

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

LOST

"What He Died For"

Episode 7.12

by  
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LOST  
"What He Died For"

TEASER

INT. LIVING ROOM - MANSION - NIGHT - **FLASHBACK (2010)**

A pair of small hands shake a golden wrapped present, next to an elegant Christmas tree.

SUPER IN/OUT: CAPE TOWN, SOUTH AFRICA

CHARLIE HUME, at the age of 5, holds the shiny gift up to his ear, continues to shake it.

KALEB -- a young South Africa boy, similar in age -- kneels beside him.

KALEB  
What is inside of it?

REALLY YOUNG CHARLIE  
(disappointed)  
Clothes.

He rips open the present, lifts the cover of a box. Sure enough...

Charlie holds up a sweater, knit with a combination of green and red.

PENELOPE HUME, at the age of 36, squats next to her son.

PENNY  
It's from your grandmum, sweetie-fins.

REALLY YOUNG CHARLIE  
Boring.

As he drops the sweater to the floor...

Out FALLS a Scottish banknote, tucked amid the sweater's fabric. Charlie's eyes light up, while Kaleb gapes in awe.

KALEB  
Money! Money!

REALLY YOUNG CHARLIE  
I'm rich!

Penny laughs. She looks up at:

DESMOND HUME, at the age of 39, who stands by the Christmas tree with a steaming mug of cocoa. Next to Desmond is REGINALD TURNER, the South African ambassador to the United Kingdom. Young face, pony-tail, regal accent:

REGINALD

Even at such a tender age, money talks.

DESMOND

Must get it from his mum's old man.

Penny directs a quick flinch at her husband. She quickly returns her attention to Charlie, confiscates his cash gift.

PENNY

I'll take that, angel. Put it away for you.

REALLY YOUNG CHARLIE

Aw, mum.

PENNY

Why don't you take your new robot up to Kaleb's room? You boys can teach it to walk.

Charlie picks up a toy robot, stands. Kaleb follows him. They rush past MRS. TURNER -- Afrikaan, early-thirties, stunning in her holiday gown -- toward the doorway between rooms, when...

A BUTLER appears, blocking their path.

BUTLER

Sir...

The boys halt in the house servant's path. Reginald and his wife seem alarmed at his butler's tone. Desmond and Penny also take notice.

BUTLER (CONT'D)

You have a visitor...

A CREEPY MAN -- Caucasian, late-fifties, slightly stocky with beady eyes, practically bald -- pokes his head out from behind the butler.

The Humes and the Turners all see this intruder pressing a gun against the butler's back. Charlie and Kaleb run to their parents, who shield the boys.

REGINALD

Who are you? What are you doing in my home?

The creepy gentleman speaks with a thick Slavic accent, unshaken.

CREEPY MAN

Allow me to introduce myself. My name is Zoran Savo.

(beat)

I am a friend of your father-in-law's, Mr. Hume.

Desmond says nothing, but his stare hardens.

PENNY

My father's been missing for three years.

SAVO

I regret to inform you, Mrs. Hume, your father is dead.

Penny's face turns white.

DESMOND

How did you find us?

SAVO

I have come bearing a message, Desmond.

With a side-glance at Penny...

SAVO (CONT'D)

You do wish to know what he died for, I presume?

MRS. TURNER

Don't you dare touch our sons!

REGINALD

(to Savo)

If you do not vacate the premises immediately --

PENNY

(to Savo)

You mean what my father died for?

DESMOND

Who is your message from, Mr. Savo?

SAVO  
Hugo Reyes.

Desmond's face becomes leery, as does Penny's.

DESMOND  
And how exactly did you make  
Hurley's acquaintance?

SAVO  
He wants your family to know... the  
island is your destiny.

DESMOND  
No, it isn't.

SAVO  
I must be going. But don't fool  
yourself, Desmond Hume.  
(beat)  
You cannot run from destiny.

Savo backs away from the butler, slowly. His creepy smile  
remains as he slinks out of view.

Reginald squeezes Kaleb's hand... then turns to Desmond,  
upset.

REGINALD  
You okay, Desmond?

Hurley opens his eyes... the guilt and self-hatred as clear  
as day on his face.

DESMOND  
I will be... as long as that arse  
never comes near my family again.

He looks over at his wife and son.

OFF CHARLIE, who clings to Penny's dress, cowering behind  
her. AND AS YOUNG CHARLIE SEES HIS FATHER'S TERRIFIED  
EXPRESSION --

EXT. JUNGLE - DAY

CHARLIE HUME and CLEMENTINE PHILLIPS lead the Lancelot  
survivor named RIVER at gunpoint through the jungle, past a  
cluster of eight banyan trees forming a grove.

RIVER  
So where are you taking me?

CLEMENTINE

Just be glad we haven't knocked you out yet, Boy Band.

CHARLIE

(reprimanding)

Hey, now.

(to River)

We'll keep you safe, mate.

RIVER

Your leader... the fat guy...

CHARLIE

His name's Hurley.

RIVER

He said you have running water. Electricity, ovens, heating...

CLEMENTINE

Damn straight we do.

RIVER

How? This is an island in the middle of nowhere.

CHARLIE

Well, it's hard to explain --

RIVER

Then try.

CLEMENTINE

We don't owe you any explanations, buddy.

River stops walking. He faces Clementine, who cocks her gun.

RIVER

So you're just going to shoot me?

CLEMENTINE

If I have to.

RIVER

And what would Walt say about that?

CLEMENTINE

If it's to protect the island, he'll give me a high-five.

CHARLIE

Clem. Enough.

He stands between them, faces River.

CHARLIE (CONT'D)  
Our barracks is surrounded by a  
sonic fence. It keeps intruders  
out.

RIVER  
How?

CHARLIE  
Unless deactivated, it delivers a  
lethal shock to one's body.

CLEMENTINE  
Don't tell him what --

CHARLIE  
I think a bit of trust is in order  
here, darling.

Clementine shuts up, glances at River with more hostility.

A SUDDEN MOVEMENT arises from the bushes. Clementine and  
Charlie jerk to attention, position their guns --

And out of the brush emerges JILL ERDMAN, wielding a knife in  
one hand. Tattered and dirty, she drops the knife... throws  
up her hands.

JILL  
Don't shoot!

CLEMENTINE  
Stay right where you --

Clementine cuts herself off, takes a closer look. She  
squints at Jill, studies Jill's face. Her tone softening:

CLEMENTINE (CONT'D)  
Hey... don't I know you from  
somewhere?

Jill's nervous face turns friendly, as Charlie, Clementine,  
and River stare back at her.

END OF TEASER

ACT ONE

EXT. JUNGLE - MINUTES LATER - WALKING

Charlie and Clementine herd both Jill and River through the jungle, at gunpoint. Clementine stays right on Jill's heels, interrogates her:

CLEMENTINE

I was with Eloise, in Africa --

JILL

Tunisia, to be exact.

CLEMENTINE

And you got us to safety. You knew those men were coming for me.

(beat)

Why are you here now?

JILL

The new Keeper sent me.

CLEMENTINE

To do what?

JILL

Protect you, Clementine.

Clementine reacts, but keeps prodding Jill along the trail.

RIVER

What the hell is a "Keeper?"

JILL

Someone who makes sure this place stays hidden.

RIVER

It's an island. Why would -- ?

CHARLIE

Once you arrive home with us, everything will make sense to you.

River looks skeptical, but has no response. Clementine reaches to turn Jill around by the shoulder, forces Jill to face her.

CLEMENTINE

You said there's a "new" Keeper. Eloise used to have that job, didn't she?

Jill nods.

CLEMENTINE (CONT'D)  
Then that means... Eloise is...

JILL  
Dead. She died four years ago.

CHARLIE  
Somebody killed her?

JILL  
No. She died because it was her  
time.  
(beat)  
When your number's up, the island  
collects your soul.

OFF CHARLIE, who absorbs Jill's words with an expression of familiarity.

Like so many from my own family. AND AS HE GESTURES FOR THEM TO CONTINUE MOVING FORWARD --

INT. PENNY'S FLAT - LONDON - NIGHT - **FLASHBACK (2012)**

Two hands remove a kettle of tea from a stovetop. Steaming chamomile gets poured into several cups.

BELLA WIDMORE, at the age of 73, bustles in a kitchen -- which is decorated with festive holiday trimmings. She readies a tray of bite-size mince pies alongside tea cakes with green-and-red sprinkles.

BOY (O.S.)  
Grandmum?

A YOUNGER CHARLIE -- now at the age of 7 -- tugs at the hem of Bella's apron.

YOUNGER CHARLIE  
May I have a tea cake?

BELLA  
Of course, sweetheart.

She removes a tea cake from the serving platter, hands it to Charlie. He scampers into:

## THE LIVING ROOM

Bella follows her grandson, carries the teapot and dessert tray out to where an elaborate Christmas tree adorns one corner of the room. Stockings dangle from a holly-garnished fireplace. Charlie holds up the tiny treat for Penny to see.

YOUNGER CHARLIE

Mum! Look what I've got!

Penny, now at the age of 38, takes Charlie in her arms. Bella hands her daughter a cup of tea. Charlie gobbles up the tea cake.

PENNY

(to Charlie)

Sweetie-fins, why don't you go wash up... then we'll cut into Grandmum's famous pudding, okay?

YOUNGER CHARLIE

Yeah!

Charlie dashes from the living room, leaves the two women alone together. Bella sits next to Penny, speaks to her in a low voice:

BELLA

They found his body, dear.

A look of horror spreads across Penny's face.

PENNY

Desmond... ? You mean he's -- ?

BELLA

No. Your father is.

Relief washes over Penny's expression.

BELLA (CONT'D)

Off the coast of Fiji, last week. They've matched his dental records, but the corpse was hardly recognizable.

PENNY

Oh.

(beat)

Serves him right.

BELLA

Penelope --

PENNY

Don't tell me you're going to defend him. After the way he treated you...

(beat)

...how he treated Desmond.

BELLA

No word yet?

Penny shakes her head.

BELLA (CONT'D)

Desmond loved you, pumpkin. I don't see how he could just up and leave --

PENNY

He didn't. Dad's people had him kidnapped. I know they did. He'd probably left them instructions to do so.

BELLA

Your father was a lot of things, but --

PENNY

It wouldn't have been the first time.

(beat)

He had them bring Desmond back to that horrid island. I just know it.

BELLA

An island which you've never even been to.

PENNY

Why are you constantly making excuses for him, Mother? He wasn't faithful to you.

BELLA

I know.

PENNY

He associated with the most unsavory men.

Bella merely sips her tea.

PENNY (CONT'D)

Why, Mum? Why did you let him  
abuse you so?

BELLA

Because... it's what a good wife  
does, pumpkin.

PENNY

He went back there too, I'll bet.  
That's where he really died. Not  
Fiji.

(beat)

And that's where Desmond will end  
up dying, if I don't --

Penny notices Bella's appalled face. As she follows her  
mother's gaze, Penny turns to see...

Charlie, who stares at them from the doorway between rooms.  
He drags an oversized teddy bear by its feet.

YOUNGER CHARLIE

I want to show Grandmum my new  
bear.

(beat)

I named him Liam.

OFF CHARLIE, who studies his mother's and grandmother's  
conflicted expressions. AND AS HE WATCHES PENNY AND BELLA  
GUILTILY TURN AWAY FROM HIM --

EXT. VALLEY - DAY

Charlie and Clementine lead Jill and River out from the  
jungle's edge, still holding River at gunpoint.

RIVER

So how did you two end up here?

CHARLIE

A lot of bad stuff happened to me.  
To my family. When I was young.

CLEMENTINE

You don't need to tell him your  
life story. None of us do.

RIVER

Because you'll just kill me if I  
try to run away, right?

CLEMENTINE

What kind of a person do you think  
I am?

River stops, takes a long stare at Clementine -- who feigns incredulity, then smirks.

CLEMENTINE (CONT'D)

And yes, I will.

CHARLIE

We're here.

River turns back around, only to be faced with...

THE SONIC FENCE, its pylons standing high and proud.

JILL

(to Charlie and  
Clementine)

You have the code to deactivate it,  
don't you? You each were given  
access when you came of age, at  
seventeen?

CHARLIE

How would you know about our -- ?

CLEMENTINE

(unsurprised)

She was buddies with Eloise,  
remember?

Both Charlie and Clementine study Jill's face... but she merely raises her eyebrows. Charlie seems to accept that.

CLEMENTINE (CONT'D)

Go ahead, Dimples.

Charlie approaches the key pad, enters some numbers. A WARPED SIZZLE REVERBERATES as the fence goes down. River gestures to Clementine, slightly cocky.

RIVER

After you.

CLEMENTINE

Yeah, right. You're in no position  
to be --

Charlie steps between the pylons, strolls to the other side. Turns to face them, congenial.

CHARLIE  
See? Perfectly safe.

River holds in his breath, steps across the invisible barrier. Clementine and Jill follow suit.

ALONG THE CREEK

WALT LLOYD sits bolt upright in the creek's shallow waters. Siblings ZACH and EMMA SPENCER hurry to his side, as Walt spits out water.

ZACH  
Walt, are you okay?

EMMA  
Where were you? Who did you see?

He breathes normally.

WALT  
Aaron. Ji Yeon. They're still near the cliffs... at the northwest shore of the island. About half a day's walk north of the Rainbow.

ZACH  
You mean -- ?

WALT  
Where Locke attacked everyone from the plane.

He rises, steps out of the creek. Zach and Emma make way for him. As Walt trudges into the jungle, they follow.

EMMA  
What do you want us to -- ?

WALT  
It'll take another half a day for them to return to the Temple by foot.

(to Zach)  
Contact Olivia on your walkie. Have her send Todd to bring Aaron and Ji Yeon back home in a van.

ZACH  
Where are you going?

WALT  
To listen.

Zach and Emma halt in their tracks, as Walt strides away from them.

VALLEY - SEVERAL MINUTES LATER

Charlie and Clementine lead Jill and River away from the sonic fence... their guns still pointed at River's back.

RIVER

So... that guy with the eye patch,  
who we saw back at our camp... ?

CHARLIE

Aye. He was a ghost, mate.

RIVER

Seriously?  
(stops walking)  
So why did he appear to Liam?

CLEMENTINE

Keep moving.

They resume their march. The edge of "NEW OTHERTON" comes into view, in the distance.

CHARLIE

This Liam-chap... he must've had  
some connection to the spirit who  
visited him.

RIVER

Can these spirits pass through that  
fence, too?

CLEMENTINE

You know, you ask a hell of a lot  
of questions for someone with a gun  
pointed at his spine.

River stops again... faces down Clementine, hardly intimidated.

RIVER

Go ahead. Shoot me.

Charlie positions himself between them. To River:

CHARLIE

You're free to go back the way we  
came. But your brain will get  
fried.

CLEMENTINE

Like hickory-smoked bacon.

River rolls his eyes, resumes their procession through toward the barracks. Charlie, Clementine, and Jill continue on, as well.

BARRACKS - SEVERAL MINUTES LATER

The four of them stroll through the cheery compound, stare at the ticky-tack of houses tucked amid trees and bicycle paths.

An unsettling stillness seems to blanket the entire barracks.

JILL

Guess no one's home.

CLEMENTINE

There was supposed to be a group that stayed behind. Olivia told me and Charlie to bring them back to the Temple.

CHARLIE

(cups his hands)

HELLO?

CLEMENTINE

(projects her own voice)

Miguel? Boris?

(beat)

Ellen? Burditt?

Their voices merely ECHO through the vacant community.

JILL

So where did they go?

RIVER

Maybe the black smoke got them?

Clementine directs an annoyed look at River, who merely smiles back at her. She looks over at Charlie, who --

CHARLIE

Oh, bollocks...

-- looks completely lost.

END OF ACT ONE

ACT TWO

EXT. BEACH HOUSE - DAY - **FLASHBACK (2013)**

Charlie, now at the age of 8 -- wearing only swim trunks -- lets shallow ocean waters sweep over his feet.

FROM THE SHORELINE

Penny -- now at the age of 39, adorned in a sundress -- calls out to him:

PENNY

Sweetie-fins! I'm going inside to check on your grandmum! I'll be right back!

SUPER IN/OUT: WIDMORE SUMMER HOME, CAYMAN ISLANDS

Charlie waves, returns his attention to the vast ocean. Penny turns, heads inside the beach house.

As Charlie bends down, picks up a seashell:

MALE VOICE

Hey, Charlie.

The boy turns to see:

A HANDSOME MAN, Caucasian, brunet, early-thirties. His expression appears cordial, with a hint of pensiveness.

YOUNGER CHARLIE

How do you know my name?

CORDIAL GUY

I'm looking for your mother.

YOUNGER CHARLIE

Who are you?

The man doesn't answer. He continues to smile, takes a step toward Charlie.

Unnerved, Charlie makes a run for the beach house.

Cordial Guy strides after the boy... his face hardening.

INT. BEACH HOUSE - ONE MINUTE LATER

Charlie bursts through a screen door into the kitchen, where Penny waters a planter full of ORCHIDS along a windowsill above the sink.

YOUNGER CHARLIE

Mum! Mum!

PENNY

What's wrong, sweetheart?

YOUNGER CHARLIE

There's a strange man outside!

Penny leans down, takes Charlie in her arms... just as --

Cordial Guy bursts into their home, his gun aimed at mother and son.

Charlie squeals, fearful. Penny shields her son, petrified.

PENNY

What do you want from us?

CORDIAL GUY

I just want to talk, Penelope.

Penny seems to cringe at this guy's calculated tone.

CORDIAL GUY (CONT'D)

I'm Andy Talbot.

PENNY

That's supposed to mean something to me?

ANDY

Probably not. Thirteen years ago, my older brother, Peter, was murdered. By a very bad man.

(beat)

A very bad man who worked for your father -- Charles Widmore.

PENNY

My father is dead.

ANDY

I know. But his organization is still alive and well.

Penny holds Charlie closer.

ANDY (CONT'D)

I need to find this bastard who killed Peter.

(beat)

You and your son are going to help me do that.

PENNY

I swear, I know none of my father's friends or associates. For the last three years of his life, I never even saw --

ANDY

That doesn't matter. I have the name of the bastard-in-question. Anthony Cooper.

(beat)

He went by the alias of "Adam Seward"... before cleaning out my mother and driving her to suicide.

Penny balks, as Charlie whimpers and buries his face in her chest.

ANDY (CONT'D)

So you're going to pull some strings and tap into your daddy's network.

PENNY

I... I wouldn't even know where to start.

ANDY

His widow is still alive -- your mother. I think the two of you can figure it out.

He angles his gun straight at Charlie.

ANDY (CONT'D)

Because I'm going to hold onto little Charlie, here, until you do.

PENNY

No...

ANDY

He'll be your collateral. I know you'll do a good job for me, Penelope.

PENNY

No! Please!

ANDY

I'm going to get answers! One way or another!

PENNY

Please... take me, instead! Don't hurt my son!

ANDY

We can do this the easy way, Mrs. Hume... or we can --

A click.

Andy glances over to see Bella Widmore -- now at the age of 74, dressed casually but giving him a look that could kill -- aiming a rifle back at him from atop a staircase.

BELLA

I've never taken another person's life before, Mr. Talbot.

ANDY

Mrs. Widmore... you must realize what horrible things your late husband --

BELLA

I guess there's a first time for everything.

Andy freezes, speechless. The old woman keeps her weapon trained on him... donning an expression as vicious as that of a pit bull. She continues, expressionless:

BELLA (CONT'D)

Step away from my daughter and grandson, please.

Andy slowly backs toward the door, sets down his gun with great reluctance. His eyes well up with tears, which he holds back.

ANDY

Delilah Talbot. That was my mother... gave up everyone she knew and everything she was... all in the name of love.

(beat)

Did she die for nothing, Mrs. Widmore? And how could Peter die for nothing?

Bella wears a faraway look of sympathy.

BELLA

They didn't. We'll make sure of that.

(beat)

But we're going to do it my way. That means you will go back to where you came from. I will contact you once we're ready to proceed.

Her expression leaves no room for argument.

BELLA (CONT'D)

I give you my word on that, Mr. Talbot.

Andy nods. He turns, walks out. Glances over his shoulder, but keeps moving forward... and disappears onto the sunny beach.

Penny releases a sob, hugs Charlie even closer to her. Looking up at her mother:

PENNY

It'll never end, will it?

Bella mutters, under her breath:

BELLA

Damn you, Charles. Even from beyond the grave, you're controlling our lives.

PENNY

I've got to find Desmond!

She grabs Charlie's hand, whisks him into:

A SITTING ROOM

Bella follows them into the fancy parlor, still clutching her rifle.

BELLA

We can fix this, dear.

PENNY

No, we can't. Not as long as he's still trapped on that island.

BELLA

You and Charlie can go into hiding. I'll make some phone calls --

PENNY

NO!

Penny picks up the phone receiver, stares back at Bella with unmoving eyes. Fierce, determined.

Charlie looks up at his mother, then gazes between her and his grandmother. The boy trembles, absolutely paralyzed with fear.

Penny dials the phone. After two rings, a MUFFLED VOICE answers.

PENNY (CONT'D)  
 (into the phone)  
 Matilda? It's Penny. Get me  
 Henrik -- now!

She stares back at Bella, who closes her eyes. Tears stream down Bella's cheeks.

Penny looks down at Charlie, squeezes his hand while waiting for Henrik to get on the phone line.

PENNY (CONT'D)  
 I promise you, sweetie-fins... I'll  
 never let you out of my sight...  
 ever again.  
 (beat)  
 I'll never leave you.

OFF CHARLIE, who wraps his arms around his mother's waist.  
 AND AS HE PRESSES HIS FACE INTO THE FABRIC OF PENNY'S  
 SUNDRESS, TEARY-EYED --

EXT. BARRACKS - HALF AN HOUR LATER

Charlie emerges from one of the houses -- holds his gun in one hand, a folded piece of paper in the other.

He clicks his revolver back to safety.

Clementine stands guard over Jill and River... awaiting Charlie's return.

CLEMENTINE  
 Nobody else around, as far as I can  
 see.

CHARLIE  
 Must have evacuated everyone.

CLEMENTINE

(impatient)

Who made that decision? Who was left in charge around here?

CHARLIE

(equally as impatient)

I don't know, Clem! I'd think Burditt would make the call.

(softer)

But something rattled them all enough to make them head for the hills.

RIVER

Why would they do that?

CHARLIE

Because... Walt has warned us that some very bad people might gain a foothold here.

JILL

And if that happens, I can't imagine he'd want any of us to be around for it.

Charlie unfolds the note for the three of them. They read it.

IN SCRAWLED, NON-CURSIVE PRINT:

"See you at the circus"

CLEMENTINE

That's Ellen's handwriting.

RIVER

"See you at the circus?" What does that mean?

CHARLIE

It means we should high-tail it back to the Temple... because that's where they're headed to.

JILL

I can't go with you.

Clementine looks slightly annoyed.

CLEMENTINE

Oh, you're coming with us.

JILL  
No, I'm not. I have a stop to  
make, first.

CLEMENTINE  
Oh yeah? Where?

JILL  
The statue.

Clementine gives Charlie a Look... while River just looks  
baffled.

CHARLIE  
(to Jill)  
How do you know about the statue?

JILL  
Eloise told me.

Clementine cocks her head, sighs.

CLEMENTINE  
Of course she did.

With another conciliatory sigh, Clementine gives Jill a half-  
smile... then jerks her head toward the way they came.

END OF ACT TWO

ACT THREE

EXT. OUTSIDE THE SONIC FENCE - JUNGLE'S EDGE - DAY

Charlie holds out his compass, which points north.

CHARLIE

We head due west. It'll be dark soon.

(to River)

If we walk at night, we should be at the Temple by dawn.

RIVER

How am I supposed to see which way we're going?

CHARLIE

You're not.

Charlie digs in his pocket, removes a small flashlight. Hands it to River.

CHARLIE (CONT'D)

But you can hold this in front of you... so you don't trip.

RIVER

You don't trust me with fire?

CHARLIE

Not yet, mate.

River accepts the flashlight. Clementine nudges Charlie, as she and Jill prepare to head southwest.

CLEMENTINE

You're sure you'll be all right alone with him?

CHARLIE

We're both gents.

He glances back at River, who still meets Charlie's gaze with hostility.

CHARLIE (CONT'D)

You should stick with Jill. Make sure she doesn't get herself into a fix.

Clementine nods, gives Charlie a peck on the cheek.

CLEMENTINE

Love you, babe.

CHARLIE

Love you more.

OFF CHARLIE, who stares after Clementine and Jill as they trudge southwest.

Make sure you don't run into him. AND AS HIS EYES CONTINUE TO TRAIL AFTER THEM, WITH LINGERING CONCERN --

INT. FOOT OF TAWARET - NIGHT - **FLASHBACK (2017)**

Walt -- still as ageless as ever -- leads a TEENAGE CHARLIE into the statue's base chamber. Charlie, now at the age of 12, takes in the Ancient Egyptian motif of this secret dwelling.

TEENAGE CHARLIE

How long has this been here?

WALT

A long time.

Walt locates an urn next to one of the chamber's pillars. The urn bears a painted HIEROGLYPHIC of the Egyptian god Horus.

TEENAGE CHARLIE

Why is it just a foot? What happened to the rest of this statue?

WALT

Those who'd built it didn't use strong enough materials.

(beat)

One century and a half ago, a slave ship from England crashed on this island, propelled by the tail of a storm.

TEENAGE CHARLIE

And it knocked the statue over?

WALT

Most of it.

TEENAGE CHARLIE

Must have made a big splash.

WALT

The natives thought it was a tsunami. By the time they found the ship, it was already abandoned in the jungle.

He carries the urn over to Charlie.

WALT (CONT'D)

Do you know what's in here, Charlie?

TEENAGE CHARLIE

What?

WALT

Your father.

Charlie reacts.

WALT (CONT'D)

His ashes. Gathered from the spot where he died.

Walt hands Charlie the urn. Charlie looks down at it, massages its ceramic surface.

WALT (CONT'D)

Even though you're not of age yet, I made the decision to confide in you about its power.

TEENAGE CHARLIE

Power?

WALT

If ever you feel threatened by Locke, as though he might harm you...

(gestures)

...your father's remains will repel him. Scatter them in a circle around Locke -- and he'll be trapped.

Charlie lifts the urn's lid. He dips one finger in, caresses the very top of the ash pile.

TEENAGE CHARLIE

Why? Why will these ashes do that?

WALT

Because Locke is responsible for your father's death.

TEENAGE CHARLIE  
He killed my dad?

WALT  
Not intentionally. Not directly.  
But Locke still bears  
responsibility for what happened to  
Desmond... and that makes your  
father's essence toxic to him.

Charlie closes the lid, looks at Walt with pain and sadness.  
A tear slips from Charlie's eye.

TEENAGE CHARLIE  
Why did you tell me this? Why now?

WALT  
Clementine needs you. She needs  
you to convince her that she  
belongs on this island, Charlie.

TEENAGE CHARLIE  
So you want me to tell her -- ?

WALT  
No. Don't tell her anything I've  
revealed to you today. She'll  
learn about it in her own time.  
(beat)  
I want you to use this knowledge to  
protect her.

TEENAGE CHARLIE  
From Locke?

WALT  
You care about her, Charlie. I can  
see it in your eyes, whenever you  
look at Clementine.

Charlie looks down at the urn again.

TEENAGE CHARLIE  
Aye.

WALT  
Desmond didn't die for nothing. He  
made a sacrifice so all of us could  
keep ourselves safe.  
(beat)  
So we can keep the island safe.

OFF CHARLIE, who meets Walt's gaze and nods. AND AS HE LOOKS  
BACK DOWN AT HIS FATHER'S URN, STROKING IT AGAIN --

EXT. JUNGLE - NIGHT (DUSK)

Charlie and River, both wielding flashlights, follow a trail through the jungle.

RIVER  
How do we know Locke isn't following us? Waiting to pounce?

CHARLIE  
He can only be in one place at one time. I have the feeling he's got, as Clem would say, bigger fish to fry than us.

RIVER  
And you're sure we're going someplace safe? Heading the right way?

CHARLIE  
I've traveled these jungles thousands of times, mate. I know exactly where we are.

RIVER  
You really love her, don't you?

Charlie stops.

RIVER (CONT'D)  
That tough chick. Clementine. You're not just in love... it's way bigger than that, isn't it?

Charlie prods him along. They resume their trek.

CHARLIE  
And what do you know about love, River?

RIVER  
Too much.

Charlie glances toward him, but says nothing. They continue to walk in silence.

INT. AURORA STATION - MAIN LAB

A blindfold is removed from SAMI RUBBA's face. He finds himself strapped in restraints, seated in the Aurora's sterile, fully-equipped laboratory. HURLEY "HUGO" REYES and the man who calls himself DAVID DEGROOT stare back at him.

SAMI

Why did you blindfold me? Tie me down into this chair?

DAVID

I was afraid you'd overreact... and attack us.

SAMI

The way your people attacked mine?

DAVID

I have to make sure you see everything, first.

SAMI

See what?

David gestures to Hurley, who has wheeled in a TV set on a cart.

DAVID

Hugo... show him.

HURLEY

(to Sami)

Dude, try not to get freaked.

Sami's eyes boggle in anticipation. Hurley uses a remote control to power up the television's DVD player.

INSERT TELEVISION SCREEN

A DHARMA logo appears, accompanied by pulsating MUSIC -- which sounds a combination of Hindu and techno.

The caption reads:

"ORIENTATION FILM NINE - DELTA SERIES"

The screen FADES IN to the Aurora station's MAIN LABORATORY, where DR. PIERRE CHANG -- now in his early-fifties, prosthetic arm in a sling -- sits... both regal and dead-serious.

CHANG

Welcome. I'm Dr. Pierre Chang, and this is Orientation Video Nine for the Aurora station.

(beat)

CHANG (CONT'D)

You are about to hear the third of ten fail-safe protocols developed in the event that the island's six central stations are compromised by Hostiles or destroyed.

Sami's eyes widen.

RESUME TV SCREEN

CHANG

If you are viewing this film right now, I can only assume the worst.

Chang rises from his seat, gravitates toward a wall of ACTIVE computers.

CHANG (CONT'D)

The Aurora was originally designed as a covert tool to be used by the DHARMA Initiative if overrun by the island's original inhabitants. Its engineers hoped to utilize it for harnessing residual energies upon the Orchid station's potential destruction.

The film ZOOMS IN on one computer monitor, where ANIMATED 3-D PULSES spin across the screen.

CHANG (V.O.) (CONT'D)

Ultimately, Gerald and Karen DeGroot's attempts at advanced temporal manipulation proved to be fruitless.

He clicks the keyboard, which ACTIVATES VIDEO FOOTAGE on one of the computer screens.

INSERT VIDEO CLIP OF PROCESSING FACTORY

CHANG (V.O.)

They were, however, able to tap into an underground source of geothermal power, which is processed in the factory above this laboratory.

BACK TO Chang as the focal point:

CHANG (CONT'D)

Our repository of stored geothermal energy fuels a subterranean generator, which will activate if and when the island's primary source of electricity becomes depleted.

(beat)

Your task, along with those technicians assigned to your station, is to maintain the magnetic pull of solar flares to this nexus. Failure to reboot the computer system every eight-hundred-and-forty-two hours will result in... system failure.

(dire)

And that would not be good.

Sami appears disconcerted, glances at his captors. Neither Hurley nor David return his gaze.

RESUME ORIENTATION FILM

CHANG

An off-island station known as The Lamp Post remains connected to this laboratory via satellite. However, it is programmed to remain dormant under ordinary circumstances.

(beat)

If island communications go down, and, for any reason, cannot be revived within eight-hundred-and-forty-two hours, the dormant satellite will automatically connect to The Lamp Post. At that point, the Keeper will advise you on a feasible plan of action.

Another CLOSE UP on Chang's face:

CHANG (CONT'D)

If you are presently viewing this film in league with the Hostiles... may your efforts turn barren.

RESUME WIDE-SHOT OF CHANG

CHANG

On behalf of the DeGroots, Alvar Hanso, and all of us here at the DHARMA Initiative, thank you, *namaste*, and good luck.

The MUSIC replays, as Chang's image is replaced by another DHARMA LOGO -- "Copyright 1985."

Hurley turns off the TV. Sami looks at them, incredulous.

SAMI  
May I watch that again?

DAVID  
No.

He paces toward the wall of computers, pulls down a map of the solar system from overhead.

DAVID (CONT'D)  
Hugo tells me he already explained the DHARMA Initiative to you.

SAMI  
He did.  
(beat)  
Not in as great detail as I would have --

DAVID  
He really shouldn't have done that.

SAMI  
The Asian man on the video...

DAVID  
An old film strip transferred to DVD, actually.

SAMI  
He said you have contacts off the island.

DAVID  
Very true.

SAMI  
Can you not tell them we crashed here? So they might send someone to rescue us?

DAVID  
We could... but we won't.

Sami turns hostile. David smiles, matter-of-fact.

SAMI  
Why not?

DAVID

The DHARMA Initiative has...  
evolved, over time. We can't risk  
bringing the wrong people here.

SAMI

How does that pertain to our  
potential rescue?

DAVID

The computers in this station  
detect event horizons, which open  
at certain points in time. Those  
event horizons are the only way  
outsiders can access this island.

(beat)

If the wrong people come here...  
everything we're doing will be  
jeopardized.

Sami looks from David to Hurley and back to David,  
suspicious.

SAMI

One of your people, Steve, told us  
this island is a "cork." It keeps  
hell from being released.

DAVID

Metaphorically speaking, that's  
true.

SAMI

What do you mean -- ?

DAVID

This island lies on a nexus of  
spiritual energy. That energy  
emanates into the heart of every  
man, woman, and child on Earth.

A quick glance at Hurley. Then, David paces over to where  
Sami sits.

DAVID (CONT'D)

Walt guides all of us in preventing  
that light from ever going out.

SAMI

What happens if it goes out?

DAVID

Chaos. The heart of every mortal would become vulnerable to corruption -- to infection that would cause amoral impulses -- *ad infinitum*.

SAMI

And your people... these "Hostiles"... Walt tells you how to prevent that from coming to pass?

David smiles at Sami, sincere.

DAVID

The people on this island... they're good people. Like a family to me.

SAMI

You never had a family growing up, did you?

DAVID

No.  
(beat)  
Not a real one, anyway.

A faraway glimmer in David's eyes.

SAMI

Your surname is "DeGroot," yes? Was that not also the name of those scientists mentioned in the film?

DAVID

Yes. It is.

SAMI

So are you related to them? You claim to have no family, yet I find it more than a bit coincidental --

HURLEY

Dude. We're not going to talk about that.

Sami stews at David's continued silence, tries a different question.

SAMI

Why does that button need to be pushed after a set number of hours?

DAVID  
Eight-hundred-and-forty-two.

SAMI  
Yes. That must be longer than one month. Why that amount of time?

DAVID  
The DeGroots had a thing about numbers. They instructed their mathematicians and engineers to design everything with those particular variables.  
(beat)  
And that, Mr. Rubba, is the last of your questions I will be answering, for now.

He leans over Sami, dead-serious.

DAVID (CONT'D)  
You have to promise not to tell any of the survivors from your plane about these things I've just revealed to you.

SAMI  
I truly believe if you are honest with them --

DAVID  
If you don't promise, we won't let you leave here alive.

Sami tries not to recoil, implores Hurley with his eyes.

Hurley simply stares back at Sami, helpless. Sami meets David's grim expression.

DAVID (CONT'D)  
I want you to promise... on your late wife's grave.

Sami cannot help but recoil at this.

DAVID (CONT'D)  
In Amira's memory.

SAMI  
How do you -- ?

DAVID  
I just know.

Sami looks down at the floor, ponders. His face remains in conflict, as David and Hurley observe him. Sami finally looks back up at them.

SAMI

I promise.

(beat)

On Amira's grave.

As Sami faces David and Hurley, still in his restraints...

DAVID

Thank you.

...two of Sami's fingers are crossed behind his back.

END OF ACT THREE

ACT FOUR

EXT. JUNGLE - SEVERAL HOURS LATER - NIGHT - WALKING

River angles his flashlight against the ground, as Charlie tails him.

Suddenly, River stops, swivels -- and shines his flashlight almost directly at Charlie, who squints.

RIVER  
I have to take a piss.

CHARLIE  
Go ahead. But we can't dally for very long.

River flashes his light at a tree, which he approaches. Then, River notices Charlie is following him closely. Stopping again...

RIVER  
So, what, you're going to watch me?

CHARLIE  
As I told Clem... we're both gents.

River rolls his eyes.

CHARLIE (CONT'D)  
Hey, it's not like you've got anything I don't have, brother.  
(beat)  
Or were you planning on making a run for it?

River sighs, puts his flashlight down on the ground. Prepares to unzip his jeans.

CHARLIE (CONT'D)  
We'll be seeing plenty of each other, you know. If I can keep you alive, that is.

RIVER  
Great. Just great.

River stares straight ahead, concentrates. Charlie keeps watch over him.

RIVER (CONT'D)  
Why does Locke want to hurt us?

CHARLIE

He's hoping to control the island.  
Probably's convinced himself he's  
protecting it.

OFF CHARLIE, who frowns... but doesn't take his eyes off of  
River.

I'm going to protect as many of you as I can, for as long as  
I can. AND AS HIS FINGERS SILENTLY SHAKE, GRIPPING THE  
FLASHLIGHT --

EXT. JUNGLE - DAY - **FLASHBACK (2019)**

A teenage Charlie -- now at the age of 14 -- lies on his  
belly in the brush. He hugs a rifle to his chest.

Zach -- at the age of 25 -- bellies up beside him on the  
grass. In a low whisper...

ZACH

The larger ones are more tender.

Approaching FOOTSTEPS... as nearby leaves and branches  
RUSTLE. Zach aims his own rifle, and...

FIRES IT!

A beastly YOWL. They see A BOAR keel over onto the ground.

Both young men emerge from their hiding spot, approach the  
dead animal. Zach kneels down, whispers to it:

ZACH (CONT'D)

*Namaste.*

TEENAGE CHARLIE

I wish I could nail one like that.

ZACH

You'll learn soon enough.

TEENAGE CHARLIE

Aaron got five of them, this month  
alone.

ZACH

Yeah, but two were only babies.

Zach observes Charlie's sulking, puts one hand on the teen's  
shoulder.

ZACH (CONT'D)

Their mothers weren't around to watch over them.

(beat)

Ours are.

TEENAGE CHARLIE

I haven't seen my mum in three years, Zach.

ZACH

Mine hasn't shown herself to me for awhile, either.

(beat)

But they know more than we do.

TEENAGE CHARLIE

She left me with nothing! Nothing to remember her by! Even your mum gave you a soddin' teddy bear!

ZACH

It was from my dad, actually.

TEENAGE CHARLIE

Oh. Sorry.

Zach looks at Charlie, sympathetic. They both pause, listen for an approaching SOUND.

DISTORTED P.O.V.

An ominous MECHANICAL NOISE creeps toward the boys. It picks up the pace, RUSHING TOWARD THEM as they turn, abruptly.

RESUME CHARLIE AND ZACH

They aim their weapons, but make no sudden moves.

BLACK SMOKE curls itself around Charlie -- showering him with BRIGHT BLIPS as it scans his memories. Zach watches, helplessly.

ZACH

Charlie!

The smoke SUBSIDES, materializes as the human form of JOHN LOCKE, who wears his standard T-shirt and jeans. The two younger guys still hold their weapons in defensive poses.

LOCKE

Hello, Charlie.

(to both of them)

LOCKE (CONT'D)

Forgot to bring your ashes today, I see.

ZACH

Won't make that mistake again.

TEENAGE CHARLIE

(to Locke)

What did you... do to me?

LOCKE

Just getting to know you better.

TEENAGE CHARLIE

You killed my father.

LOCKE

No, Charlie... I didn't. Ben Linus caused your dad's death. And his own.

ZACH

And yours, right?

LOCKE

As well as my rebirth. Kind of poetic, isn't it?

TEENAGE CHARLIE

Walt says we can't trust you.

LOCKE

I'm sure Walt's said many things about me.

(beat)

You shouldn't believe everything he tells you.

ZACH

He's been right about --

LOCKE

About what he wants you to see, Zach. Walt doesn't know everything.

TEENAGE CHARLIE

Walt cares about us. He cares about me.

LOCKE

Walt's lost his way. He needs someone to put him back on the right path.

Locke extends his hand.

LOCKE (CONT'D)  
Will you help me do that?

Charlie ponders this, somber.

TEENAGE CHARLIE  
No.

LOCKE  
You've lost the ones who were most  
important to you, Charlie. I  
understand that.  
(beat)  
But every time one door closes,  
another opens. Pardon the cliché.

Charlie's face remains unmoved. Zach raises his weapon.

ZACH  
I think it's time for you to leave,  
Mr. Locke.

LOCKE  
(to Charlie)  
When you're ready... I'll be here.

With that, Locke TRANSFORMS in front of their eyes -- he becomes a horizontal pillar of smoke that SLINKS AWAY, picking up speed as he disappears into the jungle.

Zach turns to Charlie, stoic.

ZACH  
Are you okay?

TEENAGE CHARLIE  
Aye. I will be... as long as she  
is, too.

OFF CHARLIE, whose eyes are fixated on the spot where Locke just stood. AND AS HE ROTATES HIS HEAD IN THE SAME DIRECTION WHICH LOCKE DEPARTED --

EXT. JUNGLE - NIGHT

Charlie watches as River finishes zipping up his jeans.

RIVER  
Did you enjoy the show?

CHARLIE  
Feel better?

RIVER  
Not until I get off this island.

Charlie jerks his head to one side.

CHARLIE  
Come on. We've still got around  
five or six hours before we reach  
the Temple.

RIVER  
Doesn't sound very exact. I  
thought you knew every inch of this  
island?

Charlie merely smiles, gently ushers River forward.

INT. CAVES

NINA PUTNAM sleeps in a dim corner of a N.D. cavern. A faint  
SWOOSH can be heard, causing her to stir awake.

NINA  
Who's there?

She sits up, sees Locke carrying TINA PUTNAM in his arms.

Nina jumps to her feet, helps Locke set Tina down on the cave  
floor.

NINA (CONT'D)  
Tina!

TINA  
Nina...

LOCKE  
(to Nina)  
I told you I'd bring her to you.

The twin sisters hug, relieved. Nina turns to Locke, still  
anxious.

NINA  
It's been at least a day. What  
took you so long?

LOCKE  
Had to wait until it got dark  
again. Less sunlight, less  
resistance from those who thought  
they were protecting her.

TINA  
 (to Nina)  
 Why did you leave in the first  
 place?

NINA  
 I was trying to find... them.

TINA  
 Walt's people.

NINA  
 Yes. Hurley said they could heal  
 you. But then Locke found me, told  
 me he'd get you to safety.

Nina unwraps the tourniquet from Tina's leg. The skin is a  
 deep pink.

NINA (CONT'D)  
 Does it hurt?

Tina winces, nods.

NINA (CONT'D)  
 (to Locke)  
 We've got to get her to the Temple.

LOCKE  
 We will. I just have a quick  
 errand to run.

NINA  
 What errand? You said you'd --

LOCKE  
 And I will. But remember, you  
 promised to do me a favor.

NINA  
 Anything. If it'll save Tina's  
 leg, tell me what you want me to --

LOCKE  
 When we get to the Temple...  
 they're going to let you and Tina  
 inside, but not me.

NINA  
 Why would they have to let you -- ?

LOCKE  
 After they heal your sister...  
 (beat)

LOCKE (CONT'D)

...I need you to kill the Temple  
Master.

Nina's mouth drops open in shock. Tina looks horrified.

NINA

Why... why do I have to kill him?

LOCKE

Her, actually. The current Temple  
Master is female.

(beat)

And the reason you're going to do  
it, aside from me saving your  
sister's life, is because a promise  
is a promise.

Nina looks at Tina, who wears a pained expression.

LOCKE (CONT'D)

And you promised you'd do as I  
asked.

Nina surveys Tina's infected leg... then shifts her eyes back  
to Locke, whose smile is friendly and genuine.

EXT. SHORELINE

Cliffs dot the land behind Clementine and Jill, who arrive in  
front of an OUTRIGGER hidden behind a large rock.

JILL

You have a bunch of these hidden  
around the island?

CLEMENTINE

Never know when you might need a  
boat.

Together, they haul the boat off-shore into the water... then  
board the outrigger. Clementine sets her compass on the base  
of the boat. Both women proceed to paddle.

As Clementine uses one hand to shine her flashlight down upon  
the compass...

CLEMENTINE (CONT'D)

We go south. Ocean current should  
take us straight there if we stick  
along the coastline.

JILL

Um, this isn't the first time I've  
been on this island, you know.

Clementine raises her eyebrows. She resumes using both hands  
to grip her oar.

OVER THE COURSE OF SEVERAL HOURS

Clementine and Jill steer the outrigger though the dark along  
the coast. Gradually, NIGHT becomes:

OCEAN - DAY

Jill stops paddling, points.

JILL

There it is.

The four-toed STATUE of Tawaret's foot sits along its beach.

CLEMENTINE

Let's get a move on, then.

They turn, sail onto the new beach.

NEW SHORELINE - ADJACENT TO THE STATUE

Clementine and Jill drag the outrigger onto the sand, turn it  
over. As Jill slides the oars underneath it...

JILL

Do you think Walt's inside?

CLEMENTINE

How the hell am I supposed to know?  
He never tells us where he's going.

(sighs)

But probably not. Walt doesn't  
really like hanging out in there.

They trudge toward the statue, eventually approaching it.

Clementine begins to slide the passage door to one side, but  
Jill stops her.

JILL

Shouldn't we knock?

CLEMENTINE

Are you kidding me?

JILL

There are rules--

CLEMENTINE

Hey, you're the one who wanted to  
come here.

JILL

Don't we need to be invited in,  
first?

Clementine turns away from the door, holds a stare on her.

CLEMENTINE

I'm inviting myself in.

JILL

But if Walt finds out... I mean,  
won't he be mad?

CLEMENTINE

(shrugs)

He'll get over it.

Clementine turns her back on Jill, hefts the stone door all  
the way open.

As the door opens, streaming light into a dark passageway...

Clementine and Jill peer inside.

END OF ACT FOUR

ACT FIVE

EXT. PALA FERRY DOCK - NIGHT (DUSK) - **FLASHBACK (2021)**

Charlie -- now at the age of 16 -- and Clementine -- almost at the age of 20 -- walk across the long wooden dock. Charlie totes a picnic basket. Behind him, Clementine carries a rolled-up blanket.

Clementine reaches out, indicates for Charlie to stop.

CLEMENTINE

Hold up, Dimples. You're about to walk the plank, there.

Charlie chuckles, sets the picnic basket down. Clementine spreads the picnic mat over the dock's surface.

TEENAGE CHARLIE

Smells scrumptious.

They unload sandwiches, fruit, and DHARMA sparkling cider from the picnic basket.

TEENAGE CHARLIE (CONT'D)

Wait. I brought a special delicacy, just for you.

He removes an oyster shell from the basket, gives it to Clementine. She just stares at it.

TEENAGE CHARLIE (CONT'D)

Dig in.

CLEMENTINE

Come on. You know I hate oyster meat.

(snorts)

It tastes like --

She opens the oyster shell... only to see a ring.

CLEMENTINE (CONT'D)

Holy sh--

TEENAGE CHARLIE

I found it here last week, while netting crabs with Zach and Ji Yeon.

(beat)

Try it on.

Speechless, Clementine slips the ring onto her finger. It fits perfectly.

CLEMENTINE

This was probably someone's wedding ring, once.

TEENAGE CHARLIE

Probably. As I was cleaning it off...

Clementine looks into his truthful eyes.

TEENAGE CHARLIE (CONT'D)

...this blonde woman appeared to me.

CLEMENTINE

Somebody's spirit.

TEENAGE CHARLIE

She told me it was supposed to be hers. Said I should give it to the woman whom I truly love.

CLEMENTINE

Did she tell you her name?

TEENAGE CHARLIE

I didn't ask.

Clementine holds up the ring, as the sun begins to set under the horizon.

TEENAGE CHARLIE (CONT'D)

Once I've come-of-age... I want you to be with me, Clementine.

CLEMENTINE

Like... forever?

He nods. She looks down at the ring -- a tear slipping from her eye. Clementine leans forward, kisses Charlie on the lips. As they part...

TEENAGE CHARLIE

But I have to confess something.

Clementine freezes, looks almost dreadful.

TEENAGE CHARLIE (CONT'D)

Locke approached me. He... read me.

She can barely respond.

CLEMENTINE  
H-how long ago... ?

TEENAGE CHARLIE  
Two years, give or take. Zach was  
the only one with me. I made him  
promise not to tell.

CLEMENTINE  
Why didn't you tell me?

TEENAGE CHARLIE  
I didn't want to scare you.  
(beat)  
But I thought if we're to wed, I  
should be completely honest with  
you...

Clementine looks down.

TEENAGE CHARLIE (CONT'D)  
He hasn't ever come after you...  
has he?

CLEMENTINE  
Of course not.

He takes her chin in his hand, forces her to make eye contact.

TEENAGE CHARLIE  
You have to promise me, Clem...  
you'll never swallow anything Locke  
tells you. Ever.

Clementine has a look of trepidation. She swallows.

CLEMENTINE  
Why would I ever believe him?

OFF CHARLIE, who kisses Clementine on the hand. AND AS HE  
GAZES AT THE SUNSET, HIS POSTURE CALM AND SERENE --

EXT. BEYOND THE TEMPLE WALL - DAY

Charlie holds one hand against his forehead to block out the  
sunrise. River peers over Charlie's shoulder.

They both stand on one end of the lagoon, gaze across it at  
the Temple.

RIVER  
That's the Temple?

CHARLIE

Sure is.

RIVER

Do we just walk inside?

CHARLIE

They should know we're here by now.  
It's strange... that no one met us  
at the wall.

RIVER

What happens if someone gets in  
when they're not supposed -- ?

He stops, shakes his head.

RIVER (CONT'D)

You're not going to answer my  
question, are you?

Charlie grins.

CHARLIE

Follow me.

Charlie leads him along the path.

MINUTES LATER

They stand directly in front of the Temple. One of its side  
doors slides open...

Out pops CINDY CHANDLER, who brandishes a rifle. Her face  
hardens, intense.

CINDY

You're covered on all sides,  
Charlie. One minute ago, Olivia  
gave the signal.  
(gestures to River)  
Did you bring him here by choice?

CHARLIE

Yes. We can trust him.  
(beat)  
Why didn't anyone intercept us at  
the wall, Cindy?

Cindy doesn't answer. She merely nods Charlie and River  
inside -- but River hesitates.

RIVER

Wait. What are you going to do to me if I go inside?

CINDY

Feed you breakfast. Let you clean up. If you have any wounds, we'll heal them.

RIVER

When will I get to go home?

Cindy looks at Charlie, uncertain. Charlie turns to River, sighs.

CHARLIE

You can't go home, mate. At least, not at first.

RIVER

So you'll be holding me hostage?

CINDY

You'd rather tromp around in the jungle with Locke, darling?

River grits his teeth, then ventures:

RIVER

My cousin survived our crash, too. He's somewhere else on this island.  
(beat)  
Can you at least help me find him?

Charlie gives Cindy a nod.

CINDY

Now that we can do.

Charlie slaps his hand over River's shoulder, directs him inside.

INT. STATUE

Clementine and Jill step inside the chamber.

CLEMENTINE

Hello? Anybody home?

JILL

Someone likes his arts and crafts.

Jill gestures to a pottery wheel.

CLEMENTINE

Yeah. Walt has a thing about  
throwing clay.

They move across the room. Study the walls with their hieroglyphics and handcrafted shelves. Jill's eyes practically light up as she sees...

JILL

There.

...an URN, bearing a hieroglyphic of the god Osiris.

CLEMENTINE

So you know what's in there?

JILL

Yes, I do.

CLEMENTINE

And that's why Eloise told you to  
get on the flight?

Jill looks straight at Clementine, unfazed.

JILL

Did you need his urn for anything?

CLEMENTINE

Be my guest.

Jill approaches the shelf, then stops in her tracks. A SINISTER ECHO wafts from just outside the statue's entrance.

CLEMENTINE (CONT'D)

Dammit.

JILL

He's here!

Jill lunges toward the shelf, but...

A black pillar of smoke CAREENS into the chamber, encircles Jill.

Clementine hits the floor, screams as the MECHANICAL YOWL penetrates their ears.

The smoke WRAPS ITSELF around Jill, like a python squeezing its prey. Jill shuts her eyes, but doesn't resist.

Several BLIPS OF WHITE LIGHT -- each one FLASHING through Jill's mind -- practically zap her. She perseveres.

CLEMENTINE

Jill!

Clementine runs to Jill's side, kneels beside her.

A pair of hush puppies CLOMPS over to them. Both women stare up at:

John Locke, looking down upon them.

Jill gets to her feet, winded. Clementine helps Jill up, confronts Locke with no reservations.

CLEMENTINE (CONT'D)

Here's Johnny...

LOCKE

Nice to see you again, Clementine.

(to Jill)

And I enjoyed finally getting to know you, Jill.

JILL

You have the twins, don't you?

LOCKE

They're safe, yes.

CLEMENTINE

The twins?

JILL

(to Locke)

So I don't need those ashes?

You're not going to hurt me?

LOCKE

I don't have to.

CLEMENTINE

What's going on?

LOCKE

I don't have to hurt her, Clementine, because she isn't a threat to the island.

JILL

Nope.

LOCKE

She's here to protect it.

Jill smiles, firm and knowing. Locke continues to address her:

LOCKE (CONT'D)

And based on what I saw, Eloise Hawking sent you with a message for me.

JILL

Yes. Yes, she did.

LOCKE

Too bad I haven't gotten to make Eloise's acquaintance, as of late.

(beat)

After all... she's part of the reason I used to be dead.

JILL

I'm very sorry about that, John.

LOCKE

I'm sure you are.

They don't take their eyes off of each other. Clementine stands there, perplexed.

CLEMENTINE

I don't understand. What message?

LOCKE

(to Jill)

Go ahead. Tell her.

CLEMENTINE

(to Jill)

What did Eloise ask you to tell him?

Jill's stare leaves Locke, shifts to Clementine with misgiving.

JILL

They're coming.

Utter fear spreads across Clementine's face, as we...

SMASH TO BLACK.

END OF SHOW