of the pack.

BRENDA

This is where we play dodgeball.

YOUNGER JOSEPHINE

Principal Clark said we have to take turns.

Brenda walks right up to Josephine, gets in her face.

BRENDA

How's your pops liking 'Nam?

Josephine begins to tear up, tries to hold it in.

BRENDA (CONT'D)  
Oh, I forgot -- the slopes probably  
killed him.

YOUNGER KLUGH  
Shut your mouth, Brenda.

BRENDA  
You can suck up to whitey all you  
want, JoJo. Your daddy's still  
wormfood.

YOUNGER JOSEPHINE  
He is not! He's just lost!  
They'll find him!

BRENDA  
You think you know everything?

She glances from Klugh back to Josephine.

BRENDA (CONT'D)  
At least I'll never be one of you.

Brenda shoves Josephine, who lands on her butt atop the  
pavement. Tears gush from Josephine's eyes.

BRENDA (CONT'D)  
He ain't coming back.  
(faces Klugh)  
Now get out of here!

Klugh just stares Brenda down... firm, silent, intense.

BRENDA (CONT'D)  
You deaf, Bea? Get your ass off  
our turf!

Klugh's face doesn't break. Brenda drops the ball, rolls up  
her sleeves -- as Josephine watches, helpless...

BRENDA (CONT'D)  
(enunciates)  
Am I not being loud enough? I'll  
count to three...

Klugh grabs Brenda's arm, twists it behind Brenda's back at  
an angle. Brenda yowls, tries to fight back -- but Klugh  
holds her in place. She speaks calmly, slowly...

YOUNGER KLUGH

Listen to me, Brenda. I'll only say this once -- if you don't get out of my face... you'll never see that dodgeball again.

Brenda whimpers. Klugh continues to talk to her as though she's a preschooler.

YOUNGER KLUGH (CONT'D)

Because it'll be up your ass.  
(beat)  
Understand?

Brenda nods, winces. Brenda's posse runs off, abandons her.

Klugh releases Brenda's wrist, helps Josephine to her feet.

YOUNGER KLUGH (CONT'D)

You don't need to be scared anymore, JoJo. Everything's going to be okay.

YOUNGER JOSEPHINE

No, it isn't.

Josephine's eyes are fixed over Klugh's shoulder. Klugh turns around...

A PLAYGROUND AIDE, adorned in a bright green vest and matching visor, authoritative, stares with her arms folded.

INT. GUIDANCE OFFICE - LATER THAT DAY

Josephine and Klugh sit side-by-side, both sullen. A female VOICE lectures them:

VOICE

I am very disappointed in both of you. You're better than this.

OLIVIA GOODSPEED -- at the age of 37 -- gives them a disheartened expression from behind her desk.

OLIVIA

Josephine, you've placed amongst the top twenty students in the Detroit area school district last spring... in math and science.

JOSEPHINE

Mama says my brain will save me someday.

OLIVIA  
 Your mother is absolutely right.  
 (to Klugh)  
 And Beatrice -- you're the youngest  
 Michigan student to ever win the  
 Bellairs Award for Creative  
 Writing.

KLUGH  
 What's your point?

OLIVIA  
 You ladies can do so much better.

KLUGH  
 You weren't here last year, Miz  
 Goodspeed. Brenda and her crew are  
 like sharks. Sink their teeth in  
 and don't let go.

OLIVIA  
 Violence isn't the answer.

Klugh just stares back at her. Olivia addresses Josephine,  
 heartfelt.

OLIVIA (CONT'D)  
 I know I'm new here. But I've been  
 looking over you girls' records.  
 (beat)  
 Principal Clark was recently  
 contacted by an educational  
 foundation. They sponsor students  
 who are gifted.

JOSEPHINE  
 Gifted?

OLIVIA  
 Students whose intelligence is  
 superior. Whose abilities are...  
 special.  
 (beat)  
 We want to transfer you to Bentham  
 Academy, where you'll be placed  
 into the gifted track for high  
 achievers.

Josephine looks at Klugh, who doesn't flinch.

YOUNGER KLUGH  
 No.

OLIVIA

Beatrice, we can't let you keep getting into fights.

YOUNGER BEATRICE

I was standing up for Uncle Cy! They were talking smack about him.

OLIVIA

At Bentham, you won't have to worry about that. You'll be among others who will respect you and your skills.

YOUNGER JOSEPHINE

Won't that make us one of them?

OLIVIA

"Them?"

YOUNGER JOSEPHINE

Yeah. "The man." Grandpa Willie always says they're out to get us.

YOUNGER KLUGH

She means the white kids. We'll be the only black girls there, right?

OLIVIA

Actually, Bentham's students are from a wide diversity of ethnic and social backgrounds.

Josephine turns to Klugh again, who appears thoughtful.

OLIVIA (CONT'D)

Josephine, I know it's been hard, dealing with your father's --

YOUNGER JOSEPHINE

He's coming back.

Olivia remains silent.

YOUNGER JOSEPHINE (CONT'D)

We've got to be here when he gets back.

YOUNGER KLUGH

We'll go.

Josephine looks at her cousin, surprised.

OLIVIA

Of course, we'll need to approve everything with your parents. I'll give them a call this afternoon. But I'm sure they --

YOUNGER KLUGH

We have to get out of here, JoJo. If we're going to survive...  
(sighs)  
You want to end up like Brenda?

OFF JOSEPHINE, who looks from Bea to Olivia. AND AS SHE ABSORBS THE REASSURING SMILE FROM THEIR GUIDANCE COUNSELOR --

EXT. OUTSIDE THE TEMPLE WALL - JUNGLE - DAY

Josephine looks out the passenger side window of the DHARMA van, as Hurley parks it near the outermost Temple wall.

CHARLIE HUME heads toward them, a friendly grin on his face. Hurley, Josephine, and Franz exit the Volkswagen.

CHARLIE

Welcome back.  
(beat)  
You need to know... Walt's gone.

JOSEPHINE

What do you mean "gone?"

CHARLIE

Didn't tell us where he was headed... but he knows where he needs to be.

HURLEY

So Olivia's in charge, for now.

FRANZ

What if she has to go off the island? To bring in more help?

CHARLIE

Then he takes over.

HURLEY

But he's sort of... busy, right now. So if Olivia goes anywhere, we listen to the Temple Master -- do what she says.

JOSEPHINE  
 Why would Olivia go anywhere?  
 (beat)  
 What are you guys not telling me?

No one responds. Charlie looks nervous.

CHARLIE  
 We'd better get inside.

JOSEPHINE  
 No. Not until someone answers my question!

HURLEY  
 JoJo, you know what Walt's rule is about questioning --

JOSEPHINE  
 Well he isn't here right now. And quite frankly, the fact that he just disappeared tells me maybe he isn't cut out to lead us.

Hurley, Charlie, and Franz stare back at Josephine as though she just shot a person in cold blood.

JOSEPHINE (CONT'D)  
 Don't tell me you all haven't been thinking it.

HURLEY  
 Dude, I'm going to pretend you didn't say that.

One by one, the three guys peel their eyes away from Josephine. Each of them slinks into the entrance to the underground tunnels, leaving Josephine standing all alone.

Josephine sighs, shakes her head. She trails after them, reluctant.

FROM BEHIND A TALL CLUSTER OF BAMBOO STALKS

WALT LLOYD watches them, frowns.

A faraway gaze lingers in Walt's eyes -- combining hurt, disappointment, frustration.

END OF ACT ONE

ACT TWO

INT. UPSCALE HIGH SCHOOL - DETROIT - DAY - **FLASHBACK (1988)**

Josephine -- now at the age of 17 -- slams her locker shut. Where the opened locker door had been...

A good-looking AFRICAN-AMERICAN TEENAGER -- broad shoulders, almost 18 -- holds out a cup of coffee. Josephine blushes.

YOUNG ADULT JOSEPHINE

Tyrone...

TYRONE

Vanilla bean with a hint of apple-cinnamon. Nothing but the best for "JoJo College."

YOUNG ADULT JOSEPHINE

My scholarship doesn't kick in until next year.

TYRONE

I blew on it so it won't be too hot. Just the way you like it.  
(wiggles the cup)  
Go on, take it.

YOUNG ADULT JOSEPHINE

What strings are attached to that java?

TYRONE

No strings. Just a place on your schedule this Friday night. The roller rink, maybe a pizza afterward.

YOUNG ADULT JOSEPHINE

Oh, you sweet talker, you.

She can't help but grin. A FINGER taps her on the shoulder. Josephine swivels to see...

A SCRAWNY FRESHMAN -- Caucasian, 14, sandy hair, a face almost like a mouse -- who cowers alongside Josephine's locker. She recognizes him, smiles.

YOUNG ADULT JOSEPHINE (CONT'D)

Hey, Marty.

TYRONE

Oh, look -- it's that little Keamy dork from Vegas.

YOUNG ADULT JOSEPHINE  
 (reprimanding)  
 Tyrone.

The younger Keamy looks like a deer in headlights as he faces Tyrone. He ventures a glance at Josephine, stutters:

YOUNGER KEAMY  
 JoJo... I liked your article in the school paper. The one about hunger in Uganda. It was good.

YOUNG ADULT JOSEPHINE  
 Thanks --

TYRONE  
 Hey, freshman...

As Keamy looks up, Tyrone slowly pours the coffee on top of the poor kid. Josephine looks at her boyfriend, appalled. Tyrone merely smirks, stares down the wimpy freshman.

TYRONE (CONT'D)  
 Looks like you're going to need a good dry cleaner, white boy.

Keamy catches Josephine's gaze, sees the pity in her eyes. He rears back in a sudden fit of bravado, attempts to throw a punch straight at Tyrone's chest...

Except Tyrone blocks it, grips young Marty's wrist.

TYRONE (CONT'D)  
 Try that again and you're a dead man, Keamy.

He shoves Keamy, who topples to the floor. SNICKERS come from PASSERS-BY in the hallway. Josephine looks down.

TYRONE (CONT'D)  
 Come on, JoJo.

Tyrone grabs her by the arm. As he guides Josephine away:

YOUNG ADULT JOSEPHINE  
 Ty, he was just being nice.

TYRONE  
 Right. No one tries to claim my girl.

OFF JOSEPHINE, who looks back at Keamy as Tyrone continues to pull her away from the scene.

AND AS SHE WATCHES THE YOUNG MAN'S GLARE FOLLOW THEM, A  
POISONOUS HAZE DEEPENING IN HIS EYES --

INT. TEMPLE - REFECTORY - DUSK (NIGHT)

Hurley leads Josephine and Franz into the communal dining  
area. CINDY CHANDLER, now adorned in pirate-like attire,  
walks out from the kitchen to greet them.

JOSEPHINE  
So we missed a lot?

CINDY  
Communications are still down.

HURLEY  
Dude, it's been three days.

CINDY  
He's working on it.

FRANZ  
We should be able to fix it. We  
have done it before.

CINDY  
Barely.

JOSEPHINE  
So what are we supposed to do about  
this?

CINDY  
There's currently a group on its  
way here. Olivia is bringing them  
to be... tested.

HURLEY  
Who else is with them?

CINDY  
Zach, Emma, Clementine. I think  
Patrick, Susan, and Todd are coming  
with, too. Everyone else has  
stayed behind at the barracks.

JOSEPHINE  
And you need us because...?

CINDY  
Your job is to help Olivia's group  
arrive safely.

FRANZ  
Why would they not?

Cindy gives him a look that says "Are you kidding me?" Franz demurs, while Hurley looks down.

JOSEPHINE  
You really think he'd try something?

CINDY  
We've seen what he's capable of.  
(beat)  
Aaron and Ji Yeon are keeping a lookout. But you three must bring them to the Temple wall. Olivia's team needs to focus on making sure they're surrounded on all sides.

She looks at Hurley.

CINDY (CONT'D)  
Stay close to them. He won't harm you.

HURLEY  
He can't.

FRANZ  
You realize if he approaches them... they might run.

CINDY  
No. We mustn't let them escape.

JOSEPHINE  
What's wrong with escaping? If it's from someplace you don't want to be?

OFF JOSEPHINE, whose ambivalent eyes turn away from Cindy's serious stare.

Sometimes running away is better than the alternative. AND AS JOSEPHINE LOOKS AT HURLEY, WHO REMAINS CONSPICUOUSLY SILENT --

EXT. MILITARY BASE - SAUDI ARABIA - DAY - **FLASHBACK (1994)**

SUPER IN/OUT: ESKAN VILLAGE - NEAR RIYADH, SAUDI ARABIA

Josephine -- now at the age of 23, but appearing very similar to her high school self -- paces across the courtyard of a military base. As she aims her weapon, scans the courtyard:

Other SOLDIERS walk by, CHATTING and COMMISSERATING. As her view shifts toward the MEDICAL TENT -- her vision goes BLACK.

Two brown hands cover Josephine's eyes from behind. As they lift...

VOICE

Peek-a-boo.

YOUNG ADULT JOSEPHINE

At ease, soldier.

Tyrone, now 24, in decorated uniform, smiles at her.

TYRONE

How much longer do you got?

YOUNG ADULT JOSEPHINE

I make rounds two more times.

TYRONE

Then I'll see you at chow,  
Specialist.

YOUNG ADULT JOSEPHINE

That's "Corporal" to you, mister.

TYRONE

Yeah, sure.

She gives him a Look, slightly hurt.

TYRONE (CONT'D)

I mean, first you have to get  
through WTC.

(beat)

I'll save you a seat.

Tyrone flashes another award-winning grin at her, as he takes off toward the RECREATION TENT. Josephine heads in the opposite direction.

ALONG A FENCE - FIVE MINUTES LATER

Josephine paces across the asphalt, weapon positioned. She stops, brushes the sweat off her forehead. Then, as she turns around --

A FEMININE FIGURE -- wrapped in a Bedouin cloak and headcloth -- shimmies over the fence and down a rope, in a secluded corner behind an outhouse.

YOUNG ADULT JOSEPHINE

Hey, you there! Stand down!

She's on the Bedouin in a second, barely giving the trespasser time to get very far.

YOUNG ADULT JOSEPHINE (CONT'D)  
Turn around... slowly.

The Bedouin turns, hands in the air. As Josephine reaches out, she yanks off the Bedouin's headcloth, revealing --

NADIA, Sayid's future wife -- at the age of 27, eyes closed in fear.

YOUNG ADULT JOSEPHINE (CONT'D)  
Who are you?

NADIA  
I... am waiting for someone.

YOUNG ADULT JOSEPHINE  
Are you an insurgent? Why are you attempting to trespass?

NADIA  
Please... you don't understand...  
I'm not one of them anymore.  
(beat)  
I wish to be one of you.

YOUNG ADULT JOSEPHINE  
What do you mean by that?

NADIA  
I want to be an American. I'm meeting an officer, who will get me to safety --

YOUNG ADULT JOSEPHINE  
You're going to the brig, that's where you're going!

VOICE  
Specialist Tillman! Halt!

Josephine looks over at the approaching officer -- JONAH MCINTYRE, 32, Caucasian, well-built. He has several medals and stripes on the chest of his uniform.

YOUNG ADULT JOSEPHINE  
Sergeant McIntyre, sir! I caught this woman sneaking into --

MCINTYRE  
She's with me.

Josephine clamps her mouth shut, stands at attention.

YOUNG ADULT JOSEPHINE

Sir?

MCINTYRE

I've been expecting her.

(to Nadia)

Noor Abed Jazeem?

Nadia nods, still terrified.

MCINTYRE (CONT'D)

Come with me, please.

YOUNG ADULT JOSEPHINE

Sergeant, has this woman been cleared by the visitor's center?

MCINTYRE

That's none of your concern, soldier.

YOUNG ADULT JOSEPHINE

Why didn't she get checked through the security gate, if she's -- ?

MCINTYRE

You are hoping for a lateral promotion, correct, Tillman?

Josephine shuts her mouth, looks at Nadia -- who gazes back, pleading, fearful.

MCINTYRE (CONT'D)

Then you are dismissed!

YOUNG ADULT JOSEPHINE

Yes, sir!

She does an about face, continues on her rounds. McIntyre escorts Nadia in the opposite direction. Josephine glances back at them... resentful.

INT. MESS HALL - HALF AN HOUR LATER

Josephine carries a tray of grub between tables of ROWDY SOLDIERS. She takes a seat next to Tyrone, who already has his dinner.

TYRONE

That was quicker than usual.

YOUNG ADULT JOSEPHINE

Yeah.

She stirs her mac & cheese, morose. He notices.

TYRONE

Hey.

He reaches out, turns her chin so she's forced to face him.

TYRONE (CONT'D)

Are you pissed about what I said earlier?

YOUNG ADULT JOSEPHINE

Sort of.

(looks down)

I don't understand -- you think I can't do it?

TYRONE

It's a rough course. I just don't want you to get your hopes up.

She looks up, makes eye contact.

YOUNG ADULT JOSEPHINE

You think we made a mistake? Should we have had the wedding before coming here?

TYRONE

We made the right choice, JoJo.

(beat)

Look, when I'm a Master Sergeant, you can go into the reserves. I'll take care of us. And eventually, when I'm on leave I'll finally take you on that honeymoon you deserve. To a faraway tropical island.

YOUNG ADULT JOSEPHINE

Promise?

TYRONE

Somewhere far, far away.

YOUNG ADULT JOSEPHINE

Somewhere better than here.

OFF JOSEPHINE, who meets her fiancée's toothy grin with a smile of her own, tentative. AND AS SHE TAKES A BITE OF THE MAC & CHEESE, HER SMILE BRIGHTENING JUST A LITTLE --

EXT. TEMPLE - COURTYARD

Josephine, Franz, and Hurley trail Cindy, who nods at various OTHERS whom they pass by. Josephine lags on the path, looking like a kid about to visit the dentist.

CINDY

Remember, whatever you do, don't let any of them speak to Locke.

FRANZ

What if he speaks to them first?

CINDY

Then don't let them respond.

(beat)

It's critical we keep them all safe. Especially Cassidy -- if anything happens to her, Clementine's reaction will be... unpredictable.

Cindy stops at the metal gong. ONE OF THE OTHERS hands Cindy several brown, tied satchels, which she begins to disperse among the trio.

HURLEY

What happens once we get them inside?

CINDY

Let us handle that, Hurley. Once you're past the wall, he won't be able to follow.

JOSEPHINE

Juliet was right.

They all turn to stare at her.

CINDY

I beg your pardon?

JOSEPHINE

This isn't working.

(gestures to Hurley)

Things were a lot better when he was in charge.

HURLEY

Yeah, and look where that got us.

JOSEPHINE

There has to be another way.

CINDY

This isn't up for debate.  
Josephine, any discontent you  
have... you're free to take it up  
with Walt.

Cindy shoves the satchel against Josephine's stomach.

CINDY (CONT'D)

Until then, you follow procedure.

They exchange tense stares. Josephine takes the bag, then  
sulks as she stomps away.

FRANZ

She does not seem too happy.

HURLEY

Dude, she's never been happy.

Their eyes linger after Josephine.

EXT. BARRACKS

Near the community SWING SET, a much older Olivia stands to  
address her audience.

OLIVIA

The place we're bringing you to is  
sacred. We do a lot of important  
work there. Remember, we're your  
hosts -- so please be respectful of  
our sanctuary.

CASSIDY PHILLIPS, GABRIEL CHO, and one-dozen of THEIR FELLOW  
LANCELOT PASSENGERS listen, expressions ranging from awed to  
intimidated.

CLEMENTINE PHILLIPS, ZACH, and EMMA stand nearby, hold  
weapons.

OLIVIA (CONT'D)

We'll introduce you to the Temple  
Master. If she tells you to do  
something, you do it -- no  
questions asked.

CASSIDY

What if she tells us to slit our  
own throats?

OLIVIA

Then it was nice knowing you.

EMMA

And she's not going to do anything  
that would put any of us in danger.

ZACH

She's a spiritualist who projects  
her essence to guard the Temple  
from intruders.

CASSIDY

Essence?

OLIVIA

You'll learn what we mean by that  
in due course.

GABRIEL

(to Zach)

You said "intruders." So are there  
people who want to steal things  
from your Temple?

ZACH

(hesitates)

It's not --

OLIVIA

No more questions.  
(to one of The Others)  
Susan...

SUSAN, a blonde in her mid-forties, holds a satchel.

CASSIDY

What is it with you folks and bags?

Susan removes a cluster of blindfolds from the satchel.

SUSAN

You need to put these on.

CASSIDY

Why?

CLEMENTINE

Mom, please. Just do it.

Cassidy looks into her daughter's eyes, which reflect the gravity of the situation. Slowly, Cassidy takes a blindfold from Susan, wraps it around her own line of vision. Clementine helps her mother tie it in the back.

Olivia and Susan begin to distribute more blindfolds to the rest of the Lancelot passengers. Zach helps Gabriel tie his.

ZACH  
Is it tight enough?

GABRIEL  
There must be something you really  
don't want me to see.

ZACH  
You don't know the half of it.

OLIVIA  
Alright, let's move out.

Olivia leads the procession of Others and their "guests" out of New Otherton. They pass trees, rock formations, and plantation-like fields.

Soon, the procession reaches the SONIC FENCE.

Olivia deactivates the fence. She signals to her people. They guide the Lancelot survivors across its border.

EDGE OF THE JUNGLE

As Olivia leads her group into the brush...

OLIVIA  
Everyone, stay on the trail. Hugo  
will meet us at the halfway point.

...A FIGURE watches them from a cliffside.

It's JOHN LOCKE -- still wearing those clothes he died in. He appears contemplative, slightly thoughtful... watching with interest as Olivia's pilgrimage blazes its way forward.

END OF ACT TWO

ACT THREE

EXT. JUNGLE - DARK TERRITORY - DAY

Josephine trudges through the jungle, pushes aside branches and vines. Hurley and Franz dawdle behind her.

JOSEPHINE  
 Could we pick up the pace? It's  
 going to be dusk soon.

HURLEY  
 (out of breath)  
 I thought... you didn't want -- ?

JOSEPHINE  
 I don't.

She stops. They catch up to her.

JOSEPHINE (CONT'D)  
 But I've learned that I have to at  
 least pretend I'm loyal, if I'm  
 going to survive in this place.

VOICE  
 Glad to hear you say that.

They turn their heads -- Walt stands about ten feet away from them, dressed in his ragged clothes for jungle-wandering.

WALT  
 Especially since you clearly don't  
 agree with me, Josephine.

JOSEPHINE  
 It doesn't matter whether I agree  
 with you or not.

WALT  
 Is that so?

JOSEPHINE  
 Conform quickly. That's what it  
 takes to be one of you.

OFF JOSEPHINE, who gives Hurley and Franz a critical stare.

No questions asked, and we live to see another day. AND AS SHE WIPES SWEAT FROM HER FOREHEAD, ADJUSTING HER BANDANNA --

EXT. HYDRA ISLAND - JUNGLE - DAY - **FLASHBACK (DAY 51)**

Josephine and Klugh -- their hair each tied up in doo rags -- carry baskets of seashells over to an ivy-covered wall.

KLUGH

Now remember, the whole point of this is to show them what happens when they follow the rules.

JOSEPHINE

How Pavlovian.

KLUGH

You said it, Miss Dreadlocks.

JOSEPHINE

That's Miz Dreadlocks to you.

The cousins share playful smiles. As Klugh brushes aside ivy, she reveals a hatch door with a GORGON LOGO upon its steel frame...

Josephine's smile wavers. She watches Klugh turn a combination padlock. The door opens, as they step into:

INT. A CORRIDOR - GORGON STATION

The two women make their way down the dimly lit hallway.

JOSEPHINE

I just think there are better --

KLUGH

It doesn't matter what you think, JoJo. It's my job to protect you -- to make sure your mouth doesn't get you into trouble.

JOSEPHINE

Bea-Bea, it won't. I promise.

KLUGH

It did with Tyrone.

Klugh stops, holds a stare on her cousin. Josephine averts her eyes, and they continue on their way.

CHAMBER DOOR - TWO MINUTES LATER

ALDO -- at the age of 27 -- and RYAN PRYCE -- in his early-fifties -- guard another door with a red GORGON LOGO, both of them armed.

ALDO  
They're waiting for you, Bea.

PRYCE  
We're right outside if you need us.

KLUGH  
Thank you, gentlemen.

Pryce unlocks the door, opens it for them. Josephine and Klugh step into:

A CLASSROOM

Chalkboards and posters containing INSPIRATIONAL PHRASES line the walls of the brightly lit room. A film projector sits in one corner. Tables and chairs are assembled in a semicircle.

ALEX ROUSSEAU and Cindy -- at the age of 31 -- stand next to THREE CHILDREN -- a Caucasian blond boy, a Caucasian blonde girl, and an African-American boy. We only see the backs of the children's heads as they sit behind the same large table.

KLUGH  
Good afternoon, children.

Cindy wears fairly modern clothing. Alex, looking less than thrilled to be there, wears a blue uniform similar to the one she was seen wearing in "The Glass Ballerina" and "I Do."

Klugh takes a spot at the front of the classroom, while Josephine goes to stand next to Cindy.

KLUGH (CONT'D)  
All three of you did an excellent job with your morning recitations.

ALEX  
(sotto)  
Yeah. Jacob would be proud.

Klugh glares at Alex, before continuing:

KLUGH  
Today, I would like for you to show me how expressive you can be.

Alex takes the basket, dumps its contents out onto the table in front of the younger Walt, Zach, and Emma. Seashells scatter atop the mahogany surface.

KLUGH (CONT'D)  
You must each make a shape out of these seashells.

KLUGH (CONT'D)

One that's important to you.  
 (looks at Josephine)  
 And then I want you to tell us what  
 it means. Miss Josephine will  
 write your responses on the board.

Klugh tosses a piece of chalk, which Josephine catches.  
 Then, Klugh gestures for Cindy to speak.

CINDY

Children, you may only use your  
 hands to assign meaning to the  
 shells. Those are the rules.

The children begin to slide various seashells across the  
 tabletop into patterns. Josephine leans over to Klugh,  
 whispers to her as they watch:

JOSEPHINE

This is ridiculous.

KLUGH

It's what Ben wants.

JOSEPHINE

Why does he care what shapes they  
 make out of seashells?

KLUGH

Jacob requested it be done.

Josephine bites her lip, glances over at Alex -- who rolls  
 her eyes, gives Josephine a sympathetic gaze.

The door opens -- and in walks Ben. The children freeze.

BEN

Oh, don't let me disturb you. I  
 just need to speak with Miss Klugh.

Ben signals to Klugh and Josephine, who approach him.

KLUGH

What's the status on Dawson?

BEN

We've almost lured him out of the  
 Swan. Tom and Pickett will have a  
 team ready to extract him.

JOSEPHINE

He's not a computer file, Ben.

BEN

We can't have a loose cannon  
running around out there.

(beat)

You should know about that more  
than anyone, Josephine.

She returns his gaze with one of bitterness.

BEN (CONT'D)

This morning, Richard sent word  
from Jacob. There's been someone  
new added to the list.

JOSEPHINE

Who is that?

BEN

A survivor named John Locke.  
According to Jacob, Mr. Locke will  
be critical to the island's future.

(beat)

We need to bring him home -- but  
Jacob was very specific. Mr. Locke  
cannot be accompanied by any of his  
people when he joins us.

KLUGH

Once we've got Dawson, I'll have  
Tom assemble another --

BEN

No. I'm going alone. Jacob asked  
that I approach John all by myself.

JOSEPHINE

Well, be careful. We wouldn't want  
anything bad to happen to you.

Ben meets Josephine's stare; they share a tense moment.  
Then, Josephine rejoins Alex.

CINDY

(to the children)

Very nice, guys. Remember, use  
only your hands.

Alex nudges Josephine, gestures to Walt -- still shown only  
from the back of the head. We see him (from behind) tilt his  
head up to look at Josephine. She kneels, whispers to Walt:

JOSEPHINE

Use your mind's eye.

Suddenly, the entire table begins SHAKING. Seashells practically dance right off its surface, as Zach and Emma take cover underneath it. Walt remains sitting.

Klugh breaks away from Ben, the noise capturing their attention.

KLUGH

Walt! Stop that right now!

The table STOPS SHAKING. Walt stays in his seat; the back of his head trembles.

Cindy looks frightened. Alex smirks. Josephine tries to hide a look of pride, which Klugh observes before the smugness leaves Josephine's face.

KLUGH (CONT'D)

There are consequences to such actions.

Ben hurries over to them, stands in front of the boy.

BEN

Who prompted you to do this?

Walt remains silent. Ben looks at Alex, who shrugs.

BEN (CONT'D)

Was it my daughter?

No response.

BEN (CONT'D)

Was it Miss Josephine?

The back of Walt's head bows down. Ben looks at Josephine, furious.

BEN (CONT'D)

What did you -- ?

CINDY

It was my fault.

They all look at Cindy.

CINDY (CONT'D)

I told Walt how pretty the colors of his shells were. Josephine echoed my sentiments.

(beat)

Walt must have thought we wanted him to get it done faster.

Ben looks skeptical, but says nothing. Josephine locks eyes with Cindy, grateful.

BEN

Alex, you'll be accompanying Tom's team tonight. You leave on the Galaga in one hour.

(beat)

I have work to do at the Hydra. Call me once they've finished.

Ben high-tails it out of the classroom. Josephine smiles at Cindy, who appears disgruntled.

CINDY

Emma, Zach -- let's show Walt how to properly follow instructions.

OFF JOSEPHINE, whose eyes shift over to her cousin. AND AS KLUGH FLASHES HER AN ANGRY EXPRESSION, CAUSING JOSEPHINE'S EYES TO DROP TO THE FLOOR --

EXT. JUNGLE - DAY

Josephine and Walt fix stares on one another, challenging.

JOSEPHINE

So yes, Walt, I'll follow your rules. But I don't have to like it.

WALT

I made these rules for a reason, Josephine. Can't you see that? We're trying to protect you.

JOSEPHINE

Why is everyone so convinced I need protecting?

A SHADOW LOOMS over them, accompanied by a sudden, familiar "TICKA-TICKA" NOISE. Walt frowns. Josephine, Hurley, and Franz stand completely still -- their eyes dart around, erratic.

HURLEY

Um... Exhibit A...

A PILLAR OF BLACK SMOKE descends in front of the group. As it SUBSIDES, John Locke stands there -- calm, relaxed, but matter-of-fact.

WALT  
 (to Locke)  
 Don't talk to them.

LOCKE  
 Why not? It isn't like I haven't  
 already made their acquaintance.  
 (nods, in turn)  
 Hugo. Franz. Josephine.

FRANZ  
 So... Mr. Locke... you know about  
 the airplane that -- ?

WALT  
 What did I tell you? Don't talk to  
 him!

LOCKE  
 I assume this means they're helping  
 you to "protect" the new arrivals  
 from me.

WALT  
 They're following our rules.

HURLEY  
 (to Locke)  
 Dude, you really shouldn't be  
 here...

LOCKE  
 Well, I am here, Hugo. So I guess  
 you're all just going to have to  
 deal with it.  
 (to Hurley, pointedly)  
 Besides, you don't have the same  
 choice to make as Franz and  
 Josephine, here, do.

JOSEPHINE  
 What the hell is that supposed to  
 mean?

WALT  
 Ignore him.

LOCKE  
 It means, Josephine, that unlike  
 Hugo, the two of you are still free  
 to shape your own destinies.

WALT

Their destinies were just fine  
before you showed up, John.

JOSEPHINE

(to Locke)

So we shouldn't listen to Walt?

Walt looks completely pissed. Locke merely smiles at Josephine, congenial.

LOCKE

I'm not telling you what to do.  
All I'm saying is that when one  
stops following her heart, one  
tends to lose her way.

Josephine gulps, gives Walt another half-glance. Locke keeps his eyes trained on Josephine, still confident.

LOCKE (CONT'D)

I was there when your cousin asked  
Mikhail to kill her. Beatrice died  
defending what she believed in.

(beat)

Isn't that how you'd want to be  
remembered, Josephine?

OFF JOSEPHINE, who avoids Walt's glare of contempt.

I wish I knew what she died for. AND AS JOSEPHINE LOOKS AWAY FROM LOCKE'S COMPASSIONATE GAZE --

INT. JULIET'S HOUSE - BARRACKS - DAY - **FLASHBACK (DAY 80)**

The doorbell RINGS. A hand opens the door, revealing Josephine -- still at the age of 33 -- her face bloodshot and tear-streaked.

JULIET BURKE stands in the doorway, sympathetic. She takes Josephine in her arms, as Josephine devolves into more tears.

JULIET

When did you find out?

JOSEPHINE

About an hour ago. Isabel told me.

Juliet closes the door, guides Josephine into her living room. Josephine brushes away her tears, switches to fury.

JOSEPHINE (CONT'D)

This is Ben's fault, you know.  
He's the one who sent Bea-Bea to  
the Flame.

JULIET

She probably would have volunteered  
anyway.

JOSEPHINE

Yeah. Why she ever began shacking  
up with that vodka-swilling  
Cyclops, I'll never understand.

JULIET

Sometimes love pops up in  
unexpected places.

(beat)

And then it can fade away, just as  
unexpectedly.

Josephine digests that, then becomes angry again.

JOSEPHINE

How do we stop Ben?

JULIET

He's our only way off this island.  
But I promise, once he lets me go,  
I won't leave you behind. I'll  
make a case to bring you --

JOSEPHINE

What makes you think he's going to  
let you go, Juliet? He's your  
Annie Wilkes.

JULIET

I have to believe it, Josephine.  
If I don't, I'll lose all --

JOSEPHINE

Ben is an evil bastard! If we  
don't take him down ourselves -- !

JACK SHEPARD suddenly emerges from the kitchen. He looks at  
Josephine in recognition.

JOSEPHINE (CONT'D)

Hi...

JACK

Hello, yourself.

Juliet glances between them.

JULIET  
Do you two know each other?

JACK  
We've met, briefly.  
(to Josephine)  
You're the one who put the bag over  
my head, right?

JOSEPHINE  
Yeah. Sorry about that.  
(to Juliet)  
What's he doing here?

JACK  
I've been sleeping over. Tom says  
they're moving me to my own  
bungalow, later today.

JULIET  
Ben wanted Jack to stay with me.  
He thought it would help Jack with  
his... perspective.

Juliet gestures toward the SECURITY CAMERA jutting out of her  
wall, whispers:

JULIET (CONT'D)  
JoJo, they're listening...

JOSEPHINE  
No, they aren't. Alex disabled the  
audio feed to your house.  
(beat)  
They can see us, but they can't  
hear our conversation.

She looks at Jack.

JOSEPHINE (CONT'D)  
So, Dr. Shephard... do you share  
our opinion of Hannibal Linus?

JACK  
He's no friend of mine.

JOSEPHINE  
And he shouldn't be. He's a  
tyrant. I was in the Guard, you  
know. The things he has those  
children do -- it's no better than  
what Saddam did.

The front door opens behind Josephine, as she rants:

JOSEPHINE (CONT'D)  
Ben will be the death of us all.  
Right now, this might be our only  
chance to get him... in his sleep --

She catches Juliet's and Jack's horrified gazes... and slowly turns around -- only to see Alex standing there, morose. Alex holds a large wicker basket in her arms, filled with flowers and bottles of wine.

JOSEPHINE (CONT'D)  
Oh, Alex, I'm so --

ALEX  
Hey, don't stop telling the truth  
on my account.

She holds out the basket, shoots an almost contemplative glance down at it.

ALEX (CONT'D)  
Isabel thought you'd want this.

Josephine accepts the basket, silent.

ALEX (CONT'D)  
Your cousin had us working with  
Hungarian oak last week.

Alex turns around, exits through the open door. Josephine is left holding the basket -- Juliet looks back at her, piteous.

OFF JOSEPHINE, who stares down at the basket, longingly, while holding back tears. AND AS SHE PICKS UP A ROSE, FINGERING ITS PETALS --

EXT. JUNGLE - NIGHT (DUSK)

Josephine looks from Locke to Walt, conflicted.

JOSEPHINE  
How do I know I can trust either of  
you? That you don't consider me to  
be just a pawn?

WALT  
Josephine, I need you to listen to  
me. As soon as you get Olivia's  
group to the Temple, find Hurley  
and his mother. Then, take the  
manifest from them.

JOSEPHINE

The manifest?

WALT

It lists all of the passengers on Flight Four-Twenty-Three.

JOSEPHINE

Why can't you just take it from them yourself?

LOCKE

Yeah, Walt? Why can't you?

Walt glances at Locke, then implores Josephine with his eyes.

WALT

Because... I can't. It's against the rules.

LOCKE

Josephine, if you do what he's asking... some very bad things will happen to those people.

WALT

Yeah... you.

Franz looks to Josephine for guidance. Walt addresses both of them.

WALT (CONT'D)

This man used to terrorize people on this island.

LOCKE

You know that's not the case, Walt.  
(beat)  
Esau is no longer with us.

WALT

That's not entirely true.

LOCKE

Well, he won't be killing anyone anytime soon.

They suddenly hear a faint ECHO. Franz scurries over to some trees, which overlook a sunken valley.

IN THE DISTANCE

Olivia leads the blindfolded Lancelot passengers across the terrain. Her fellow Others flank their "guests" from all sides.

Franz turns back to Walt, Locke, Hurley, and Josephine.

FRANZ

They're here.

LOCKE

Well, alright then.

(to Josephine)

Time to make your choice.

Josephine looks stressed to the max. She glances at Hurley and Franz, in turn... but neither of them offers her any insight.

It's up to her now.

END OF ACT THREE

ACT FOUR

EXT. TEMPLE WALL - DAY

Olivia leads the LANCELOT PASSENGERS -- Cassidy and Gabriel among them -- to the edge of the Temple wall.

OLIVIA

Stop.

Everyone halts.

OLIVIA (CONT'D)

Keep your blindfolds on.

CASSIDY

Why? What is it that you don't want us to see?

CLEMENTINE

Mom!

Clementine elbows Cassidy, shushes her. Olivia looks past her group of Others and their captives, calls out to someone:

OLIVIA

So Walt definitely wants us to bring them inside?

Josephine and Franz stand there, at the rear of the long procession.

JOSEPHINE

Yep.

Olivia nods, then whistles. Cindy steps out of the tunnel entrance, armed.

OLIVIA

(to Cindy)

All clear.

CINDY

Emma, Zach -- bring our guests to the refectory.

CASSIDY

Can we at least take these blindfolds off? Mine's pinching.

OLIVIA

No.

CASSIDY  
Why... the hell... not?

CINDY  
Because once you're inside, we  
can't let you leave.

Cindy nods to Zach, Emma, and the remaining Others -- who  
herd the one-dozen Lancelot survivors into the tunnels.

Josephine and Franz bring up the rear. Olivia stops  
Josephine in her tracks.

OLIVIA  
You do realize why we can't let you  
leave?

JOSEPHINE  
Of course.

OFF JOSEPHINE, who meets Olivia's hardened stare with one of  
her own.

Whoever runs the island decides what's best. AND AS HER EYES  
LINGER AFTER THE PROCESSION OF PEOPLE WHO DISAPPEAR INTO THE  
TUNNEL --

EXT. BARRACKS (AKA "NEW OTHERTON") - DAY - **FLASHBACK (2010)**

Josephine -- at the age of 39 -- sits alone on a swing.  
FOOTSTEPS approach. Someone sits on the swing next to her.

MALE VOICE  
It will get better.

RICHARD ALPERT -- who now appears in his early-forties,  
splashes of gray peppering his dark hair -- smiles at her.  
Josephine tries to return the smile, but her eyes remain sad.

JOSEPHINE  
How can we be sure?

RICHARD  
We can't. But we just have to have  
faith they know what they're doing.

JOSEPHINE  
That's quite a leap of faith.

RICHARD  
I know.

JOSEPHINE

And do you still have such faith in  
this island, Richard?

RICHARD

I'm beginning to wonder if I ever  
truly did.

Richard and Josephine share a long, mutual stare. They react  
to a SHADOW that suddenly LOOMS over them.

ANOTHER VOICE

It seems to me you don't really  
know what you want out of this  
place... out of your lives.

They look up to see...

Ben -- not having aged a day past 46 -- staring at them with  
disapproval. He wears a plaid shirt, jeans, and bifocals.

Richard looks away, while hatred dances in Josephine's eyes.

BEN

Find a purpose for yourselves --  
something besides each other.

RICHARD

You're not calling the shots, Ben.  
That's Hugo's job.

BEN

And it's my job to make sure he  
takes care of everyone. Just like  
you used to.

He then glances pointedly at Josephine.

BEN (CONT'D)

Especially those of you who can't  
take care of yourselves.

JOSEPHINE

What makes you so certain we're  
doing the wrong thing?

RICHARD

He can't be.

He scrutinizes Ben.

RICHARD (CONT'D)

The emperor has no clothes.

BEN

Obviously, I do. I went from  
Number Three to Number Two -- with  
a pit stop at martyrdom.

(beat)

And meanwhile, Richard, at present  
you're merely Number...

(mock-ponders)

Well, how many gray hairs do you  
have on your head now?

RICHARD

Probably the same as the number of  
lies escaping your mouth each day.

Ben smiles. Touché.

JOSEPHINE

Hurley might trust you, Ben. But  
make no mistake... I'll never  
forget --

BEN

You don't wear vengeance too well,  
Josephine.

Josephine holds her killer glare on him. Then, the three of  
them notice a FEMALE FIGURE running toward them.

FEMALE VOICE

Ben!

VANESSA -- the Asian-American Other briefly seen in "Follow  
the Leader," now at the age of 38 -- gasps for breath as she  
reaches the swing set.

BEN

Yes, Vanessa?

VANESSA

Zach and Emma... they're back...  
from the mainland.

BEN

Good.

VANESSA

They're definitely ready to pick up  
where they left off.

BEN

Excellent.

(to Josephine)

You prepared the barracks for them?

JOSEPHINE

Actually --

RICHARD

Yes. She did.

(quickly)

Actually, she requested my help in building a new craft table.

Ben bites his lip, looks from Richard to Josephine -- who simply gives Ben a cute smile.

JOSEPHINE

Yeah. Just like they had at The Gorgon... that'll keep them on your side, huh?

BEN

On our side.

OFF JOSEPHINE, who blanches at Ben's smug expression. AND AS SHE GAZES AT RICHARD, THEIR SHARED DISCOMFORT APPARENT --

INT. TEMPLE - ARMORY - NIGHT

Josephine stares... cautious, wide-eyed. Shelves upon shelves of guns and ammo. Both Hurley and CARMEN REYES look back at her, curious. Franz stands to Josephine's side.

Walt stands between all of them.

WALT

Josephine, Franz -- there's something you wanted to ask Hurley and his mother?

Franz's face goes white -- he defers to Josephine, backs off.

Josephine looks at the Reyeses, then turns to Walt with defiance.

JOSEPHINE

No.

WALT

I'm sorry?

JOSEPHINE

I said no. You want something from them, Walt... you get it yourself.

Walt looks hurt, disappointed, aloof... years of heartache etched upon his youthful-looking face.

WALT  
What are you doing, Josephine?

JOSEPHINE  
Not your dirty work, that's for  
damn sure.

Hurley and Carmen exchange glances, puzzled.

JOSEPHINE (CONT'D)  
I brought them to the Temple. I  
didn't go with Locke. Be grateful  
for that.  
(beat)  
You do the rest.

Walt's turmoil solidifies into annoyance; he waves Josephine  
and Franz away.

WALT  
Get out of here. Both of you.

FRANZ  
Walt --

WALT  
Go!

Walt stares them both down, furious. Franz backpedals... but  
Josephine doesn't blink as she confronts Walt's stare.

Silently, Josephine turns, stalks off -- her head held high.  
Franz follows her. Walt turns back to the Reyeses.

WALT (CONT'D)  
Give me the manifest.

HURLEY  
(double take)  
What? Dude --

WALT  
The manifest, Hurley. I need it.  
Now!

HURLEY  
No.

WALT  
You don't understand --

HURLEY  
No, dude... you don't understand.  
I have to do what I think is right.

HURLEY (CONT'D)  
Whenever I start questioning  
myself... bad stuff happens.

Walt softens, slightly.

WALT  
Hurley...

HURLEY  
Like it did to Desmond. And Ben.

WALT  
I thought you were my friend.

HURLEY  
And I thought I was, like, an  
exception... doesn't make me much  
of an exception if I blindly take  
orders from you, does it?

Walt's frown intensifies. He looks at Carmen.

WALT  
Mrs. Reyes, please tell your son --

CARMEN  
We hid it. Someplace where you'll  
never find it.

Walt reacts.

CARMEN (CONT'D)  
And if I were you, I wouldn't  
threaten my son.

Walt's glare doesn't break. He turns his back on them, paces  
out of the room... utter helplessness stamped on his face.

REFECTORY

One-by-one... blindfolds are REMOVED.

Clementine unties Cassidy's... Zach unties Gabriel's...  
remaining Others untie those of the remaining Lancelot  
survivors.

They find themselves sitting at the tables in a commissary --  
the pillars and walls adorned with Eastern Orthodox design.

Cindy, Emma, and Vanessa -- who's now in her early-fifties --  
emerge from a back kitchen area. They carry stacked trays,  
distribute them among the seated survivors.

EMMA  
*Bon appétit.*

The silver lids ARE LIFTED -- revealing piles of grilled cheese sandwiches and bowls of spinach salad.

CASSIDY  
 You're treating us to dinner?  
 (bewildered)  
 So then... the blindfolds -- ?

CLEMENTINE  
 Mom. Just eat. Please.

Clementine takes a seat next to her mother.

CINDY  
 Everyone likes grilled cheese.

Slowly, Zach reaches for one of the sandwiches... tears it in half. He sits next to Gabriel, offers him one half. Gabriel accepts it.

More survivors serve themselves. Biting into crisp grilled cheese sandwiches. Spooning spinach salad with fresh vegetables onto their plates.

VANESSA  
 Ji Yeon harvests the spinach herself... fresh from her garden.

Cindy smiles at her fellow Others and their guests, as they proceed to fill their bellies.

CASSIDY  
 Hey.

She flags Cindy down.

CINDY  
 What can I do for you, dear?

CASSIDY  
 I don't suppose you've got any salad dressing?

Cindy grins.

END OF ACT FOUR

ACT FIVE

EXT. JUNGLE - NIGHT

AARON LITTLETON and JI YEON KWON follow a trail, as dusk begins to settle. They carry torches. Ji Yeon totes a satchel in one hand.

AARON

Do you think they're adjusting?

JI YEON

I am sure they are. Cindy has a way of making you feel at home.

AARON

She did when I arrived here.

MALE VOICE

That's because you're special,  
Aaron.

The couple turn, startled. In a darkened nook between trees stands A MALE FIGURE. He steps out of the cover of the treetops, and they see it's...

John Locke, still wearing the white T-shirt and dark slacks he'd died in. Locke appears calm yet focused in his demeanor. Ji Yeon steps forward.

JI YEON

Go away.

Locke ponders Ji Yeon's command, one lip extended. Then, he replies:

LOCKE

No.

JI YEON

Excuse me?

LOCKE

This is my island too, Ji Yeon.  
I'm not going anywhere.

Ji Yeon gives him a deadly glare. Aaron steps to his wife's side.

AARON

What do you want, Mr. Locke?

LOCKE

Only to have a nice chat with two old friends.

JI YEON

We are not your friends.

LOCKE

What's in the bag, Ji Yeon?

JI YEON

The ashes of Desmond Hume.

Locke rears back, slightly. He frowns.

LOCKE

And just what are you planning on doing with those ashes?

JI YEON

Hopefully, nothing.

They stare each other down. Locke's eyes shift to Aaron, who seems a bit entranced by Locke's presence.

LOCKE

Aaron, I need you to listen carefully. Your friends --

Ji Yeon steps in front of Aaron, blocks him from Locke's gaze.

JI YEON

(to Locke)

Don't talk to him.

LOCKE

I think your husband can make his own choices... right, Aaron?

JI YEON

I said DON'T!

She ushers Aaron in the opposite direction. Over her shoulder...

JI YEON (CONT'D)

And don't follow us!

Locke watches as Ji Yeon leads Aaron away. Aaron sneaks a quick glance over his shoulder, makes eye contact with Locke... who chews on his lower lip.

INT. TEMPLE - GARDEN

Walt meditates -- smack amidst a collection of potted, leafy turmeric. Several ginkgo trees shade him from the moonlight.

Josephine makes her way into the indoor arboretum. She approaches Walt, stoic.

JOSEPHINE

You're angry.

Walt continues to meditate for several beats, before answering:

WALT

And you don't know what loyalty means.

JOSEPHINE

I'm not doing it. I won't help you get the manifest back.

Walt just inhales, keeps his eyes closed and face forward.

JOSEPHINE (CONT'D)

Walt? So... what? Now you're giving me the silent treatment?

WALT

You see these ginkgo trees above me, Josephine? They're older than either of us.

JOSEPHINE

I know. They were Dogen's. He brought them over from Japan.

WALT

Dogen. I never got to meet him, but I would have liked to.  
(opens his eyes)  
He also had to deal with traitors.

JOSEPHINE

You're not being fair. Those people have no idea what they're in for.

(beat)

There has to be a better way.

WALT

Hurley thought there was a better way... and look what happened.

OFF JOSEPHINE, who looks away in disgust.

How could I forget? How could any of us forget? AND AS SHE REACHES FOR A ROSE, AND BEGINS TO PICK APART THE PEDALS --

EXT. FOOT OF THE STATUE - DAY - **FLASHBACK (2018)**

Josephine -- now five years younger -- approaches The Foot. She pushes aside the sliding door, enters:

INT. JACOB'S OLD TAPESTRY ROOM

Walt, still ageless, throws pottery at a wheel. The wet clay in his hands forms into a rounded pot. Without looking up...

WALT

Yes?

JOSEPHINE

It's Clementine. She wants to see her mother.

WALT

She's seventeen. She'll learn to adjust.

JOSEPHINE

She's been with us for almost eight months, Walt. Her behavior has been exceptional.

He says nothing.

JOSEPHINE (CONT'D)

Why can't you let her off the island?

WALT

Because... it's the wrong time.

(beat)

A couple of months from now, whatever happens will be entirely Clementine's choice.

JOSEPHINE

I really think --

WALT

It doesn't matter what you think.

(looks up)

She isn't ready yet.

The clay wilts into a puddle as Walt's hands neglect it.

WALT (CONT'D)  
 This isn't Hurley's island anymore.  
 There won't be any debate...  
 (condescending)  
 ..."Miss Josephine."

Walt strokes the demolished pottery, re-works its shape.

Josephine appears both hurt and livid. She turns around, stalks out of the statue.

EXT. BEACH - MOMENTS LATER

As Josephine sulks, stares out at the beach while strolling along its coast...

MALE VOICE  
 Hurts, doesn't it?

She turns to see MARTIN KEAMY -- still at the age of 30. He glares at her.

Somehow, Josephine doesn't seem surprised to see him.

JOSEPHINE  
 Marty...

KEAMY  
 Nice to see you remember me...  
 JoJo.

JOSEPHINE  
 You could have made so much more  
 out of yourself. You were better  
 than them.  
 (beat)  
 Why?

KEAMY  
 I did what I needed to. To  
 survive.

JOSEPHINE  
 Your survival required you to kill  
 Alex?

KEAMY  
 In war, casualties are unavoidable.  
 At least I started taking the  
 initiative... unlike you.

JOSEPHINE  
 Spare me your judgment.

KEAMY

Face it, JoJo -- you're a follower.  
Always have been. Remember that  
day when your man, Tyrone, dumped  
his brew on me?

JOSEPHINE

I remember.

KEAMY

You could have stood up for me.  
You could have thrown him out of  
your life right then and there.

He glares. She glares back.

KEAMY (CONT'D)

But you didn't. And how'd that  
work out for you?

JOSEPHINE

And how'd your "initiative" work  
out for you, Marty?

He looks at her with utter hatred... then FADES FROM SIGHT.

VANESSA (O.S.)

Josephine?

Josephine looks at Vanessa -- now at the age of 46 -- then  
looks back at where Keamy stood.

VANESSA (CONT'D)

Who was he?

JOSEPHINE

The monster who killed Alex.

Josephine looks back out at the sea, then swivels around to  
face the landscape of the island.

OFF JOSEPHINE, who kicks the sand. AND AS HER FACE FILLS  
WITH REGRET --

INT. WALT'S GARDEN - TEMPLE

Josephine meets Walt's gaze, head-on. Underneath the shade  
of the gingko trees, tension returns to Walt's shoulders.

WALT

Why'd you come back, Josephine?

JOSEPHINE

You need to know where I stand.

WALT

And where do you stand?

JOSEPHINE

I wanted to go on record as saying this. If we're going to change their "perspectives," we have to do it with honesty. With compassion.

WALT

You think you're looking out for them?

JOSEPHINE

Somebody has to.

Walt hesitates... then swivels around, charges into one corridor. Josephine follows him.

CORRIDOR - WALKING

As Josephine high-tails it after him...

JOSEPHINE

Where are you going?

WALT

(not looking back)  
To get the manifest.

As they emerge into:

EXT. TEMPLE - COURTYARD - NIGHT

Tiki torches light up the courtyard's perimeter.

Walt marches over to Hurley and Carmen, who are in the middle of a conversation with Olivia; the three of them turn to him.

WALT

Give me the manifest!

HURLEY

Dude --

WALT

I'm serious! We're running out of time!

OLIVIA

Just take a deep breath --

WALT

No, Olivia! I need that list!  
Now!

CARMEN

You told us we were your liaisons.

WALT

I changed my mind.

HURLEY

You can't just --

WALT

Don't tell me what I can't do!

JOSEPHINE (O.S.)

Walt!

They all turn toward Josephine, whose gaze is fixed past them.

JOSEPHINE (CONT'D)

Look.

She points at three figures approaching from the far entrance.

Vanessa, along with a MALE OTHER, escorts a THIRD PERSON into the courtyard.

OLIVIA

Vanessa? Todd?

WALT

What are you -- ?

VANESSA

We found him at the edge of the Temple wall.

TODD

He's dehydrated.

VANESSA

We need to get him into the pool...  
or he's going to die!

Walt hurries up to the injured man, reaches out... and tilts the man's head up. They make eye contact.

It's MORRIS OLDHAM -- face scratched and scraped, clothes tattered and torn.

WALT  
Oldham?

Oldham ekes out his raspy words.

OLDHAM  
Them...

WALT  
The passengers?

OLDHAM  
The ones still on the beach...

WALT  
What about them?

OLDHAM  
They... are... monsters.

Hurley, Carmen, Olivia, Vanessa, and Todd react with shock.  
Josephine looks at Oldham, agape... then catches Walt's eye.  
He faces her.

WALT  
Well... I hope you're happy with  
yourself.

Josephine suppresses a faint glint of pride as we...

SMASH TO BLACK.

END OF SHOW