

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

LOST

"Presumed Dead"

Episode 7.15

by
Tony Eichberger

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

LOST
"Presumed Dead"

TEASER

EXT. OUTSIDE THE TEMPLE WALL - DAY

STEVE JENKINS -- dirty and weathered -- hobbles to the edge of the jungle, side-shuffling. He stops at a tree, takes a long look at the ancient perimeter.

VOICE

Steve?

Steve whips around, ready to defend himself.

AARON LITTLETON, holding a rifle, stands down.

AARON

Hey... it's just me.

STEVE

Aaron.

AARON

Where've you been?

STEVE

Hiding. I didn't know if Locke was coming back.

AARON

When Ji Yeon and I got to the beach, you were gone.

STEVE

Those people who crashed... some of them are beyond paranoid.

AARON

Can you blame them?

Aaron motions for Steve to follow him.

OFF STEVE, who glances in both directions before tailing Aaron to the wall.

I guess I should have some sympathy. We didn't know what we were in for, either. AND AS HE STUFFS HIS HANDS IN HIS POCKETS, HEAD DOWN --

INT. HOTEL - SYDNEY - **FLASHBACK (DAY OF THE CRASH)**

SUPER IN/OUT: THE MORNING OF THE CRASH OF OCEANIC FLIGHT 815

Steve -- at the age of 30 -- lifts his head up from his bed. He glances at the clock, which marks the time as 5:24.

He squints, the sound of the hotel room's TV in the b.g. From outside in the hallway, he hears TWO PEOPLE SHOUTING. We recognize their voices as those of MICHAEL DAWSON and a ten-year-old WALT LLOYD.

WALT (O.S.)

Get away from me! Leave me alone!
Leave me alone!

MICHAEL (O.S.)

Don't even -- don't you think about it.

WALT (O.S.)

I said get away from me!

MICHAEL (O.S.)

Don't you walk away from me!

Steve looks over at SCOTT JACKSON -- at the age of 29, clad only in his striped boxers -- who lies in the adjacent twin bed watching a syndicated episode of "HOME IMPROVEMENT" at low volume.

STEVE

Scott, do you hear that?

MICHAEL (O.S.)

Look, I don't think so. Come on.

SCOTT

Sounds like a family with control issues.

WALT (O.S.)

Get off of me!

Steve -- wearing a black wifebeater and plain white boxers -- gets up, heads over to the door.

STEVE

I'm going to make sure everything's all right.

MICHAEL (O.S.)

Look, I don't like this either --

SCOTT

No, Steve... don't get involved. Let them work it out themselves.

MICHAEL (O.S.)

-- but you're getting on that plane.

Steve opens the door. MICHAEL DAWSON -- at the age of 34, wearing a white T-shirt and plaid boxers -- charges past him, yanks someone by the arm.

WALT (O.S.)

No, I'm not.

STEVE

What's going on?

MICHAEL (CONT'D)
It's okay. I'm his father.

WALT (O.S.)
No, you're not. You're not my
father! You're not my father!

Steve shuts the door. He looks back at Scott.

STEVE
I'm so glad I'm not married.

SCOTT
Amen.

STEVE
You'd better get some shut-eye.
Don't want to be jet-lagged from
crossing that date line.

SCOTT
I'm savoring every second we have
left on this trip.

Steve shakes his head. He slips back into his bed.

SCOTT (CONT'D)
We're not back at work until
Friday. Honestly, I could care
less if I never see my office
cubicle again.

OFF STEVE, who makes a face, good-naturedly. AND AS HE
CLOSES HIS EYES, ROLLING OVER ONTO ONE SIDE --

EXT. TEMPLE COURTYARD - DAY

Someone's hand blots Steve's face and neck with a wet rag.
He sips water from a golden chalice.

CINDY CHANDLER sits on the ground with Steve in front of a
well. Miscellaneous OTHERS mill around the courtyard.

CINDY
You're sure they didn't hurt you?

STEVE
No. But if Locke hadn't waited to
attack their camp --

CINDY
Don't think about that, love.

STEVE

I tried to get here as fast as I could. But I was always looking over my shoulder, wondering if that black pillar of smoke was stalking me.

CINDY

Paranoia does crazy things to you.

OLIVIA GOODSPEED emerges from one of the smaller alcoves. Scattered Others watch Olivia as she heads straight for the gong, hits it with a wand. She addresses the entire courtyard.

OLIVIA

Walt has returned.

WALT LLOYD slinks into the courtyard. ZACH SPENCER follows behind, which causes Cindy's face to light up.

CINDY

(to Steve)
Zach's with him.

STEVE

That means Emma's probably not far behind.

WALT

(as he passes by)
Welcome back. I'm glad you're okay, Steve.
(to the crowd)
I'd like everybody to gather here in three minutes. I have something important to tell all of you.

Olivia clangs the gong again -- this time at quicker intervals.

THREE MINUTES LATER

Close to one-hundred OTHERS congest the courtyard. Walt stands by the gong, Olivia at his side. EMMA SPENCER stands next to her brother -- Cindy holds both of their hands, gives Steve a concerned side-glance.

WALT

As most of you have heard by now, John Locke is terrorizing our newest arrivals. They dispersed across the island in a panic.

OLIVIA

And many of them were meant to take
refuge with us. A few already
have.

WALT

Our job is to keep Amy safe so this
will continue to be a sanctuary.

OLIVIA

That will be the priority for a
majority of you.

WALT

From time to time, I'll be
recruiting some of you to help me
get these newcomers where they need
to be.

(beat)

So... you should expect many new
faces to join us here.

SAMI RUBBA suddenly steps out of the Temple doorway --
holding JILL ERDMAN in a headlock at gunpoint.

SAMI

No one make any sudden moves!

The sea of Others turns to stare, gasp. Walt eyes Sami and
Jill, concentrates.

SAMI (CONT'D)

This is one of your people, yes?
If you want her to remain unharmed,
you will answer my questions.

Several of The Others take aim at Sami with their weapons.

WALT

Wait. Don't shoot, guys.

Walt saunters through the crowd, which parts for him. As
Walt approaches Sami...

WALT (CONT'D)

And neither of them need to be
bathed in the spring. They were
both meant to come to us.

SAMI

What spring? What are you -- ?

WALT

You won't kill her.

Sami's expression turns vicious. He squeezes Jill harder, repositions his gun.

SAMI

I swear to you, Walter Lloyd. I will.

Walt takes a few more steps toward Sami, raises his arm. As Walt's hand and upper body quiver...

The gun is WHISKED out of Sami's clutches. Sami reacts...

And a bunch of The Others rush him, pull Sami off of Jill.

Walt steps arm's-length from Sami, smiles calmly.

WALT

No, Sami. You won't.

Sami glowers at Walt -- pure hatred in the Arab-American's eyes.

END OF TEASER

ACT ONE

EXT. TEMPLE COURTYARD - SEVERAL MINUTES LATER

Some of The Others hold Sami in place. Jill sips water from a chalice, as Cindy and Steve watch over her. Walt strides over to Jill, cordial.

WALT

You've been through a lot, I can imagine.

JILL

I tried to collect Ben's ashes from the statue. Locke stopped me.

WALT

I'm not surprised.

JILL

How did he -- ?

WALT

Locke's senses have become... heightened. Ever since he... changed.

JILL

But you "changed" too, didn't you?

Walt maintains his smile, silent. He signals to HUGO "HURLEY" REYES -- who joins them.

WALT

Hurley, I want you and Steve to take Jill to the Hydra.

STEVE

Why do you want me to go?

WALT

Strength in numbers.
(to Hurley)
Make sure you drive fast.

HURLEY

I'll let them know we're on our way.

Jill follows Hurley toward one of the alcove's exits. Cindy kisses Steve goodbye.

CINDY

Be careful, darling.

STEVE
You know I will.

Steve follows Hurley and Jill, hesitant but cooperative.
Walt turns to Zach and Emma, serious.

WALT
You two take Mr. Rubba in another
of the vans. See if you can pick
up a trail.

ZACH
You mean from the ones who ran off?

EMMA
What if we can't find any of them?

WALT
If all else fails, follow the
coastline. Chances are they'll
look for another beach... maybe
some caves to hide in.

Walt motions to Olivia, who arrives at his side.

WALT (CONT'D)
I want people up on the observation
deck, night and day.

OLIVIA
To keep tabs on all coasts?

WALT
They could arrive from any
direction. We have to be ready.
(beat)
Because, nineteen years ago, Ben
sure wasn't.

Walt looks from Olivia to Zach and Emma, who bow their heads
in remembrance. Sami overhears, cringes.

EXT. VALLEY - HALF AN HOUR LATER

Hurley's DHARMA van cruises through the valley, approaches
the capsule dump. A pile of logbooks -- most of them still
in cylindrical containers -- rests on the grass.

INT. HURLEY'S DHARMA VAN - DRIVING - SAME

Hurley whistles as he steers across the terrain. Steve rides
shotgun, Jill in the backseat. Jill notices how neither man
seems phased by the pile of pneumatic tube "waste."

JILL
Lots of wide open space.

HURLEY
Dude, this is where The Others
abducted us... nailed Jack, Kate,
and Sawyer with those superdarts.
(clarifies)
Ben's Others, that is.

JILL
I sort of figured.

HURLEY
(to Steve)
That was when Michael came back to
organize... like, our rescue party
for Walt. He was actually leading
us into a trap.

STEVE
Yeah, Hurley, I remember.

OFF STEVE, who gazes upward toward the sky.

I wasn't there with you -- but I remember how terrified the
rest of us were. AND AS HE ADJUSTS THE REARVIEW MIRROR ABOVE
THE DASHBOARD, BLOCKING OUT THE MID-MORNING SUN --

EXT. FUSELAGE BEACH CAMP - DAY - **FLASHBACK (DAY 67)**

Steve winces, covers his ears with both hands. Other
SURVIVORS of Oceanic Flight 815 surround him, react
similarly. A SONIC GROANING permeates their ears.

Above them, the PURPLE SKY once again CLEARS UP to become a
standard shade of blue. CHATTERING and COMMOTION from the
confused beach dwellers.

STEVE
What the hell was that?

The bandanna-wearing BLOND CASUALTY -- who's killed by
Keamy's mercenaries in "THE SHAPE OF THINGS TO COME" -- walks
over to where Steve and a few others gather. They all stare
at the sky.

BLOND CASUALTY
Whatever it was... it must have
come from the jungle.

STEVE
Why do you say that, Janelle?

JANELLE

Oh, I don't know... maybe all of that crap flying toward us over the trees.

NEIL FROGURT looks over at them -- he's positioned behind Steve.

NEIL

What are you talking about, Granger?

JANELLE

Um, are you blind, Frogurt? A bunch of objects just rained down on this beach.

ROSE HENDERSON-NADLER -- at the age of 56, her hair still short -- puts one hand on Steve's shoulder to steady herself.

ROSE

I was doing some laundry by the shore... and I swear, an electric juicer nearly bonked me on the head.

STEVE

An electric juicer?

NEIL

Yeah, Rose... and maybe if you click your heels together, a discount microwave will descend from the heavens.

ROSE

One more word out of you, Neil, and I'm going to come over there and slap you straight across the face.

Neil pouts. One of the female survivors -- aka "SEXY BLUE STRIPED SHIRT GIRL" -- approaches Rose and Steve, points.

SEXY BLUE STRIPED SHIRT GIRL

Guys, look!

NEIL

What, Sally? What do you see now? A polka dotted unicorn gliding across the water? Or do you just feel some of your beloved invisible karma pouring down from -- ?

STEVE
No, Neil, dude... look.

Steve gestures to where Sally had originally pointed. Neil, Rose, Janelle, and other survivors turn to see...

BERNARD NADLER -- at the age of 59, much less scruffy -- escorting a younger, twenty-two-year-old CLAIRE LITTLETON toward them. Claire holds BABY AARON, who wails.

ROSE
Bernard!

Rose runs to her husband, helps him bring Claire over to the group.

ROSE (CONT'D)
(to Claire)
Are you okay, sweetie?

CLAIRE
I think so. It just missed us.

STEVE
What just missed you, Claire?

BERNARD
The hatch door.

They all look at Bernard, incredulous.

BERNARD (CONT'D)
It would've squashed Claire and Aaron if I hadn't pushed them out of the way.

CLAIRE
You guys, we're fine.

JANELLE
See, Frogurt? I wasn't imagining it!

NEIL
Screw you.

SALLY
Your negative energy is making you appear to be a very little man, Neil.

NEIL
Go to hell, Arbus!

STEVE

Okay! That's enough!
 (to the group)
 All we can do is hang tight until
 they come back with Walt.

CLAIRE

What if... they don't come back?

JANELLE

You think they'd kill our people?

ROSE

They have before.

Steve looks somber.

BERNARD

That doesn't make any sense. If
 they wanted us dead, why wouldn't
 they just raid our beach again?
 (beat)
 Why didn't they kill all of us from
 the tail section, when they first
 had the chance?

CLAIRE

I don't know, Bernard! All I know
 is the sky just turned purple, my
 eardrums nearly exploded, and my
 son and I almost got squished by a
 metal door! And I'm scared!

Rose, Bernard, Neil, Sally, and Janelle remain quiet, avoid
 eye contact. Steve takes a deep breath, resolute.

STEVE

We've got to make each other a
 promise. That we will never, ever
 trust those savages. There's no
 good reason for them doing this
 horrible stuff to us.

One by one, everyone nods.

CLAIRE

But the purple sky -- what do you
 think it means, Steve?

STEVE

We may never find out.

OFF STEVE, who eyes all of them with the bravest face he can muster. AND AS HE TILTS HIS HEAD UP TO THE SKY, WHICH IS NOW COMPLETELY CLEAR --

INT. HURLEY'S DHARMA VAN - DAY - AN HOUR LATER - DRIVING

Steve's eyes linger out the side window, as Hurley drives his van past the REMAINS OF THE BLACK ROCK. Jill takes in the sight of the wreckage.

JILL
What happened there?

STEVE
It was an old slave ship...got shipwrecked here about a century or so ago.

JILL
You act as though that happens everyday.

STEVE
It's beginning to feel like it does.

JILL
How did it get... destroyed?

HURLEY
Um... I sort of... blew it up.

Jill balks.

JILL
Remind me never to get on your bad side.

HURLEY
Dude, it's cool.

STEVE
That ship was called the *Black Rock*. When it crashed here it was carried through the air by a squall... smashed clear across the statue.

JILL
So that's why there's only a foot left behind?

STEVE
Basically.

JILL

I'm in for a real treat living with you guys, aren't I?

Steve smirks at Hurley, who just keeps driving.

INT. TEMPLE - CONTROL ROOM

Aaron, JI YEON KWON, and CHARLIE HUME sit at a computer terminal.

CHARLIE

Did you try contacting the station in Guam yet?

AARON

Dialed it up... nothing.

CHARLIE

How about the station in Kenya?

AARON

Same.

JI YEON

How many days has it been?

AARON

Seven.

(beat)

So much for being lucky.

CHARLIE

And the island's never been offline this long?

Aaron slams his hands against the desk, loses his cool.

AARON

I told David not to pair up Hurley and JoJo! Those two have never been able to work together without sniping!

JI YEON

Relax, yeobo. We still have The Aurora --

AARON

It's only supposed to be a last resort. A fail-safe!

CHARLIE

Hey, mate. Calm down --

As Charlie puts one hand on Aaron's shoulder, Aaron shrugs him away. Charlie and Ji Yeon both flinch.

AARON

Sorry.

(beat)

Sorry, man. I need a break.

They watch Aaron stalk through the doorway --

AARON (CONT'D)

(over his shoulder)

Keep trying to connect.

-- into:

A HALLWAY

Aaron stomps down the corridor, frustrated. He nearly collides with...

Olivia, who touches both of his shoulders.

OLIVIA

You're tense.

AARON

We're not having very good luck.

OLIVIA

The three of you will have to face consequences, soon. To ignore your behavior would be a sign of disrespect to Amy.

AARON

Does that really matter to you, Olivia?

Olivia averts eye contact with him.

OLIVIA

Cassidy has been asking for you.

Aaron's face softens.

OLIVIA (CONT'D)

Come along.

She escorts him around the corner.

SLEEPING QUARTERS - SEVERAL MINUTES LATER

Elsewhere in the Temple...

CASSIDY PHILLIPS kneels by CLEMENTINE PHILLIPS, who lies atop a bamboo-based bed covered with down pillows and a comforter. Clementine remains unconscious.

Aaron enters the room. Cassidy looks up, her eyes brightening.

AARON
How is she?

CASSIDY
Your Temple Master says Clementine will be fine.

AARON
Shouldn't you have called Charlie in to see her?

CASSIDY
I don't know Charlie very well.
(beat)
I do know you.

Aaron nods.

CASSIDY (CONT'D)
Aaron, tell me... because they won't. What happened to Clem?

AARON
She and Hurley were bringing two of the survivors from your plane toward the Temple. They got knocked out.

CASSIDY
By who?

AARON
A guy named Sami Rubba. He's from Iraq.

CASSIDY
Yeah... I remember him.

AARON
Walt seems to think Sami belongs with us.

Cassidy appears disgusted. She looks down at her daughter, then back up at Aaron.

CASSIDY

Be honest with me... can we trust them?

AARON

Do you trust me?

CASSIDY

Yeah, I do. But I'm not sure I trust Walt. Or Olivia. Or Amy the Temple Master.

Aaron sighs, looks down. Then, stares straight into his Auntie Cassidy's eyes.

AARON

I'd trust them with my life.

(beat)

But I can't say, in all honesty, I have faith in every decision they make.

CASSIDY

That's not the answer I was hoping for.

AARON

Sorry, Aunt Cassidy.

Cassidy manages a smile at him. Clementine stirs, murmurs:

CLEMENTINE

Charlie...?

AARON

I'll get him.

She opens her eyes. Cassidy clutches Clementine's hand.

CLEMENTINE

Mom...

(looks at Aaron)

...hey there, shorty.

Aaron smirks, touches her wrist... then turns to leave mother and daughter alone.

ZACH'S DHARMA VAN - DRIVING

Zach steers the van, with Sami in the passenger seat. From behind, Emma holds a gun on Sami.

SAMI
So what are you people going to do
with me?

ZACH
What do you mean?

SAMI
If I refuse to cooperate. If I
turn on you.

ZACH
You won't.

SAMI
How can you be certain?

EMMA
The island tends to... correct the
actions of those who try to do it
harm.

Sami looks baffled.

SAMI
Are you suggesting this island is a
sentient being?

EMMA
There's life in all of us, Mr.
Rubba -- even once we're dead.

Sami ponders that, scans his eyes toward the windshield...
then reacts.

SAMI
STOP!

Zach hits the brakes. He and his sister follow Sami's gaze.

NORRIS WILDER aims a rifle at them. From outside the
vehicle...

NORRIS
Don't move!

Two other Lancelot survivors -- DORIAN, male Caucasian, early-
forties, closely-buzzed, light brunet hair, and BONG-CHA,
female, Korean, mid-thirties, shoulder-length hair -- haul a
body toward Norris.

NORRIS (CONT'D)
All of you... out of the vehicle!
Now!

Zach exits the van, hands in the air. Sami exits from the other side, not at all intimidated. The door to the backseat opens, Emma shielded by Sami's frame.

SAMI

Nice to see you again, Norris.

NORRIS

How did you end up with them?

EMMA

We took him captive.

Emma prods Sami's spine with a gun.

EMMA (CONT'D)

So if you'll kindly lower that weapon --

NORRIS

Look, lady -- I don't have time for your feminist-heroine crap.

Norris gestures with a tilt of his head. Dorian and Bong-Cha bring the body forward...

And we see it's ACHARA -- her skin scratched and bloody -- whose eyes slowly flutter open.

NORRIS (CONT'D)

We just brought someone back from the dead, here.

Sami takes in the sight of Achara, still alive -- he's utterly floored!

END OF ACT ONE

ACT TWO

INT. ZACH'S DHARMA VAN - SEVERAL MINUTES LATER - DRIVING

Zach keeps his eyes on the road, with Sami in the passenger seat. Norris, Bong-Cha, and Dorian sit in the middle seats. Emma remains in the very back with Achara, who shivers.

ZACH

So you didn't go with the rest of the survivors?

NORRIS

Your people were supposed to bring us to Walt.

ZACH

Our people?

NORRIS

The pretty boy and his Asian girlfriend.

EMMA

Aaron and Ji Yeon.

DORIAN

But they split... left us to fend for ourselves.

NORRIS

Doc Hamill took everyone else on ahead -- I told him we'd follow their trail.

(beat)

Good thing we stayed behind.

BONG-CHA

Or we would have presumed Achara to be dead.

ZACH

What happened to her?

NORRIS

John Locke happened to her.

Emma glances down at Achara, who moans.

DORIAN

When we get to your Temple -- ?

SAMI

We are not going to the Temple.

Norris looks back at Emma, baffled.

NORRIS
What's he talking about?

EMMA
Walt told us to find your friends.
Before Locke does.

SAMI
It appears we all shall be reunited
sooner than expected, Norris.

Norris stews -- the situation clearly out of his control now.

HURLEY'S DHARMA VAN - DRIVING

Hurley drives past a rock formation. Jill peers through the window at it, studies the INDENTED CONTOURS of an ANKH -- which appears to have been hollowed out of the stone surface.

JILL
Is that... an ankh?

HURLEY
Dude, it ain't Mount Rushmore.

STEVE
We tell people the weather carved
out that pattern.

JILL
But that isn't the truth, is it?

HURLEY
Just don't ask questions. When
Walt decides you need to know,
you'll know.

JILL
So that's a no, then?

STEVE
There are some things on this
island you just don't ask about.

OFF STEVE, who watches them drive away from the carved ankh formation, which becomes smaller in the side-view mirror.

Sometimes you just have to trust that people here know what they're doing. AND AS HE CLOSES HIS EYES, LEANING AGAINST THE GLASS OF THE PASSENGER SIDE WINDOW --

INT. TEMPLE COURTYARD - DAY - **FLASHBACK (2007)**

Cindy -- at the age of 34 -- her hair long and fluffy -- and HARPER STANHOPE -- at the age of 40 -- carry a thirty-year-old Steve through the Temple courtyard. Both women wear pirate-like attire.

They weave their way around scattered CORPSES... victims of Esau's massacre.

CINDY

How did you know he'd be out there?

HARPER

The island's misaligned. I can feel it.

CINDY

Another of your "special" abilities? Communing with the island?

HARPER

Jealousy doesn't flatter you, Cindy.

They approach the arcade of the:

INT. HEALING SPRING CHAMBER

Harper and Cindy drag Steve's unconscious body next to the bubbling pool -- its water now clear again.

CINDY

Harper, look. The water.

HARPER

It's clear.

They see a TEENAGE ZACH and a TEENAGE EMMA staring back at them from across the other end of the pool.

CINDY

Kids, how long has the spring been like that?

TEENAGE EMMA

At least an hour.

TEENAGE ZACH

Does it mean Jacob came back to life?

Cindy looks at Harper, kneels by Steve's side.

CINDY
Well... does it?

HARPER
No. It means there's a new man in
charge. Or woman.

Steve stirs awake, looks up at the two women above him.

STEVE
Wh-where am I?

CINDY
You're safe, dear.

STEVE
Where's Vincent? He was right --

HARPER
We had to leave him behind.

Steve eyes them in recognition.

STEVE
You two... I remember. You shot
something into my arm.

CINDY
Sorry about that. We did it for
your own good.

STEVE
What are you talking about? Where
are my friends?

HARPER
They've moved on. They're phasing
through space and time... the same
way you were.

Steve takes in his surroundings again, awestruck.

STEVE
So... what year am I in?

CINDY
Two-Thousand-and-Seven. Just a few
days until Christmas, actually.

STEVE
And what is this place?

HARPER
It's our Temple.

STEVE

And why, again, am I no longer time traveling?

CINDY

Because we brought you here.

HARPER

Once you pass through these walls, you become immune from the island's temporal... volatility.

Steve looks closely at Cindy's face.

STEVE

You. You were a flight attendant. On our plane -- Flight Eight-Fifteen.

CINDY

Cranberry juice and peanut butter crackers, right?

STEVE

Yeah...

He looks over at the children.

STEVE (CONT'D)

Who are they?

CINDY

That's Zach and Emma. They survived with those of us from the tail section.

STEVE

So... you were from Ana Lucia's camp? With Libby and Eko and Bernard?

(beat)

How did you end up -- ?

CINDY

They gave me a choice that really wasn't a choice.

HARPER

Oh, we're never going to hear the end of that from you, are we, Cindy?

STEVE

And who might you be?

HARPER
I'm one of Ben's people.

STEVE
The Others...

HARPER
Yeah, that's us. And now, you're
one of us too, pal.
(to Cindy)
Take Zach and Emma. See who else
you can find, and bring them back
here.

CINDY
What are you going to do?

HARPER
I'll stay and answer his questions.

Harper gestures down at Steve, whose hands shake. Cindy brushes her fingers against one of his wrists, lightly.

CINDY
You'll be safe. I promise.

HARPER
Cindy, go.

Cindy motions for Zach and Emma to follow her. They exit the healing spring chamber.

HARPER (CONT'D)
A little gratitude would be nice,
you know.

STEVE
So... time travel. How do you know
so much about it?

OFF STEVE, who watches Harper sigh in acquiescence. AND AS STEVE FOCUSES IN ON HER, HIS FACE UNDETERRED --

EXT. JUNGLE / BEACH - HALF AN HOUR LATER - DAY

The ocean's shore comes into view as Steve looks away from the treeline toward Hurley.

STEVE
We're close.

HURLEY

He said he'd meet us at the shore.
He'll bring us to The Hydra in an
outrigger.

JILL

Is The Hydra still being used for
animal experimentation?

HURLEY

Yeah. Sort of.

JILL

What's that supposed to mean?

HURLEY

Ben eventually decided to release
all of the animals. And I kept
them free. But then, Walt decided
to...

He trails off.

JILL

To do what?

HURLEY

To bring them back.

JILL

I remember Ben talking about using
The Hydra for research of the human
mind. I never got to see the
station up close, but --

STEVE

Well, now you will.

JILL

So Walt has you experimenting on
animals and humans?

Steve exchanges glances with Hurley, both hesitant.

JILL (CONT'D)

What? Why all the secrecy?

STEVE

You'll just have to see for
yourself.

Jill gapes at both men, who each avoid eye contact.

The van's wheels roll over sand on the beach.

INT. TEMPLE - CONTROL ROOM

From behind, Walt approaches Aaron and Ji Yeon -- who work at the computer console.

WALT
Where's Charlie?

AARON
He went to be with Clementine.

WALT
Any progress?

JI YEON
None.

Aaron turns to Walt, faces him.

AARON
We left Dr. Hamill and his people out there. Why didn't you have us bring them back here?

WALT
Because... if they are to be invited into our sanctuary, their motives must be pure.

JI YEON
Is that why you let Sami go?

WALT
Sami must choose to be loyal to us on his own.

JI YEON
But are Emma and Zach not at risk, now?

WALT
They'll be fine, Ji Yeon.

AARON
What about Jill? She's one of us.

WALT
Which is why I had her go with Hurley and Steve. She needs to see what's at stake with her own eyes.

A soft TAP against the doorway. They all turn their heads.

MORRIS OLDHAM balances himself against the wall.

WALT (CONT'D)
Oldham?

OLDHAM
I need to speak with you, Walter.

WALT
(to Aaron and Ji Yeon)
Keep working on it.

He walks Oldham out to the corridor, sniffs Oldham's breath.

WALT (CONT'D)
Vodka?

OLDHAM
I really love that wine cellar.

WALT
What are you doing down here,
Morris?

OLDHAM
Got to chatting with Amy... she
said you let the Iraqi go.

WALT
Sami belongs with us... but only in
the company of calmer heads.

OLDHAM
You know, ever since you took
over... you've been sounding like
one of 'em Buddhist priests. Up in
the Himalayas.

Walt humors Oldham with a smirk.

WALT
Is there anything else I can help
you with?

OLDHAM
Just wanted you to know... if that
Sami-fellow comes back here... I
can't promise I'll play nice. He
did try to kill me, after all.

WALT
Then, hopefully, when Sami returns
his perspective will have changed.

OLDHAM

Here's a perspective for you... why don't we just leave that son of a bitch out there for Smokey to deal with?

Walt says nothing. He scrutinizes Oldham, visually.

WALT

I raided your camp.

OLDHAM

Come again?

WALT

Zach, Emma, and myself. We scavenged supplies from your hideaway.

OLDHAM

Why in the sand hell would you -- ?

WALT

Because we needed them.

(beat)

And to remind you that you're not indispensable.

Oldham blinks several times, silent.

WALT (CONT'D)

Now go sober up.

Walt turns, heads back into the control room -- leaving Oldham stewing in his dust.

EXT. SOUTHEASTERN COAST OF THE ISLAND

Hurley's DHARMA van parks on the beach. Steve, Jill, and finally, Hurley, each exit the vehicle. Hurley points off in the distance.

HURLEY

There.

The OUTLINE of a lone person in an OUTRIGGER paddles toward them. The landscape of HYDRA ISLAND can be seen in the b.g.

JILL

Who's that?

STEVE

The man who'll be ferrying us to The Hydra.

The outrigger moves closer to them, eventually hitting the sand.

A pair of feet climb out, step onto the beach. FOOTSTEPS quietly make tracks in the sand, as one shoe lazily crushes a stray piece of coral.

MILES STRAUME -- now at the age of 46, clean-shaven, dressed in a DHARMA jumpsuit -- greets the trio.

MILES

Hugo. Steve.

(to Jill)

I'm Miles. I'll be your tour guide
this afternoon.

Miles extends his hand, which Jill shakes.

END OF ACT TWO

ACT THREE

EXT. OUTRIGGER - OCEAN - DAY - SAILING

Steve, Miles, Jill, and Hurley jointly paddle the outrigger closer to Hydra Island.

JILL

I've heard stories about The Hydra... but I've never been there in person.

MILES

Then today's your lucky day. Just like winning the lottery, eh?

JILL

Why exactly did they resume the animal testing?

MILES

I'm sorry, do I look like a human encyclopedia to you?

HURLEY

Dude, take it easy on her. She's just excited to be here.

MILES

(sotto)
Aren't we all?

STEVE

How's everyone holding up in the station?

MILES

Nineteen years on this island and never have I worked with a bunch of weenies as bad as this group.

(to Hurley)

Not even when you were in charge.

Hurley flinches, looks down.

STEVE

Hey now, Miles. Come on...

MILES

I'm serious. Rose and Bernard are the only ones keeping everyone sane. Otherwise, they'd all be bouncing off the glass walls.

STEVE

Well, we are fond of our stability.

MILES

Stability? In this place?

(scoffs)

Yeah, that's rich.

OFF STEVE, who directs a lopsided smile over toward Hurley.

Sometimes you just yearn for the good ole days. AND AS STEVE
TURNS HIS ATTENTION BACK TO PADDLING, FACE FORWARD AS THEY
GLIDE CLOSER TO THE SHORES OF HYDRA ISLAND --

INT. LIGHTHOUSE - SIGNAL ROOM - DAY - **FLASHBACK (2011)**

Hurley -- appearing no older than his early-thirties -- leads
Steve -- now at the age of 37 -- into the chamber. Four
fairly new-looking glass mirrors are angled around Jacob's
old stage wheel.

STEVE

This is the place Jack busted up?

HURLEY

Yeah. He made a pretty bad mess of
it.

STEVE

Looks like you did a decent job
cleaning up after him.

HURLEY

Ben suggested fused silica. Said
it's more resistant.

STEVE

Did Ben also "suggest" you close
down the supply warehouse in Guam?

HURLEY

Dude, it's not like that. Ben's a
good guy. He's just...
misunderstood.

STEVE

So that means yes?

HURLEY

He's made a lot of mistakes, man.
And he regrets them.

STEVE

Or so he says.

HURLEY

Look, if we're going to live on this island together, you guys have to learn to get along.

STEVE

Ben kept our people in constant terror, Hurley. He thrives on power.

HURLEY

Is that how you really feel... or is it what Cindy thinks?

Steve gives Hurley a Look.

HURLEY (CONT'D)

Sorry, dude. Just want to make sure your concerns are purely yours.

STEVE

Look, I trust you, Hurley. Probably more than anyone else aside from Cindy.

(beat)

But she's been through a lot. I'll follow your lead... but I need you to cut her a break.

Hurley nods, his face softening.

STEVE (CONT'D)

Cindy and I aren't the only ones who have doubts about Ben.

HURLEY

I know. JoJo's never liked him. And Amelia doesn't --

STEVE

Not just them. Walt.

HURLEY

Dude... Walt hasn't said anything to me.

STEVE

That's because he knows how close you are to Ben. But think about it.

Hurley ponders.

STEVE (CONT'D)

Walt has months of horrifying memories... what must have seemed like torture to him, at such a young age. And Ben was responsible for that.

HURLEY

Actually, it was Jacob.

STEVE

Well you're the new Jacob, buddy. So it's time for you to fix everything that makes people uncomfortable about this place.

HURLEY

Dude, I can't just --

STEVE

Don't tell me what you can't do, Hurley.

Hurley digests Steve's words.

STEVE (CONT'D)

You closed that warehouse so we'd learn to be less dependant on the outside world, right?

HURLEY

Yeah...

STEVE

And you won't let Ben resume the animal testing.

HURLEY

He isn't too thrilled about that.

STEVE

Then don't stop there. Consider what's going to make the most people happy -- even if Ben isn't one of them.

Hurley contemplates, becomes pensive.

HURLEY

Someone has to be in charge. Somebody has to make decisions not everyone will like. And right now, that somebody is me.

(beat)

HURLEY (CONT'D)

I know what came with the territory when I took this job. If I have to look like the bad guy, I'll just suck it up.

Steve's face turns compassionate.

HURLEY (CONT'D)

But I wouldn't be doing something if I didn't believe it was for the good of the island. And I need to know you'll back me up... even if you think I'm wrong.

Steve nods.

HURLEY (CONT'D)

Thanks... Scott.

As Hurley winks, Steve elbows him in the stomach, playfully.

Hurley looks down at Jacob's STAGE WHEEL OF CANDIDATES, with most of the names CROSSED OFF.

HURLEY (CONT'D)

I've got to talk to Declan about building a new wheel. Or maybe we could just pave over this one...

Steve gazes down, glimpses some of the NAMES.

AGUILA... DU PONT... KLUGH... JENKINS...

Steve does a double take.

STEVE

Jenkins?

He looks straight at Hurley.

STEVE (CONT'D)

Was that supposed to be me?

HURLEY

Maybe, dude. Jacob never told me who all his candidates were.

(beat)

But I'll promise you this -- if I ever need to add your name to my wheel... you'll be the first person I tell.

OFF STEVE, who looks at the wheel with curiosity. AND AS HE REACHES DOWN TO FINGER THE SLAB BEARING HIS SURNAME --

EXT. HYDRA ISLAND - SHORE - DAY

Steve and Miles turn the outrigger upside-down. Jill stands next to Hurley, gazes at the miniature island's treetops. The Hydra compound TOWERS above one section of the jungle.

JILL
So that's The Hydra.

STEVE
The one and only.

MILES
But we're making a pit stop, first.

HURLEY
We are?

JILL
Where?

MILES
It's a smaller station. The man in charge wants to meet you.

JILL
Isn't Walt the man in charge?

STEVE
Miles is referring to the man in charge of operations on this island.

JILL
Oh. That man in charge.

Jill smirks at Miles -- who looks anything but amused as he leads them along the shoreline.

FARTHER DOWN THE SHORE - TEN MINUTES LATER

Miles guides his three guests over to a slab of granite amid the beach. He gets down on his hands and knees, brushes excess sand out of the way, revealing...

A DOOR, resembling that of a cellar. Printed upon the flat entrance is a DHARMA LOGO of a LARGE HEAD WITH ONE GIANT EYE.

MILES
Welcome to The Cyclops, gang.

He pulls a latch out of the ground, hefts the door open.

The quartet peers down into a dark hole.

STEVE
 (to Jill)
 After you.

Jill looks slightly skittish -- but she grabs onto the top rung of a ladder that descends down into the abyss, hoists herself over.

INT. CYCLOPS STATION - SEVERAL MINUTES LATER

Hurley is the last one to reach the bottom of the ladder. Steve helps to steady Hurley's portly frame.

STEVE
 So, Miles... how are they going to know we aren't the enemy?

Miles cups his hands around his mouth, calls out into the darkness:

MILES
 I come bearing Greeks!

HURLEY
 Dude, I'm Mexican.

MILES
 Shut up, Hugo.

SPOTLIGHTS flood the quartet with bright light from all sides. They cringe.

MILES (CONT'D)
 Dammit, JoJo, it's just me!

JOSEPHINE TILLMAN emerges with a rifle -- flanked by three armed N.D. OTHERS -- as the lights SOFTEN.

JOSEPHINE
 Never can be too careful.
 (gestures)
 This way.

They follow Josephine and her colleagues down:

A CORRIDOR

Plain walls dotted with INCANDESCENCE seem to twist and turn.

As the group walks behind Josephine:

MILES
 This is Jill. She's one of our people from the mainland.

JOSEPHINE
Yeah, she kept tabs on Clementine
and Eloise. I know.

JILL
And you're Josephine Tillman --
Bea's cousin.

Josephine stops, turns to face Jill with interest.

JOSEPHINE
You've been on this island before?

JILL
For many years... until Ben decided
my skills would be of better use to
him elsewhere.

JOSEPHINE
Mmm. I arrived here in '99. We
must have just missed each other.

JILL
Must have.

Josephine does an about face, resumes their march.

They enter:

A SMALL COMMISSARY

Modern-day kitchen appliances line the walls. Several sets
of tables and chairs are positioned in the middle.

HURLEY
Where is everybody?

JOSEPHINE
Most of them headed to The Hydra to
arm up.
(beat)
You'd have known that if you
weren't so busy brown-nosing Walt.

STEVE
Still no word from the mainland?

JOSEPHINE
Zilch. Roxanna took an outrigger
back to the main island so she
could watch over the coast.

STEVE

Won't you be able to see from in here if anyone's approaching?

JOSEPHINE

Not if they're traveling by sub.

HURLEY

What about the folks at The Looking Glass? Isn't Andrea's team still down there?

JOSEPHINE

Gee, Hurley, I forgot all about them. Thank you for showing me the error of my ways.

Hurley frowns at Josephine's condescension.

JOSEPHINE (CONT'D)

We're taking every possible precaution. Can't afford not to.

JILL

What the hell is going on here? You're acting like you're about to go to war.

JOSEPHINE

Let's hope not.

Josephine spins the padlock on a door to an adjoining room. She turns the knob, motions them forward.

JOSEPHINE (CONT'D)

Prepare to enter the Cornea.

JILL

The Cornea...?

STEVE

A cheesy nickname for the station's control room.

Josephine leads them into:

A CONTROL ROOM (AKA "THE CORNEA")

Amid radar equipment, stabilizing gyros, sonar processors, satellites, and solar panels...

Rose and Bernard -- at the present ages of 74 and 77, respectively -- huddle in front of a computer. They turn to acknowledge the new arrivals.

MILES
Rose, Bernard -- this is Jill. She
was on the Lancelot flight.

BERNARD
Glad to see you're still alive.

JILL
Thanks.

Rose ribs her husband.

ROSE
Of course she's alive, Bernard.
The island brought her here.

JILL
So... this is the Cyclops station?

BERNARD
Part of it.

JILL
I don't see what the big --

ROSE
Hush, child.
(to Miles)
Baby, we have a problem.

MILES
Don't we always?

Rose sticks her finger in front of the computer screen --
where a CIRCULAR BLIP appears on an ocean grid.

ROSE
Something that's not supposed to be
there.

MILES
Exotic matter.

He looks at Jill, Steve, Hurley, and Josephine. Anti-
climactically:

MILES (CONT'D)
Uh, oh.

Their faces react to his dread.

END OF ACT THREE

ACT FOUR

INT. ZACH'S DHARMA VAN - DAY - DRIVING

Zach turns the steering wheel, glances over at Sami in the passenger seat.

Sami glances back at Norris, conflicted. From the seat directly behind Sami:

NORRIS
Hey, kid...

ZACH
I'm twenty-six.

NORRIS
It's going to be dark soon. What if we can't find anyone before -- ?

ZACH
See that trail of blue, in the distance?

Norris squints. Dorian, Bong-Cha, and Sami also peer in the same direction. The OUTLINE of the ocean blue waves can be seen from behind some trees.

ZACH (CONT'D)
We're coming close to a beach. If we follow the coast for long enough, we should find your people.

DORIAN
Eventually.

ZACH
Eventually is better than not at all.

He calls back to Emma.

ZACH (CONT'D)
Hey, sis -- how's she doing back there?

Emma still kneels beside Achara in the very back. She projects her voice toward the front of the van:

EMMA
Taking steady breaths. Shouldn't we bring her back to the Temple?

ZACH
Not unless Walt tells us to.

SAMI
He is kilometers from here. How on
earth would he -- ?

ZACH
He'd know.

Zach maneuvers the van out onto the beach. Suddenly...

A HISPANIC WOMAN -- now at the age of 47, although we recognize her younger self from one of Desmond's flashes in the episode "REVISION" -- jumps into the van's path. She waves her arms, wildly.

Zach hits the brakes.

BONG-CHA
Who is that lady?

ZACH
(muttering)
Jesus, Roxanna... you couldn't have
whistled...?
(to the survivors)
She's one of us.

Roxanna approaches the driver's side as Zach rolls down his window.

ZACH (CONT'D)
(facetious)
Sorry for almost turning you into
roadkill.

ROXANNA
My apologies, Zachary. But I found
them.

She points to Sami in the passenger side.

ROXANNA (CONT'D)
Their friends. About two miles
down the coast.

SAMI
Those from our plane?

NORRIS
We're not exactly "friends" with
all of them --

ROXANNA

Well, if you wish to save their
lives... you'll help me get them
off that beach.

Roxanna's expression is dead-serious. Sami and Norris exchange glances again, then nervously stare back at Dorian and Bong-Cha.

INT. CYCLOPS STATION

Steve scrutinizes the blip on the computer, as Rose and Bernard look on. Miles, Jill, Hurley, and Josephine watch.

STEVE

So... what is it?

ROSE

It could be a four-headed octopus
for all we know, honey.

BERNARD

And the map isn't digitalized to
scale. So it could be anywhere
within a five-mile radius.

MILES

"Digitalized"... "radius"... nice
to see you brushing up on the old
Brittanica, there, Bernie.

ROSE

Oh, go blow it out your cornea,
Miles.

STEVE

Hey, can we get back on topic,
here?

JILL

Yeah. How are you supposed to
locate this... "exotic matter?"

JOSEPHINE

We have telescopes that survey the
ocean surface. But only above
water.

HURLEY

And what about Andrea's team at The
Looking Glass?

JOSEPHINE

Last time I tried to reach her,
their line was busy.

MILES

What's she doing -- gossiping with
Olivia about the mermaids' latest
boob jobs?

JOSEPHINE

Well, Miles, you're more than
welcome to swim on over and ask
her. Say hi for me to any sharks
you run into on the way there.

Miles makes a face as A MAN -- at the age of 39, wearing
another DHARMA jumpsuit -- enters, hands Miles a folded piece
of paper. We recognize the man as JED -- one of the Ajira
survivors seen in the episode "DEAD IS DEAD."

JED

For you, sir.

MILES

Thanks, Jed.

As Jed exits...

Miles unfolds the paper, reads it.

STEVE

What does it say?

Miles folds the note back up, announces:

MILES

He'll be with us, momentarily.

OFF STEVE, who sees Jill look to him for some ounce of
clarity.

He wouldn't be giving us his time if it wasn't for something
important. AND AS STEVE GLANCES OVER AT THE COMPUTER,
FOCUSING ON THAT OMINOUS BLIP --

EXT. ORCHID STATION - DAY - **FLASHBACK (2016)**

Steve -- at the age of 42 -- catches a black ball made of
panther skin and lard.

Walt -- now ageless, dressed in plain white summer clothing --
applauds.

They stand across from each other in a garden outside The Orchid's entrance... the same garden where Keamy and his men apprehended Ben.

WALT

Good catch.

STEVE

It's still hard to believe...

WALT

Hard to believe what, Steve?

STEVE

That you're... different, now.

WALT

Does it bother you?

STEVE

No... not really. It's just weird, that's all.

Steve throws the ball back to Walt, who catches it.

STEVE (CONT'D)

I remember when you were just a kid, playing backgammon with Locke.

WALT

Some things never change, huh?

STEVE

You grew up so fast.

WALT

They didn't give me much of a choice.

Steve raises his arms to receive the ball again. But Walt drops it to the ground, gestures for Steve to follow him.

STEVE

Not in the mood?

WALT

I have to show you something... down in the lab.

Walt leads Steve into the elevator shaft. They descend.

INT. ORCHID STATION - ONE MINUTE LATER

The elevator car arrives in the main laboratory. Steve and Walt step onto the floor, where VARIOUS OTHERS adorned in DHARMA construction garb perform maintenance.

STEVE

I've been wondering what you guys were building down here.

WALT

I wouldn't say we're building. More like... preparing.

STEVE

Preparing for what?

Walt flags down Roxanna -- at the age of 40, dressed in a DHARMA suit and hard hat.

WALT

Roxanna... where are Zach and Emma?

ROXANNA

Supervising the insulation of the chambers.

WALT

Bring them here, please.

Roxanna nods, exits. Walt turns to Steve, matter-of-fact.

WALT (CONT'D)

It's not a matter of what... it's a matter of who.

STEVE

Someone's coming to the island?

WALT

Within the next year. I don't know the calendar date... I guess I'm not that far along.

STEVE

Don't compare yourself to Jacob. It probably took him awhile to understand his... powers, too.

WALT

I wish I could ask him.
(beat)

WALT (CONT'D)

But when this person arrives on the island, he or she will need a doorway to enter through.

STEVE

So it'll be down here?

WALT

The Orchid can be used to leave the island... why not to bring people here, as well?

STEVE

Walt, are you sure that's what -- ?

WALT

I want you to oversee it. The individual who's joining us must arrive safely... he or she will have been through a lot.

Zach and Emma -- at the ages of 20 and 22, respectively -- join them.

WALT (CONT'D)

I'm glad you're here.

ZACH

Where else would we be?

WALT

I want the two of you to explain to Steve everything I've instructed you to do.

EMMA

So... the containment fields... the compression tanks...

WALT

Everything. He'll select the team that will prepare The Orchid for... our future.

ZACH

Then that must mean whoever accesses the island through that time door... they'll be critical to the island's survival.

WALT

Undoubtedly.

STEVE

Wait... "time door?"

(to Walt)

Slow down a minute, buddy. I can't wrap --

WALT

It isn't for you to understand. I have an... advisor. He's housed on Hydra Island.

STEVE

I thought Olivia was your advisor?

WALT

She is... for most things. But this man is very familiar with the delicacies of manipulating... time.

STEVE

Why are you keeping him in The Hydra? Why don't you introduce him to -- ?

WALT

He isn't in the main Hydra station. It's a smaller hatch... called The Cyclops.

Steve looks at Zach and Emma, dumbstruck.

STEVE

Have either of you been in there?

They both shake their heads.

WALT

About a week from now, I'll bring all three of you to The Cyclops... to meet him.

(beat)

Until then, complete your work.

Walt smiles at the trio, gives them a brisk nod. He strolls back over to the elevator car, gets in... and ascends to the ground level.

Roxanna approaches Steve, Zach, and Emma -- all of whom try to recover from the bombshell Walt just dropped on them.

ROXANNA

What was that all about?

As Zach shakes his head, still awestruck...

ZACH
I swear, that kid speaks more like
Obi-Wan everyday.

OFF STEVE, who remains completely speechless. AND AS HE
SCANS THE LAB, WATCHING THE CONSTRUCTION WORKERS CONTINUE TO
TOIL ON WALT'S BEHALF --

INT. CYCLOPS STATION - "THE CORNEA" - NIGHT (DUSK)

Steve notices Jill physically trembling. He places one hand
on her arm, steadies her.

STEVE
Don't be nervous. You're here
because you were meant to be.

JILL
It's so easy to forget that.

They exchange smiles.

Jed enters the room. Steve, Jill, Hurley, Miles, Josephine,
Rose, and Bernard all direct their attention to him.

JED
He's here.

Jed steps aside, leaving space in the doorway.

Two shoes step into the room, right underneath the hem of a
white labcoat.

DR. PIERRE CHANG -- now at the age of 88, in the flesh, his
prosthetic arm hanging by his side -- nods at all of them.
He adjusts the collar of his labcoat, stares directly at
Jill.

CHANG
Ms. Erdman... my name is Dr. Pierre
Chang. It is a pleasure to finally
meet you.

Jill can only stare at him with widened eyes.

CHANG (CONT'D)
Welcome home.

Everyone else watches Jill's astounded reaction... which
practically remains frozen on her face.

END OF ACT FOUR

ACT FIVE

EXT. SOUTHEASTERN COAST OF THE ISLAND - BEACH - NIGHT

A fire crackles. ROB HAMILL picks meat off the bones of a large GILT-HEAD SEA BREAM.

LIAM (O.S.)
Scrumptious?

LIAM PACE puts a hand on Rob's shoulder from behind.

ROB
Yeah... considering.

LIAM
A porgie. The last time I saw one of these fishies, it was off the coast of Monaco.

ROB
Yet, here we are stranded in the middle of the Pacific.

STARLA joins them.

STARLA
You guys, I think we picked the wrong beach.

ROB
Well, it'll have to do, for now. In the morning, if we decide we need to keep moving --

STARLA
No, listen. They found us.

She points. HEADLIGHTS shine upon the beach as a DHARMA van putters toward them.

About a dozen other LANCELOT SURVIVORS swarm around Rob, Liam, and Starla, chattering in chaos.

ROB
Hey! Everyone calm down.

Rob picks up a rifle next to the fire.

ROB (CONT'D)
If they were here to hurt us, they wouldn't drive an old van right out into the open.

The headlights TURN OFF. The Lancelot survivors watch as...

Zach gets out of the van, just as Sami emerges from the passenger side.

Sami pulls open the side door. Norris, Bong-Cha, and Dorian pile out onto the beach.

MURMURS of relief... until --

STARLA

What are they doing here?

Roxanna and Emma haul Achara's body from the back seat. The survivors approach, in shock.

NORRIS

It's Achara. She's alive. Get over here and help her, doc!

Rob runs over to Achara, whom Emma and Roxanna set down on the ground.

With a sudden move, Norris kicks Zach in the stomach and grabs Zach's weapon. Zach collapses, grunts.

Simultaneously, Sami ambushes Emma with an armlock -- allowing Dorian to seize her weapon.

Norris and Dorian both hold Zach, Emma, and Roxanna at gunpoint. Emma kneels to assist her brother, while Roxanna glares at the survivors.

NORRIS (CONT'D)

You three aren't going anywhere.

Rob looks up from where he examines Achara's wounds. He stares at the rage Norris wears, helpless.

INT. CYCLOPS STATION

Dr. Chang spearheads a procession down a sterile, hospital-like hallway -- followed by Jill, Miles, Hurley, and Steve.

JILL

(to Chang)

I was told you were dead.

CHANG

A lot of people seem to presume that.

JILL

So they've lied about your death?

Chang shoots her an elusive side-glance, keeps walking.

CHANG

I apologize for all the red tape, Ms. Erdman. But we really strive to take every precaution to keep this station secure.

JILL

Even from your own people, right?

CHANG

Only select members of our community are granted access to The Cyclops.

JILL

So what do you do here?

CHANG

The DeGroots designed this station with the intent to use it exclusively for research in parapsychology.

JILL

You mean testing people for psychic abilities?

CHANG

Yes. Remote viewing, telekinesis, astral projection --

MILES

Necrocognition.

Jill stops to gaze at Miles, as everyone else halts as well.

JILL

I've never heard of that.

HURLEY

He talks to dead people, dude. We both do.

(beat)

Actually, everyone on the island can, now...

MILES

You birdbrain... I didn't grow up "talking to" dead people. I could only read their lingering thoughts.

HURLEY

Details, schmetails. It doesn't matter anymore... especially after The Change.

CHANG

Could we please get back to the matter at hand?

(to Jill)

Forgive my son and his rotund friend, Ms. Erdman.

JILL

(to Miles)

You're his son?

(to everyone)

Wow... sounds like you people have some serious issues.

JOSEPHINE

You don't know the half of it.

JILL

(to Chang)

Okay, so you said parapsychology was the "intent" of this station, originally? That implies its purpose changed somewhere along the line.

CHANG

It did.

(gestures to Hurley)

Especially after our mutual friend, Hugo, here, took control of the island.

STEVE

Hey. It wasn't Hurley's fault...

HURLEY

No. I deserve the blame. All of it.

Jill looks from Steve to Hurley, and then back at Dr. Chang.

JILL

Tell me more.

CHANG

How much do you already know?

JILL

Not a whole lot. David has been pretty good about keeping all of us in the dark.

CHANG

Then perhaps it would be better if I showed you.

Chang resumes walking, makes a left turn down another hallway. Miles, Hurley, and Josephine follow.

OFF STEVE, who receives a bewildered look from Jill.

Hey, get used to it. This is normal, for us. AND AS HE RAISES HIS EYEBROWS AT HER, PREPARING TO FOLLOW DR. CHANG --

INT. BARRACKS - BEN'S OLD HOUSE - DAY - **FLASHBACK (2020)**

Cindy -- almost at the age of 47 -- pushes a wheeled cart containing a spread of tiramisu, rock cakes, Anzac biscuits, Lamingtons, mini-Dundee cakes, and Pavlova cupcakes. A tea pot with cups rests on the middle rack.

Steve -- at the age of 46 -- looks up from a paperback copy of "THE BLIND ASSASSIN" by Margaret Atwood, smiles.

STEVE

What have we here?

CINDY

Chamomile with lemon. And a wide variety of cakes and biscuits.

(leans over)

Brushing up on your reading, I see.

STEVE

Book Club tomorrow night. Josephine chose this week's selection.

CINDY

How is it?

STEVE

Kind of boring, actually.

CINDY

Well... let me spice it up a bit for you, hmm?

She leans even closer, plants a steamy kiss on Steve's lips. Their mouths part. Steve snatches a Lamington from the cart.

CINDY (CONT'D)
I'm so glad the kids and I caught
up with Harper... on that day when
the island was sinking.

STEVE
And why's that?

CINDY
Because...
(pokes him)
Otherwise, I might not have met
you.

Steve pulls her in for another long kiss. As their lips part
again...

STEVE
Have you given any thought to what
I asked you, the other night?

She stares at the floor.

CINDY
Not sure I recall --

STEVE
Come on. I asked when you'd like
Olivia to perform our ceremony.

CINDY
There's so much going on right now.

STEVE
No there isn't.

Cindy high-tails it into the living room, hastily. Steve
follows her, still holds his uneaten dessert.

STEVE (CONT'D)
We are going to have this
conversation, Cindy.

CINDY
What do you want me to say, Steve?
That I can just forget about him?

STEVE
It's been sixteen years. For the
last eight, he could have appeared
to you at any time.
(beat)
He hasn't. What does that tell
you?

Cindy stares at the floor, sullen.

STEVE (CONT'D)
You know what it tells me? Maybe
he's already moved on.

CINDY
No. He wouldn't. Not without
saying goodbye.

STEVE
Then maybe we should pay a visit to
The Cyclops. Have a chat with good
ole Dr. Chang. See if he'll let
Miles give us a hand.

Cindy reconnects her gaze with his.

STEVE (CONT'D)
Because if you keep pining away for
someone who isn't coming back...
(sighs)
...this you-and-me thing just isn't
going to work out.

Steve gives her a final look of disappointment, slumps back
into the kitchen.

OFF STEVE, who clunks the back of his head against the
kitchen cabinets. AND AS HE SIGHS AND CLOSES HIS EYES,
NIBBLING ON THE TREAT --

INT. CYCLOPS STATION - SURVEILLANCE ROOM - NIGHT

Steve opens the door to an observation room -- set up with a
bank of sixteen TV monitors, similar to the one in the Hydra
station. He makes way for Jill, Hurley, Miles, and Josephine
to pass through the doorway on Chang's heels.

CHANG
Following the events of The Change,
parapsychological testing became
less of the norm... so we took the
knowledge we'd already accumulated,
and attempted a practical
application of it.

He addresses A MAN sitting in front of the STATIC-FILLED
television monitors.

CHANG (CONT'D)
Franz?

FRANZ -- the German "Tailie" -- swivels around, startled. He speaks in his German accent.

FRANZ

Yes, sir?

CHANG

This is Jill Erdman. One of our people back on the mainland. She'll be joining us for the foreseeable future.

FRANZ

(to Jill)

Guten tag.

JILL

Danke. Ebenfalls.

(to Chang)

So you've learned all you can about parapsychology. Where does the "practical application" come into play?

CHANG

When a person dies on this island, their mind's residual energy... lingers. Over time, it will dissipate -- but if the soul is strong enough, it can be... harnessed.

Jill's eyes grow wide.

JOSEPHINE

It's not as bad as it sounds.

STEVE

Yeah. A person's spirit... it can only be captured if the soul travels to this part of the island.

JILL

Do I want to know what you do with these... souls?

CHANG

They merge themselves into a temporal singularity. An entity that can see across space... and time. As one.

JILL

You mean the Whispers?

HURLEY

So you used to hear them too, huh?

JILL

All the time.

(to Chang)

And you're telling me they're...
imprisoned ghosts?

Chang nods.

MILES

You know, it does sound kind of
creepy when she says it like that,
doesn't it?

CHANG

It's my job to keep these unruly
souls at bay. This is why the
island's protectors do not allow me
to have contact with its
inhabitants. Otherwise, my job
would be insurmountably difficult.

JILL

So... how long have you been
confined inside this station, Dr.
Chang?

CHANG

(nonchalant)

Oh... thirty-eight years, give or
take a few months.

Jill's jaw drops. Steve addresses Franz, all business.

STEVE

Have you heard anything new from
Walt?

FRANZ

No, Steven. All communications
still appear to be blocked. We can
only hope --

The static on one of the TV monitors suddenly CLEARS, gives
way to a slow pixelation of a clearer image.

JOSEPHINE

Something's happening!

HURLEY

Looks like the cable's back.

Miles and Chang hurry to the motherboard. They adjust switches and knobs, frantic.

MILES

Quick! Before we lose it again!

The image STABILIZES -- revealing a close-up of a woman's face. Late-forties, Caucasian, brunette. It's DR. AMY HONALE, Keeper of the off-island Lamp Post station.

INTERCUT TV SCREEN WITH LIVE ACTION

Dr. Honale speaks with a South African accent.

HONALE

Hello? Who's there?

CHANG

Dr. Honale? It's me... Dr. Chang.

HONALE

Dr. Pierre Chang?

Honale looks absolutely baffled. Jill -- and everyone else, except for Hurley -- looks to Chang for clarity.

CHANG

Yes. I'm on the island. Walt has me --

HONALE

But that's impossible. How can you be... there... when you're supposed to be...

(awkward)

...dead?

Everyone other than Hurley gapes at Chang, who lowers his gaze.

CHANG

There's a perfectly good explanation. And if Walt wishes for you to know --

HONALE

That can wait. I've been trying to break through for a week now, but there was no signal.

MILES

We've had issues with the satellite link, Dr. Honale. But it's a good sign that you're able to --

HONALE

The reason I've been trying to dial
in is because we've been alerted to
a threat, coming your way.

They wait for it.

HONALE (CONT'D)

It's Dessalines.

(beat)

She's crossed over.

Intense fear blossoms in Dr. Chang's eyes. Everyone else in
the room defers to his expression, confused and clueless, as
we...

SMASH TO BLACK.

END OF SHOW