

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

LOST

"Six Degrees of Sayid Jarrah"

Episode 7.14

by
Tony Eichberger

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

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TEASER

INT. CAVE - NIGHT

TINA PUTNAM curls up in one corner of the cave. A hand strokes her face. Tina's eye flutters open, to see...

Her twin sister, NINA, kneeling beside her.

NINA
How's the pain?

TINA
Worse.

NINA
This damn island can't seem to make
up its mind.
(gently)
Get up.

Nina reaches down, pulls Tina to her feet. Tina half-hobbles, allows Nina to usher her out of the cave.

NINA (CONT'D)
I don't think Locke's coming back.

TINA
Why would he just leave us here?

NINA
Who knows? But remember what
Eloise told us... don't trust John
Locke.

TINA
You trusted him.

NINA
Only because I thought he'd know
how to make your leg better.
(beat)
I guess I was wrong.

They emerge from the opening of the cave.

TINA
It's pitch-black. Where are we
going to go?

NINA
 I don't know. But anyplace is
 better than letting us rot in some
 cave.

Nina guides her sister into the jungle, lends her a shoulder
 for support.

OFF TINA, who does her best to limp along on her good leg.

We can't keep running from scary situations forever. AND SHE
 GIVES NINA AN UNCERTAIN GAZE, AS THEY PLOW THROUGH VINES AND
 BRANCHES --

EXT. CITY PARK - DAY - **FLASHBACK (2002)**

SUPER IN/OUT: ST. LOUIS, MISSOURI

A MUCH YOUNGER TINA AND NINA -- both at the age of 8 -- sip
 sodas while sitting at a picnic table. Tina wears a black
 headband, Nina's hair pulled back with a white scrunchie.

FEMALE VOICE
 Ready for the zoo?

ISABEL PUTNAM -- at the age of 46 -- stands over them,
 affectionate. Her hair is down, and she wears casual
 clothes. The GATEWAY ARCH can be seen in the b.g.

YOUNGER NINA
 Yeah!

YOUNGER TINA
 Grams, let's see the zebras again!

ISABEL
 You like them, don't you, Tina?

Tina nods, takes another sip of her soda.

YOUNGER NINA
 I'm so glad school's over.

ISABEL
 Three months, sweetie. Then it's
 off to the third grade for you two.

Nina pouts. Tina eyes A MAN who covers his face with a
 newspaper -- he's positioned about thirty feet from them.

A YOUNG ADULT GEORGIA PUTNAM -- at the age of 24 -- taps her
 mother on the shoulder.

YOUNG ADULT GEORGIA
Ursula said she can take the girls
next Wednesday.

ISABEL
Perfect.

YOUNGER NINA
Mommy, why are you leaving?

YOUNG ADULT GEORGIA
It's just for two weeks, pumpkin.
We have business to take care of...
in a country called Denmark.

ISABEL
You'll have a good time with
Ursula. Her family will take you
to Disneyland, the beach...

YOUNGER TINA
But I want to go to Denmark with
you and Mommy.

ISABEL
Someday, Tina. You'll be able to
travel the world soon enough.

The man shrouding himself with the newspaper slinks behind
Georgia and Isabel -- who swivels, confronts him.

She whisks the newspaper out of his hands -- revealing the
face of PETER AVELLINO, early-seventies, Italian accent.

ISABEL (CONT'D)
Who are you?

AVELLINO
Please, Ms. Putnam, I mean you no --

YOUNG ADULT GEORGIA
Why are you following us?

Both twins are on-edge. Avellino reaches into his pocket.

ISABEL
Tina, Nina -- run!

Tina grabs Nina's hand, yanks her sister away at breakneck
pace.

AVELLINO
No, no, no! I am no threat to your
family, ladies! I assure you!

He pulls a folded piece of paper out of his pocket, hands it to Isabel. She unfolds it, only to find:

A MAP OF THE ISLAND

Various scrawlings link several hot spots across various sectors of the main island and its smaller Hydra counterpart.

ISABEL

Where did you get this?

AVELLINO

My associate at Mittelos Bioscience told me where I could find you. He said you are working with Charles Widmore, to locate this island.

ISABEL

(to Georgia)

Go get the girls.

Georgia hurries off to chase down her daughters. Isabel looks straight at Avellino, her poker face on.

ISABEL (CONT'D)

How are you connected to Mittelos?

AVELLINO

I fund several of their human genome research endeavors.

ISABEL

Is your interest in that project academic or personal?

AVELLINO

One of my daughters joined the DHARMA Initiative, a long time ago. She has been missing for more than two decades.

ISABEL

And you think I can help you reunite with her, Mr. Avellino?

AVELLINO

I must find that island, Ms. Putnam. Would you not do anything to protect the ones you love?

Isabel looks over at where Georgia has corralled both twins.

AT ONE FAR END OF THE PARK

Georgia puts an arm around each daughter.

YOUNG ADULT GEORGIA
It'll be okay. He isn't going to hurt us.

YOUNGER TINA
But Grams told us to run.

YOUNGER NINA
I didn't want to leave you behind, Mommy.

YOUNG ADULT GEORGIA
Oh, babies... Grams just needed to make sure he wasn't a bad man.

She nudges them back toward where Isabel converses with Avellino. As they return to the picnic area...

Isabel shakes Avellino's hand. He departs. Isabel turns her attention to her approaching family members.

YOUNG ADULT GEORGIA (CONT'D)
You know who he is?

ISABEL
I do now.
(to the twins)
We're going to have to postpone our trip to the zoo, girls.

YOUNGER NINA
Aw, come on!

YOUNGER TINA
When can we go?

ISABEL
Soon. Grams has some phone calls to make, first.

She meets Georgia's knowing stare.

ISABEL (CONT'D)
Grams needs to play hide-and-seek with some people. To make sure something stays hidden.

The reference seems to go over Nina's head. On the other hand...

OFF TINA, who cringes at the veiled meaning behind her grandmother's words. AND AS GEORGIA SQUEEZES BOTH GIRLS' HANDS, TINA SQUEEZING HER MOTHER'S HAND RIGHT BACK --

EXT. JUNGLE - NIGHT

Tina struggles to keep up, as Nina does her best to prod Tina through the dark jungle.

TINA
Nina -- !

NINA
Faster.

TINA
I really don't think this is a good idea!

NINA
Locke abandoned us. What else are we supposed to do?

TINA
I don't know -- wait until morning?

NINA
And what if you're in more pain by then? What if -- ?

They nearly collide with...

JOHN LOCKE, who stands with his arms folded. Utter determination etched on his face.

LOCKE
Where are you gals headed to?

NINA
To find the Temple. We thought something bad might have happened to you. That you weren't coming back.

LOCKE
Oh ye of little faith.

TINA
We're sorry, Mr. Locke --

LOCKE
No need to apologize. And you can call me "John."

He looks down at the twins, who seem frozen in place.

LOCKE (CONT'D)

I was just returning to bring you
there. I'll escort you to the
Temple myself.

He leads the way, turns in the opposite direction from that
in which they'd been running.

TINA

Thank you, John. I'll be eternally
grateful... and in your debt.

LOCKE

Yes, you will.
(beat)
Oh, and Nina...

NINA

Yes?

LOCKE

Remember that little favor you're
going to do for me?

NINA

You mean killing the Temple Master?

LOCKE

Yeah, that. I thought you could
use a name to go with your target.

Nina looks at Tina through the dark.

NINA

What's her name?

LOCKE

Your target is a woman who goes by
the name of Amy Goodspeed.

He stops, faces Nina with the utmost seriousness.

LOCKE (CONT'D)

And watch out... because she can be
one fickle bitch.

Nina looks aghast, as Locke and Tina pass her by along the
trail.

END OF TEASER

ACT ONE

EXT. JUNGLE - NIGHT

Nina's eyes dart back and forth as she follows Locke -- who carries a sleeping Tina in his arms. He keeps looking straight ahead.

LOCKE
Is there a problem, Nina?

NINA
Um... yeah.

LOCKE
And what might that be?

NINA
I don't think you quite realize
what you're asking me to do, John.

Locke swivels to face her.

LOCKE
You do want your sister fixed,
don't you?

NINA
Of course.

LOCKE
Well, then...?

NINA
But... you're talking about murder.

LOCKE
If you knew half the things her
people have done on this island...
I doubt you'd be splitting hairs
over semantics.

OFF NINA, whose face resembles a deer caught in headlights.

Is he serious about this? AND SHE TAKES A DEEP BREATH,
BRUSHING HAIR OUT OF HER EYES AS LOCKE TRUDGES ON AHEAD --

INT. SHOPPING PLAZA - DAY - **FLASHBACK (2004)**

SUPER IN/OUT: BERLIN, GERMANY

A younger Nina -- now at the age of 10 -- sips a beverage
from a tall paper cup.

Isabel -- now at the age of 48, wearing a peach-colored pants suit -- sits next to her, texts on a cell phone.

YOUNGER NINA
Who are you talking to, Grams?

ISABEL
Just my boss, sweetie.
(looks up)
Where's your sister?

YOUNGER NINA
Over there.

She points to where Tina -- also 10 -- sits along the edge of a fancy fountain. Tina reads a magazine, bites from a chocolate bar with a golden wrapper.

ISABEL
I told your mother not to give her
candy in the middle of the day.
Now she's going to be all hyper at
the opera tonight.

A woman bumps into Isabel's chair. In a thick German accent:

WOMAN (O.S.)
Entschuldigung.

ISABEL
Keine ursache.

The woman leans down, whispers in Isabel's ear -- it's ELSA, the female assassin whom Sayid will court, and then kill, in a matter of years.

ELSA
The Economist sends his love.

Isabel's face turns white. Nina takes notice.

ISABEL
(to Nina)
Go play with Tina.

YOUNGER NINA
But she won't share her candy with
me.

ISABEL
Just do it, Nina!

Nina grabs her beverage, hurries over to where her sister sits. Elsa plunks herself down into Nina's seat.

ISABEL (CONT'D)

Who are you?

ELSA

Someone who just met in Moscow with
the man you seek.

ISABEL

You work for him?

ELSA

The work I do is privileged
information, Ms. Putnam.

ISABEL

How convenient.

ELSA

I can tell you this... if your
master, Mr. Linus, is as good as he
thinks he is... then locating The
Economist should be a simple
exercise.

Isabel reaches underneath her shirt, removes a handgun from
her belt. Points it at Elsa's torso. With poison in her
voice:

ISABEL

I'll never let you get to Ben.

ELSA

You intend to shoot me?

ISABEL

You know my identity. You're
clearly trying to find the island.
I've got a silencer. Why would I
let you live?

ELSA

For one important reason, Isabel.
Take a look at your granddaughter --
the one with the Raspberry-Limo.
Nina, is it?

Isabel looks over, spies Nina giggling at A MIME who
entertains her. Tina also watches him, gleeful.

ISABEL

You leave my granddaughters alone.

ELSA

That mime who has befriended her...
he is a colleague of mine.

(darker)

And right now, he has a bomb
strapped underneath his lederhosen.

ISABEL

Don't... you... dare.

ELSA

Go back to your island, Isabel
Putnam. Just know that we are
watching your precious ones.

Elsa rises from the table.

ELSA (CONT'D)

And if you come near the
Economist... your family will be --
how do you Americans say? -- blown
to smithereens.

Elsa forms an explosion of fireworks using her hands,
accompanied by sound effects from her lips. She snickers,
shuffles out of sight.

Isabel races over to Nina, shields her from the mime.

ISABEL

(to the mime)

Get away from her.

YOUNGER NINA

But Grams, he was going to show me
a trick...

OFF NINA, who looks absolutely confused. AND AS SHE WATCHES
THE MIME GAILY FROLIC AWAY FROM THEM, ALLOWING HERSELF TO BE
NESTLED IN ISABEL'S ARMS --

EXT. JUNGLE - NIGHT

Nina walks alongside Locke, who still carries Tina.

NINA

Why are we walking there?

LOCKE

I beg your pardon?

NINA

Can't you just turn into smoke and
"whoosh" us to this Temple faster?

LOCKE
I wanted to talk to you ladies
about something, first.

Tina stirs awake.

NINA
Talk to us about what?

LOCKE
Your grandmother. Isabel Putnam.

Nina stops. She and Tina exchange glances.

TINA
You knew our grandmother?

LOCKE
Not very well. I only met her in
passing.

NINA
When you first arrived on this
island?

LOCKE
I was captured by the island's
original inhabitants. We knew them
as "The Others." They were
yesterday's version of Walt's
followers today.

TINA
Do you know how she... died?

LOCKE
Yes. I was there when it happened.
Someone blew up The Others'
submarine with explosives. Your
grandmother was on-board.

The twins react, horrified.

LOCKE (CONT'D)
They were going to let a couple of
our people off the island. A
consequence of *quid pro quo*.
(beat)
Obviously, someone sabotaged those
plans... someone who didn't want
anybody to leave the island.

NINA
I can understand that.

LOCKE
Oh? You can?

NINA
Of course.

She stares straight at Locke.

NINA (CONT'D)
We wouldn't want The Economist to
find the island.

LOCKE
No... we wouldn't.

Locke outstretches his arm. He offers it to Nina.

LOCKE (CONT'D)
Climb on.

NINA
I beg your pardon?

LOCKE
It'll take hours on end for us to
get there, at this rate.

Nina steps toward him.

LOCKE (CONT'D)
I think it's time for us to...
flash forward.

Nina puts her arm around Locke's free shoulder. As he supports both twins with his arms, Locke MORPHS into an anomaly of BLACK SMOKE.

AN ABANDONED CAMP

WALT LLOYD, EMMA SPENCER, and ZACH SPENCER arrive underneath a teepee-like shelter along with a rickety edifice built amid jungle flora. They hold lit torches, scan the vicinity.

WALT
This is Oldham's camp.

EMMA
Where all the madness happens.

WALT
Exactly why I've never let either
of you come here, before.

ZACH

So what are we looking for?

WALT

Psychotropics, hallucinogens,
opioids. Any empty vials or
syringes you can find.

They plant their torches in the ground, rummage through boxes
and satchels.

EMMA

He seems to have his roots and
herbs pretty well organized. I
mean, considering how he basically
lives in a treehouse on the ground.

ZACH

Why do we keep him around, anyway?

WALT

Why do I keep who around, Zach?

ZACH

Oldham. He's a loose cannon. He
could snap at any moment.

WALT

I was never in the military,
myself. But I once heard Sayid
Jarrah say, "You always put a spare
grenade in your back pocket."

EMMA

Sayid Jarrah? He was one of the
Oceanic Six. Came back here on the
second plane, to --

WALT

Die. Sayid sacrificed himself,
Emma.

(beat)

And we'll sacrifice Oldham, if we
need to.

Zach and Emma raise their eyebrows.

WALT (CONT'D)

Any of us are expendable. Even me.
Remember that.

(to Zach)

Especially the next time you feel
like telling lies.

Zach looks down at his feet, guilty. The three of them continue to forage supplies from Oldham's dwelling.

INT. HURLEY'S DHARMA VAN - DRIVING

HUGO "HURLEY" REYES keeps his eyes on the trail ahead of him, headlights on. SAMI RUBBA sits next to him, a bag covering his head once again.

HURLEY
Dude, how are you doing?

A MUFFLED GRUNT from underneath the satchel.

HURLEY (CONT'D)
Sorry about the sack, dude. It wasn't my idea.

Hurley glances over at the quiet Sami... then his eyes dart forward again, as --

HURLEY (CONT'D)
WHOA!

Hurley slams on the brakes.

THROUGH THE WINDSHIELD

CLEMENTINE PHILLIPS and JILL ERDMAN flag down Hurley's van. They approach the vehicle. Hurley rolls down his window.

HURLEY
What are you two doing out here?

CLEMENTINE
Long story. What are you doing out here?

HURLEY
Longer story.

JILL
You guys make everything so complicated.

HURLEY
Hop in.

Clementine and Jill pile into the backseat. Jill blinks upon seeing Sami captive in the front seat. Hurley resumes driving.

JILL
Who's the hostage?

HURLEY

Sami -- one of the guys from your flight.

JILL

Oh... the Iraqi.

CLEMENTINE

Why did you put a bag over his head, Hurley?

HURLEY

Dude, totally not me. That was all Leann's idea.

CLEMENTINE

Leann is a demented bitch.

Clementine yanks Sami's bag off of his head. Sami exhales.

SAMI

Thank you.

CLEMENTINE

My pleasure.

JILL

(to Sami)

Where are they banishing you to?

SAMI

The Temple.

CLEMENTINE

Will wonders never cease? That's exactly where we're going.

JILL

Good thing we ran into you.

HURLEY

We'll be there soon.

Hurley smiles, turns the steering wheel to drive them around a corner. Sami glances through the rearview mirror at Jill and Clementine, conflicted.

EXT. OUTSIDE THE TEMPLE WALL

Locke gazes at the vine-covered blockade, holds Tina in his arms. Nina stands at his side.

NINA

Is this the Temple?

LOCKE
It's the Temple wall, actually.
You two have to go on ahead by
yourselves.

TINA
Why?

Locke sets Tina down. Nina takes her sister's hand.

LOCKE
Because Walt's people are afraid of
what I've become. They need to
think you two came here alone.

NINA
So how do we get in?

LOCKE
(points)
You see that vent? Lower
yourselves into it, and you'll
enter a dark tunnel.

NINA
How do we find our way around with
no lights?

LOCKE
You don't. Walt's people will come
to collect you.

TINA
What do we tell them?

LOCKE
(to Tina)
Just say I left you in a cave.
(to Nina)
You heard Tina's screams and
rescued her. Then you two followed
the tire tracks from the vans...
and that's how you ended up here.

Nina looks down at Tina, who winces.

NINA
Are they really going to believe we
just -- ?

She turns to make eye contact with Locke -- but realizes he's
gone.

(Nina)
Locke?

NINA (CONT'D)
 (to Tina)
 Where did he go?

Tina cringes, eyes closed.

TINA
 The pain is unbearable!

NINA
 Come on.

Nina guides Tina across the clearing, to the edge of the Cerberus vent.

NINA (CONT'D)
 I'll go first.

She hoists herself over the edge, when...

Nina motions for Tina to sit on the ground.

Nina's foot makes contact with the top rung of a metallic ladder, which seems to be fastened against one side of the vent.

TINA
 What is it?

NINA
 A ladder. Makes things easier for us, going down.
 (beat)
 I guess they didn't want anyone losing any major limbs.

Nina extends both arms to Tina, whispers:

NINA (CONT'D)
 Okay, grab ahold of me. I'll carry you down until we reach --

Looking past Tina's shoulder, Nina spots...

A mime -- dressed exactly like the one she encountered in Berlin as a ten-year-old girl. The mime dons a creepy smile, performs an odd series of hand motions.

NINA (CONT'D)
 -- the bottom.

TINA
 Nina?

Tina angles her head in the direction Nina stares.

The mime is now gone.

NINA

Let's go.

Tina manages to slide herself over the edge, falls into Nina's protective grip.

Gingerly, they descend into the darkness.

END OF ACT ONE

ACT TWO

INT. HIGH SCHOOL GYMNASIUM - DAY - **FLASHBACK (2012)**

SUPER IN/OUT: DES MOINES, IOWA

A YOUNG ADULT NINA AND TINA -- having just turned 18 -- sit with THEIR CLASSMATES, adorned in caps and gowns.

Everyone listens to the graduation SPEAKER:

SPEAKER (O.S.)

Each of you stands on the verge of a great war -- a war between your moral compass and the darkest corner of your superego.

YOUNG ADULT NINA

(whispers to Tina)

How are you doing?

YOUNG ADULT TINA

(whispers back)

I wish Grams could have been here.

YOUNG ADULT NINA

Probably would have rolled her eyes at him.

YOUNG ADULT TINA

Don't be so sure.

SPEAKER (O.S.)

So, to the class of Two-Thousand-and-Twelve -- which has been corrupted by my very own stepdaughter, Dawn --

SNICKERS from the crowd.

SPEAKER (O.S.) (CONT'D)

I am proud to send all of you onto life's battlefield -- reporting for duty, ready for combat.

SAM AUSTEN -- Kate's adoptive father, who once employed Sayid during the Gulf War -- stands at the podium. He turns to address PRINCIPAL DONALD REYNOLDS.

AUSTEN

Now Principal Reynolds will read the conference of diplomas.

Nina squeezes Tina's hand.

EXT. CAMPUS MALL - AN HOUR LATER

Nina shakes the hands of visiting RELATIVES, her diploma in the other hand.

A BLONDE WOMAN, Caucasian, early-thirties, runs up to Nina, throws her arms around her.

YOUNG ADULT NINA

Ursula!

URSULA

There's the graduate.

They hug.

URSULA (CONT'D)

Look at you -- all grown up.

YOUNG ADULT NINA

Seems like only yesterday you were heating up Spaghetti-O's for me and Tina at dinner.

URSULA

You wouldn't eat the Spaghetti-O's, remember. You only wanted tomato --

YOUNG ADULT NINA

-- soup with grilled cheese!

URSULA

-- soup with grilled cheese!

They laugh. Tina joins them along with Georgia -- now at the age of 34, her hair cut slightly shorter.

YOUNG ADULT GEORGIA

Ursula -- we're so glad you could make it.

URSULA

Hey, anything for my two favorite sittees.

Tina reaches to touch Ursula's hand, then addresses her twin.

YOUNG ADULT TINA

Sergeant-Major Austen wants to meet you.

YOUNG ADULT NINA

The keynote speaker? How does he know who -- ?

YOUNG ADULT TINA
I got to talking with him. He's a
really cool guy.

YOUNG ADULT NINA
He was boring.

AUSTEN (O.S.)
Sorry to disappoint.

Nina swivels around, blushes as she comes face-to-face with
him.

YOUNG ADULT NINA
Oh... sir, I apologize...

AUSTEN
Hey, I've been called worse things
by my stepdaughter. "Boring" is a
compliment.

They chuckle. Tina prods Sam Austen closer to them.

YOUNG ADULT TINA
Sergeant-Major, this is my sister --

AUSTEN
I see the resemblance.

YOUNG ADULT TINA
-- my mom, Georgia Putnam... and
Ursula Adams, our old baby-sitter.

URSULA
Not too "old" -- still in my
thirties.

YOUNG ADULT TINA
(to Georgia)
Mom, the sergeant-major said I
should consider studying Criminal
Justice.

YOUNG ADULT GEORGIA
Really?

AUSTEN
Your daughter sounds passionate
about nailing the bad guys.
Terrorists, international
syndicates --

YOUNG ADULT NINA
Especially after what happened to
Grams.

Georgia looks very uncomfortable.

YOUNG ADULT GEORGIA
Nina...

YOUNG ADULT TINA
Come on, Mom. We all know she had
enemies in --

YOUNG ADULT GEORGIA
That's enough.

AUSTEN
We need every good man -- and woman
-- we can get. Those foreign
operatives are ruthless... and
cunning.

YOUNG ADULT TINA
For sure.

AUSTEN
I once worked with a man -- an
Iraqi -- who tortured his own C.O.
on our behalf... just to save his
own skin.

YOUNG ADULT TINA
I wouldn't want to end up like him.

Austen looks upon Tina with almost fatherly affection. He
turns to Nina.

AUSTEN
What about you?

YOUNG ADULT NINA
What about me?

AUSTEN
Your sister would be a shoo-in for
Camp Peary... she'll breeze right
through. Why not join her?

URSULA
Are you kidding? Nina didn't even
like playing in the sandbox when
she was little.

YOUNG ADULT NINA
 With all due respect, sir, I think
 I'm going to major in Economics.

URSULA
 She's always been a numbers-girl.

GEORGIA
 Yes, she has.

Georgia grabs a bicycle rack to steady herself.

YOUNG ADULT TINA
 Come on, Nina. It'll be fun.
 Weapons training, sensory
 deprivation...

YOUNG ADULT NINA
 I think I'll pass... otherwise, if
 I do any of what you're describing,
 I'll pass out.

They all share another laugh... just as Georgia faints.

YOUNG ADULT NINA (CONT'D)
 Mom!

YOUNG ADULT TINA
 Somebody help!

Ursula flags down help as the surrounding crowd MURMURS.
 Sergeant-Major Austen drops to his knees, immediately at
 Georgia's side.

OFF NINA, who trembles as she calls out to her mother. AND
 AS SHE GRABS GEORGIA'S LIMP HAND, SQUEEZING IT --

INT. TEMPLE - ISOLATION CELL - NIGHT

Nina's eyes flutter open, her surroundings COMING INTO FOCUS.
 She lies on a cot, stone walls surrounding her.

CINDY CHANDLER leans in above Nina's awakened face.

CINDY
 Hello, Nina.

NINA
 Where am I? Where's Tina?

CINDY
 Calm down. You're in the Temple.
 Your sister's fine.

NINA
When can I see her?

CINDY
Our Temple Master is... cleansing
Tina's wounds right now.

NINA
Take me to her!

CINDY
I will. But first, our Temple
Master is going to want to talk
with you.

NINA
Oh...

Nina looks thoughtful... almost relieved.

CINDY
Is everything okay, dear?

NINA
Oh, yes.
(almost smug)
As a matter of fact, I've been
wanting to meet her, too.

Cindy smiles at Nina -- whose eyes flutter with amoral
intent.

END OF ACT TWO

ACT THREE

INT. DHARMA VAN - DRIVING - NIGHT

Hurley putters along... the van seems to make mechanical wheezing sounds.

CLEMENTINE

What's wrong?

HURLEY

I don't know. It feels like... slogging through Jell-O.

CLEMENTINE

Hurley, did you forget to fill -- ?

HURLEY

Dude, there's half a tank left.

The engine suddenly DIES. Hurley takes his hands off the steering wheel.

CLEMENTINE

I'll go find the problem.

Clementine gets out of the backseat, exits the vehicle.

JILL

You drive people around this island a lot?

HURLEY

Yeah. I sort of have a thing for these vans.

They can hear Clementine LIFTING THE HOOD of the van to examine its engine.

JILL

They're your babies?

HURLEY

It's one of the only jobs I'm still good at.

SAMI

I'm sorry, I do not mean to complain... but how far are we from your Temple?

HURLEY

Dude, we're almost there. If we can get the engine running --

Clementine pokes her head back in the doorway of the back seat.

CLEMENTINE
We're out of gas.

HURLEY
Dude, the fuel gauge says --

CLEMENTINE
Well the fuel gauge is wrong. Your fuel line's busted. There's been gas gushing out probably for the last ten miles.

Hurley buries his head against the steering wheel.

CLEMENTINE (CONT'D)
How long since this ride's been upgraded, Hurley?

HURLEY
Too long, I guess.

JILL
Then it looks like we're walking.

SAMI
Great. How long will it take us to get there on foot?

CLEMENTINE
You in some sort of rush, buddy?

HURLEY
(to Sami)
Only an hour. Maybe two. We're pretty close, now.

SAMI
Then let's go.

Clementine stares at Sami, suspicious... and he returns her gaze in kind.

INT. TEMPLE - HEALING SPRING

Tina's face is submerged UNDERWATER. From above, someone lifts her head...

Tina coughs, sputters out water -- chest deep in the healing pool. AMY GOODSPEED squats at the pool's edge, stares down at her. OLIVIA GOODSPEED and SUSAN hold Tina's arms steady.

TINA
Wh--what happened?

Her gagging becomes more raucous.

OLIVIA
There's nothing to fear, Tina.
We're here to make you feel better.

TINA
Wh--where are my clothes? Where's
my sister?

SUSAN
She's with Cindy.

TINA
Who's Cindy?
(looks around)
Who are you?

From where she towers above them...

AMY
Tina... my name is Amy Goodspeed.
I'm the caretaker of this
sanctuary.

OLIVIA
(to Tina)
You'll be safe here.

OFF TINA, who spits out some remaining water.

There's no safe place anymore. AND AS SHE EYES AMY, SUSAN,
AND OLIVIA WITH FLITTERING SUSPICION --

INT. ARABIAN RESTAURANT - DAY - **FLASHBACK (2015)**

SUPER IN/OUT: SHERMAN OAKS, CALIFORNIA

Tina -- now at the age of 21 -- sips from a cup of tea. Nina
and Ursula -- each three years older, as well -- eat *kubba*
and *dolma*, respectively.

URSULA
Tina, how's your internship going?

YOUNG ADULT TINA
Doesn't start until next semester.
And I can't really talk about it.

YOUNG ADULT NINA
She's got a secret admirer.

URSULA

Ooooooh.

YOUNG ADULT TINA

(to Nina)

Shut up.

(to Ursula)

It's a paid internship. I'm assisting these agents at the Los Angeles branch of the FBI.

YOUNG ADULT NINA

An anonymous observer recommended her.

URSULA

(to Tina)

So you don't know who has their eye on you?

YOUNG ADULT TINA

All my advisor would tell me was someone from the Hanso Foundation remembered meeting me at a career fair.

Tina takes another sip of tea.

YOUNG ADULT TINA (CONT'D)

Apparently, they make nominations for internships by committee -- not as individuals.

MALE VOICE

Pardon me. You would not happen to be Tina Putnam, would you?

YOUNG ADULT TINA

Who wants to know?

ZORAN SAVO -- at the age of 62, balding, somewhat stocky -- hovers over Tina's shoulder. In his thick, Slavic accent:

SAVO

Dr. Zoran Savo. President of Bosnia's Chenchey Institute. The Hanso Foundation has sponsored much of my research in neurology.

YOUNG ADULT TINA

Hanso Foundation...

(looks at Nina)

Our mother...

YOUNG ADULT NINA
You're one of our mother's doctors?

SAVO
Not quite. I have been... looking
in on her.

All three women seem creeped out by his demeanor.

YOUNG ADULT NINA
Looking in?

YOUNG ADULT TINA
Hanso is sponsoring my internship
at the FBI next semester.

SAVO
And you are a wee bit eager to dig
for information so soon, Ms.
Putnam? Yes?

YOUNG ADULT TINA
What are you talking about?

SAVO
You have been to visit Eloise
Hawking.

Tina balks. Oh, shit!

URSULA
You're stalking Tina?

SAVO
I follow Ms. Hawking's movements.
We have reason to believe she is a
dangerous person.

YOUNG ADULT NINA
I thought the Hanso Foundation does
science... not surveillance?

YOUNG ADULT TINA
It's time for you to go, Mr. Savo!

Tina leaps out of her chair, stands nose-to-nose with him.

Nina and Ursula watch, shocked.

Sami -- at the age of 46 -- arrives at their table.

SAMI
Pardon me... I am the owner of this
establishment. Is there a problem?

SAVO

No. I was just leaving.

Savo heads toward the exit... but pauses, just inches away from Nina's ear. He leans in, whispers.

Sami tails Savo all the way to the door. Tina lowers herself back into her seat, shaky.

YOUNG ADULT NINA

What did he say?

YOUNG ADULT TINA

He said... the Economist lives.

URSULA

Who the hell is the Economist?

OFF TINA, whose fingers tremble. AND AS SHE USES HER CALM HAND TO MASSAGE HER OWN NERVOUS FINGERS --

INT. TEMPLE - HEALING SPRING - NIGHT

Tina -- now clad in a simple robe -- resists the grip of several Others -- Olivia, Susan, and AARON LITTLETON. Amy leads them into:

A HALLWAY

Several miscellaneous Others stand in the shadows, watch them pass by.

TINA

Where are you taking me? Where's Nina?

OLIVIA

You'll be reunited with her soon.

AMY

We have to perform a few tests on you, first.

TINA

"Tests?" What kinds of tests?

AMY

To make sure the infection has been purged from your system.

They arrive at:

AMY'S CHAMBER

The Others escort Tina inside -- she sees the sinister chair waiting for her in one corner.

TINA

You're going to put me in that chair? And then what? Electrocute me?

AMY

We do not "electrocute" people.

AARON

Maybe we should just explain to her what we -- ?

AMY

No.

OLIVIA

Aaron, there's a certain way to do things.

TINA

Explain what to me?

She looks around at their faces -- but is met with stoicism. She can't read their expressions.

TINA (CONT'D)

You think I'm a threat to you?

AARON

That isn't --

AMY

(sharp)

Aaron.

(to her superior)

Olivia...?

OLIVIA

Strap her in.

The Others drag Tina over to the chair. She protests, resists.

TINA

No! You don't want to do this!
Please, stop!

ROB
 (ignores him)
 But I couldn't find a switch. Not even some kind of control panel.

STARLA
 It's probably hidden.

KI-WOON
 I wonder what this place is for?

JORDAN
 Who cares? What's going to happen to us?

ROB
 We keep moving. When we hit the ocean again, we stake out a new camp.

Liam's eyesoggle at the suggestion.

LIAM
 It's been almost a week. How big can this island possibly be?

JORDAN
 What about Norris and everybody else? Do we wait for them to -- ?

STARLA
 -- catch up? Who knows how long that'll take?

ROB
 We can't wait for anyone. We keep moving.

KI-WOON
 They might get lost.

ROB
 We'll leave a trail. Norris knows what to look for.

LIAM
 Anyone else a wee bit afraid that as we leave this trail... they might be tracking us? Or him?

Rob doesn't answer. He turns away, forges a new trail eastward. Motions for them to follow... and amid their torchlight, the Lancelot survivors exchange tentative glances.

INT. NINA'S SOLITARY CELL

Nina paces back and forth across the stone floor. She plops down on her back atop the cot. Wrings her fingers through her hair.

SCRATCHY FEMALE VOICE
There's my angel.

Nina jerks upward, sees...

Isabel -- appearing in her late-forties, wearing a familiar peach-colored pants suit.

NINA
Grams...?

ISABEL
Hi, sweetie.

NINA
Are you -- ?

ISABEL
Dead? Yes. And I've been with you ever since you arrived here.

NINA
This island... this is where you died?

ISABEL
It is. And I don't want to see you and Tina die here, too.

NINA
Tina... Where did they take -- ?

ISABEL
She's fine... for now.

Nina looks frantic.

NINA
Are they going to hurt her?

ISABEL
Not if you do exactly what I tell you.

Nina gulps, hangs on Isabel's every word.

HALLWAY OUTSIDE NINA'S CELL - HALF AN HOUR LATER

Cindy leads Nina out of the cell, down a corridor. Susan, armed with a weapon, trails behind them.

NINA
When can I see Tina?

CINDY
The Temple Master wants a word with you, first.

NINA
I'll be on my best behavior.

Nina suppresses a sly grin.

AMY'S CHAMBER - SEVERAL MINUTES LATER

Amy rises from her desk as Cindy and Susan bring Nina into the room. Olivia stands by the entrance, along with Aaron and a few MALE OTHERS.

Nina eyes everyone in the room, sees Amy approach her.

AMY
Nina. My name is Amy Goodspeed.
I'm the Temple Master.

NINA
I've heard many vague things about you.

Amy smiles, tightly.

NINA (CONT'D)
You related to Horace Goodspeed?

AMY
I was married to him.

OLIVIA
His second wife.

Amy bristles at Olivia, then regards Nina with curiosity.

AMY
What do you know about my late husband?

NINA
Only what I've read.
(beat)
Where's my sister?

AMY
Patience.

NINA
How's her leg. That's why I
brought her to you!

AMY
It appears to be healing quite
nicely.

NINA
So then why don't you let me see
her?

AMY
It's not the right... time, yet.

She steps closer.

AMY (CONT'D)
Tina said you are both members of
The Circle.

NINA
Why would she tell you that?

Amy replies only with a tight smile, then asks:

AMY
What lies in the shadow of the
statue?

NINA
Ille qui nos omnes servabit.

Approval sweeps over Amy's face. She turns slightly,
addresses Olivia without looking at her.

AMY
She's one of us.

NINA
Are you or are you not going to
bring me to Tina?

AMY
Not yet. We still have to --

Nina lunges, tackles Amy to the ground. Amy shrieks, as Nina
wails and throttles Amy's neck.

Amy struggles, tries to push Nina off her -- but Nina holds on tight. Cindy and Aaron yank at Nina's shoulders and arms, attempt to pull her off...

WHACK!

Nina slumps over... Olivia towers above where Tina was positioned, holds an antique paperweight in her hand.

Cindy helps Amy regulate breaths. Amy looks up at Olivia, grateful.

OLIVIA
Can you breathe?

Amy nods, exhales.

OLIVIA (CONT'D)
Does it hurt?

AMY
(coughs)
Yes...

OLIVIA
That's too bad.

Olivia hands Aaron the paperweight, exits the room. Amy stares after her, then glances down at where Nina lies.

END OF ACT THREE

ACT FOUR

INT. CIA OFFICE - DAY - **FLASHBACK (2018)**

A single candle is BLOWN OUT from its wick.

SUPER/IN OUT: WASHINGTON D.C.

AGENT ALYSSA COLE -- one of the agents who blackmailed Sayid in Sydney, now in her mid-sixties -- admires a large sheet cake that reads: "HAPPY RETIREMENT, ALLY!"

An audience of COWORKERS applaud for her. Tina -- now at the age of 24 -- stands among them.

COLE

Thank you all so much. You're the best group of spooks a gal could ever hope to work with.

One of her coworkers, SPECIAL AGENT DENNING, slaps Cole on the shoulder.

DENNING

We're going to miss you around here, Ally.

COLE

Thanks, Ally. But I've trained one of the most skilled replacements I could have asked for.

She beckons Tina, who steps over to Special Agent Cole.

COLE (CONT'D)

Okay, folks, listen up. This is your last executive order before I ride off into the sunset aboard my golf cart.

DENNING

Oooh, this sounds serious.

COLE

Tina Putnam is more than capable of filling my shoes. You guys keep this one on her toes... just don't haze her too badly.

CHUCKLES from the gallery, as Cole gives Tina a little squeeze.

COLE (CONT'D)

Now cut the damn cake already,
Denning.

Denning slices into the cake. Cole takes Tina aside, while everyone else begins to mingle.

TINA

Thanks for the vote of confidence,
Special Agent Cole.

COLE

Ally. Anytime you call me up when
you need to talk, that's what I
want you to call me.

TINA

I appreciate you having so much
faith in me.

COLE

You've got to have faith in
yourself, Tina. That's more
important than anything in this
line of work.

Tina nods.

COLE (CONT'D)

You'll constantly be surprising
even yourself.

(nostalgic)

There was this one time, about
fourteen years ago... I convinced
this man, who used to be a foreign
insurgent, to deceive his old
college roommate.

TINA

What was your leverage?

COLE

I threatened the safety of someone
he loved.

TINA

And it worked?

COLE

The poor bastard chickened out...
nearly blew the entire operation.
Luckily, his buddy had a death
wish.

(beat)

COLE (CONT'D)

The point, Special Agent Putnam, is you must never accept at face value what anyone tells you.

TINA

I'll remember that.

COLE

I'm sure you will.

Tina hides her discomfort with a smirk.

COLE (CONT'D)

Now, let's have some cake.

OFF TINA, who allows Special Agent Cole to lead her back to the refreshment table. AND AS TINA LETS COLE GIVE HER ANOTHER SMILE --

INT. WALT'S INDOOR GROTTO - NIGHT

Tina sits against the stair-steps of Walt's altar to the goddess Nzambi. Susan and TODD both guard her, each with a weapon.

Amy strides into the sanctum.

TINA

Are you going to zap me with more electricity?

AMY

I'm truly sorry about that.

TINA

I'll bet you are.

AMY

I assume your leg feels fine, now?

TINA

Yeah, it does. Thanks.

AMY

Your sister tried to strangle me.

Tina acquires a look of horror.

AMY (CONT'D)

Don't worry. She's still alive.

TINA

Why are you telling me this?

AMY
We're holding her in a secure
place.

TINA
And you're going to kill her if I
don't cooperate.

Amy circles Tina, faces her... all business.

AMY
How long have you and your sister
been a part of The Circle?

TINA
Long enough.

AMY
Who recruited you?

TINA
Who do you think?

AMY
Eloise Hawking or Amy Honale.

TINA
Perhaps.

Tina smirks. Amy frowns, studies her captive's face.

AMY
You and your sister were aboard
Lancelot Flight Four-Twenty-Three
last week when it crashed here.
Did either of you know it would
bring you to our island?

TINA
We didn't know exactly what would
happen.
(beat)
But we knew it was where we
supposed to be.

AMY
And how might you have known that?

TINA
Somebody told us.

AMY
And the name of that somebody
is...?

Tina holds firm, remains silent. Amy fumes, frustrated.

AMY (CONT'D)
Don't you realize I could order
Nina's death with one -- ?

TINA
No you can't. Because you're not
the top banana around here right
now, Amy.

Amy stews, perplexed as to how she should proceed.

TINA (CONT'D)
I don't think you have any
intention of killing my sister.

AMY
I had no qualms about injecting
electricity into your belly.

TINA
Then you must have had a good
reason for doing it.

AMY
We did.

TINA
Then I wasn't expendable before you
"tested" me. And I'm still alive,
so I must not be expendable yet.

Amy doesn't answer.

TINA (CONT'D)
So you go back and tell Olivia how
your interrogation worked so
flawlessly.
(beat)
And you can add how I won't be
answering anymore questions until
you bring Nina to me.

Amy turns around, strides to the exit.

AMY
(to Todd and Susan)
Don't let her out of your sight.

Amy walks through the exit into:

A CORRIDOR

Olivia looks up from speaking into a walkie-talkie as Amy approaches her.

AMY
She called our bluff.

OLIVIA
So Tina wants us to prove her
sister is still alive.

AMY
How can you not know who she is?

OLIVIA
I haven't memorized every member of
The Circle.

AMY
Sounds like Eloise kept you at
arm's length.

Olivia frowns, irritated.

OLIVIA
This young woman, Tina, is going to
be a tough nut for us to crack.
(beat)
Wouldn't be surprised if she's in
law enforcement, though.

AMY
Because we couldn't psych her out?

OLIVIA
We'll throw her a bone. But let
her sweat it out for a bit, first.

Amy nods, proceeds on her way past Olivia -- who clears her throat.

OLIVIA (CONT'D)
Oh, and just so you know...
communications with the Hydra are
still down.

AMY
So what does that mean for us?

OLIVIA
I've got Aaron working on it.
(beat)

OLIVIA (CONT'D)

But until we get it fixed, we're running out of options for leverage over our dear Putnam twins.

AMY

I'll stall for time.

OLIVIA

Don't blow it, Amy. I'd hate to see Walt's reaction.

Amy lowers her eyes to the floor, continues on her way.

EXT. BEACH - EAST END OF THE ISLAND - DAY (DAWN)

As the sun rises, Rob leads his group onto a calm beach.

ROB

This looks like it'll do. For now.

Liam walks up next to Rob, with Starla, Ki-Woon, Jordan, and a few other survivors right behind them.

LIAM

So we're just going to keep criss-crossing this island, running from them?

ROB

Until we can hook up with one of them who we trust.

STARLA

And who will that be?

ROB

Probably not Aaron or Ji Yeon. They split the moment we turned our backs.

KI-WOON

And not that bald man.

JORDAN

Locke.

KI-WOON

He made us see stars.

LIAM

What about the fat bloke?

STARLA

Hugo.

ROB
 You knew him off the island, right?
 Would he let them hurt us?

Starla contemplates the question, silent.

INT. TEMPLE - ANOTHER CELL

Nina sits on a bench once again in solitary confinement. Her new prison cell resembles that of a dungeon.

A key turns in the padlock. The barred door slides open.

JI YEON KWON puts her fingers to her lips, makes a shushing motion. Nina whispers:

NINA
 Who are you?

JI YEON
 (whispers back)
 Someone who wants you to be free.

NINA
 What about the guards?

JI YEON
 I took care of them. Follow me.

Ji Yeon waves Nina toward her.

EXT. SIDE OF THE TEMPLE'S MAIN ZIGGURAT

Ji Yeon crawls on her hands and knees near one of the far alcoves. Nina follows closely. They whisper:

NINA
 You don't agree with what your people are doing, do you?

JI YEON
 Not always.

She looks up at the rising sun.

JI YEON (CONT'D)
 You must go now. You have barely a minute before the next sentry arrives. But they won't shoot you. Go!

Nina sprints toward the Temple wall. Suddenly, she sees A MALE SENTRY appear from the other side of the building.'

SCRATCHY FEMALE VOICE

Over here...

Nina sees another apparition of Isabel -- this time wearing jeans and a red blouse with a beige vest -- gesture to her from behind a hedge. She takes cover, hits the grass.

NINA

Grams? You're back?

Isabel's spirit kneels next to where Nina lies flat on her belly.

ISABEL

No, angel. The "Grams" who you saw earlier... that wasn't me.

Nina's eyes widen, but she cannot choke out a response.

END OF ACT FOUR

ACT FIVE

EXT. TEMPLE WALL - BEHIND A ROW OF HEDGES - CONTINUED

Nina gazes at her grandmother's spirit, whispers.

NINA

That... wasn't you?

ISABEL

No. And on some level, you knew it. You felt it.

NINA

Then who was I talking to?

ISABEL

A monster. He was able to access your memories of me... he used his old vessel as a conduit to get to your thoughts, your fears, your desires.

NINA

A conduit? You mean --

ISABEL

John Locke.
(beat)
He's the reason I died.

OFF NINA, who begins to cry as she reaches out to touch the effigy of her late grandmother.

Everything I've done... it's been for you... and Mom. AND AS SHE STARES BACK AT THE TEMPLE, HER LIPS TREMBLING --

INT. CAFE/COFFEEHOUSE - DAY - **FLASHBACK (2021)**

A hand slaps four large wads of hundred dollar bills onto a table.

SUPER IN/OUT: TORONTO, ONTARIO, CANADA

Nina -- at the age of 27 -- reaches for the money, slides it toward her. She fingers the cash, inspects it closely.

A timid man -- MARC-PIERRE, French-Canadian, early-fifties -- studies her expression. He looks ready to bite off his own fingernails. In a heavy accent:

MARC-PIERRE

Is it enough?

NINA

If it isn't... I know where your children live.

MARC-PIERRE

Please, do not touch a hair on any of their heads!

NINA

Then you'd better hope none of this is counterfeit.

MARC-PIERRE

I did not mean to irk Monsieur Desmoulins. I swear, I have never fallen behind on my --

NINA

Well, you did last month.

She pockets the cash in her large purse.

NINA (CONT'D)

Now get out of here.

He nods, scurries out of the cafe. Nina heads for the front counter, addresses a MALE BARISTA.

BARISTA

What'll it be?

NINA

I'll have a Black Zombie. Extra cream.

BARISTA

Right away.

MALE VOICE

I would have pegged you as a chai-lover.

Nina swivels, finds herself facing...

OMER JARRAH -- now at the age of 55 -- dressed for the chilly climate. He smirks, knowingly.

OMER

But dark chocolate is always a nice choice.

NINA

What can I say -- I love my antioxidants.

OMER

You are very attractive... for a loan shark.

NINA

Why do you suspect that's what I do?

OMER

I saw your transaction with that gentleman who fled from the door. Either you are a debt collector... or a madam.

NINA

And what do you do?

BARISTA

(to Omer)

Sir?

OMER

One chicken wrap. No lettuce, extra tomatoes.

NINA

You like red. Should that surprise me?

Omer continues to flirt, slyly.

OMER

I do what you do... except I do it for real.

NINA

You think I'm pretending?

OMER

I can tell when someone is hiding secrets.

NINA

So what kinds of secrets are you hiding?

OMER

I once had an affair --

He hands the barista a Canadian five dollar bill.

OMER (CONT'D)

-- with my brother's wife.

NINA
Did he find out?

OMER
No. She died a long time ago. I never admitted my sin to Sayid. And then he... disappeared.

NINA
So, Sayid's brother... do you have a name?

OMER
Omer. And you?

NINA
Helen. Helen Johnson.

OMER
Well, "Helen Johnson"... remember this --

He takes his sandwich and spare change from the barista.

OMER (CONT'D)
-- if you should ever find another person's life in your hands... think long and hard before you do what cannot be undone.

NINA
You speak from experience?

OMER
Take control of your own destiny... before it takes control of you.

He tilts his head, prepares to depart.

OMER (CONT'D)
Nice meeting you, Helen.

NINA
Likewise, Omer.

OFF NINA, who sucks espresso from her straw. AND AS SHE WATCHES OMER EXIT THE CAFE, PATTING HER FULL HANDBAG AS HE STRIDES PAST THE WINDOW --

EXT. HEDGES ALONG THE TEMPLE WALL

Nina still lies on her belly, speaks to her grandmother's spirit.

NINA
Does Locke... know he...?

ISABEL
Killed me? Yes.

Nina's face falls.

ISABEL (CONT'D)
I was performing a last minute
check on the engine room. Caught
Mr. Locke planting dynamite on our
sub.

NINA
He didn't tell me that part.

ISABEL
And you're surprised?

Nina's expression hardens.

ISABEL (CONT'D)
He knocked me out, left me there.
By the time I came to...

Isabel makes an exploding motion with her hands, accompanied
by sound effects from her mouth.

NINA
He told me to kill the Temple
Master. In exchange for him
helping me save Tina.

ISABEL
He hasn't saved Tina.
(gestures down)
But now you have the chance to do
what he tells you.

Nina looks down to where Isabel points...

A knife nestled in the grass.

ISABEL (CONT'D)
Looks like someone got careless.

Nina hears VOICES. She peers over the hedge.

Amy Goodspeed's back faces her. Amy CONVERSES INDISTINCTLY
with a few of The Others.

Nina grabs ahold of the knife. She raises it, stares
straight at Amy's back. Then...

Drops it. As Amy moves back toward the ziggurat, Nina crawls on her belly.

Isabel gazes after her granddaughter, smiles.

ISABEL (CONT'D)
That's my angel.

Isabel faces the wall, PHASES through it.

ALONG THE TEMPLE WALL - CRAWLING - SEVERAL MINUTES LATER

Nina grunts, remains behind the hedges. She nearly bumps into a pair of feet belonging to...

John Locke, who eyes her with disappointment.

LOCKE
You didn't do it, did you?

NINA
No. And you lied to me.

LOCKE
I didn't lie, Nina.
(beat)
I just didn't share the whole truth.

NINA
So are you going to help me get her back?

LOCKE
Well, that depends.
(beat)
Are you going to help me come up with a new plan?

Nina trains her eyes on him, intense.

ON THE OTHER SIDE OF THE TEMPLE WALL

Hurley and Clementine prod Sami forward, his hands cuffed in front of him. Jill brings up the rear.

HURLEY
There it is.

The Temple Wall stretches out before them.

Unseen to anyone else, Sami untucks a safety pin from his fingers. Jiggles it into his handcuffs.

CLEMENTINE
Home sweet home.

JILL
How do we get inside?

HURLEY
There's a passage that runs through
the ground. It snakes beneath the
wall, comes out on the other side.

CLEMENTINE
Okay, Hurley, you bring the Iraqi
down there. I'll stay with Jill --

Sami flings up his arms, as one wrist snaps free from where
his cuffs were hooked. He puts Clementine in a headlock.
She kicks, screams -- but he chokes her, presses his fingers
against her neck.

Clementine collapses at Hurley's feet. As Hurley looks up at
Sami...

HURLEY
Dude...

Sami scoops up Clementine's gun from her belt, points it
against Hurley's chest.

SAMI
On the ground.

Hurley hits the deck... belly-down on the grass. Buries his
face into the ground. Sami looks up to see...

Jill, surrendering her hands as Sami angles the gun straight
at her.

JILL
Don't shoot. I won't fight you.

SAMI
Wise choice.
(beat)
Now, why don't we get ourselves
inside that Temple, shall we?

Jill trembles. She nods her head, reluctant, as we...

SMASH TO BLACK.

END OF SHOW