

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

LOST

"Good Twin"

Episode 7.19

by
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LOST
"Good Twin"

TEASER

AN EYE OPENS

EXT. ORCHID STATION - OBSERVATION DECK - DAY

CINDY CHANDLER stares out at the vast, never-ending stretch of jungle. She reacts to a tap on her shoulder.

EMMA SPENCER lurks in Cindy's blind spot, tentative.

EMMA

Where do you think they'll go,
first?

CINDY

That depends.

EMMA

On what?

CINDY

On how well they already know the
island.

Emma flinches, as Cindy's walkie-talkie CRACKLES. Cindy picks it up, speaks into the walkie.

CINDY (CONT'D)

Yes?

The voice of OLIVIA GOODSPEED responds.

OLIVIA (V.O.)

Cindy, it's Olivia. How far from
you are they?

CINDY

About sixteen miles, I'd say. They
haven't reached the coast yet.

OLIVIA (V.O.)

What are they waiting for?

CINDY

It'll be dark soon. Perhaps
they'll use that as a cover.

OLIVIA (V.O.)

Keep me posted.

The walkie CUTS OUT. Emma gives Cindy a meaningful gaze.

CINDY
What is it, dear?

EMMA
Just like they did to us.

CINDY
I beg your pardon?

EMMA
When they took us... after we
crashed. It was the middle of the
night.

CINDY
A stealth tactic.

EMMA
But now here we are, living among
them. And these new people...
they're about to do the exact same
thing to us. All over again.
(beat)
Or worse. I guess what goes
around... comes back around.

Cindy checks the ammunition in her semiautomatic, clicks it
back into place.

CINDY
Not if we get them, first.

She heads inside. Emma follows, anxious.

INT. ORCHID STATION - UPPER LEVEL

At a table, ZACH SPENCER plays a game of chess with
CLEMENTINE PHILLIPS.

Near a mini-kitchenette, CARMEN REYES pours a DHARMA whiskey
bottle into four shot glasses. Across the counter from her
stand JI YEON KWON, CASSIDY PHILLIPS, and GABRIEL CHO.

CASSIDY
Is this the Real McCoy?

CARMEN
I taste-tested it. Close enough.

JI YEON
I don't drink.

CARMEN
You should start, sweetie.

Carmen clinks shot glasses with Cassidy, then Gabriel. They sip, wince. Ji Yeon still doesn't touch hers.

GABRIEL
We should just offer them some of this. That'd be punishment enough.

CINDY
This isn't about punishing people.

All eyes in the room turn to her.

CINDY (CONT'D)
It's about survival.

ZACH
Where are they right now?

CINDY
Same place. About a mile off the southeastern coast.

She gestures at Cassidy, Gabriel, and Carmen.

CINDY (CONT'D)
Not far from where their camp was.

GABRIEL
You mean the camp that Liam and Dr. Hamill made? After we'd separated?

CINDY
Yeah. Good thing we got you all out when we did.

CASSIDY
Not all of us. Some of them stayed behind.

CINDY
We can't do anything about that now.

She gives Cassidy, Gabriel, and Carmen a serious gaze.

CINDY (CONT'D)
I want you to know... I'd sacrifice my life for these two.

She gestures at Zach and Emma.

CINDY (CONT'D)

Against anyone who'd try to cause them harm. And if you choose to stick with us, I'll do the same for you.

CARMEN

What about your leaders? Walter, Olivia, Amy...

CINDY

What about them?

CASSIDY

What if they decide we need to be... sacrificed?

Cindy contemplates that, intense.

CINDY

At this point, I only care about one thing. If they get in the way...

Everyone reacts to the newfound ferocity in Cindy's eyes...

CINDY (CONT'D)

...then God help them all.

OFF CINDY, who tightens her grip on the gun.

Sometimes we have to sacrifice those to whom we've been most loyal. AND AS SHE CLOSSES HER EYES, RECEIVING A DISTANT TWINGE OF PAIN --

INT. CHANDLER FAMILY RESIDENCE - DAY - **FLASHBACK (1990)**

A YOUNG WOMAN -- Caucasian, 17, long brunette hair, angelic face -- sits on a sofa in her family's parlor, dressed to the nines. She appears on edge, sips from a cup of tea.

Across from her sits MILLICENT -- Caucasian, early-seventies, with whitish-blond hair and a husky physique. Millicent studies her granddaughter's posture, haughty.

MILLICENT

Hyacinth, you look as though you're about to go under the guillotine.

YOUNG ADULT CINDY

Just nervous about Commencement. That's all.

Adjacent to them, Cindy's parents -- IRENE, Caucasian, late-forties, with soft features and layered brunette hair, and NEVILLE, Caucasian, mid-fifties, stocky and balding -- both seem diminutized in the old lady's presence.

Millicent sips her tea, ignores her son and daughter-in-law.

MILLICENT

So, my dear, what do you intend to study at University?

YOUNG ADULT CINDY

Criminal Psychology, ma'am.

MILLICENT

Hmm. Do you hope to be an attorney?

YOUNG ADULT CINDY

Um... sure.

MILLICENT

Prosecution or defense?

YOUNG ADULT CINDY

Whichever pays better.

Irene and Neville laugh, nervous. Cindy smirks at her grandmother, who frowns in response.

IRENE

Cindy, sweetheart, tell Grammy Millicent about Theatre Club's latest production.

NEVILLE

She has a major role.

MILLICENT

Really? I've always had an appreciation for the fine arts.
(to Cindy)
Tell me more.

Cindy resembles a deer caught in headlights.

YOUNG ADULT CINDY

It's really not that interesting.

MILLICENT

Now, none of that. Do tell.

Cindy stares her grandmother straight in the face.

YOUNG ADULT CINDY

I'd actually prefer to talk about my graduation party. Daddy told me you're throwing a lavish affair.

MILLICENT

Well, of course. It isn't everyday your grandchildren complete such a milestone in their lives.

(bitter)

Well, one of them, anyway. Where is Victoria tonight?

YOUNG ADULT CINDY

Around... I'm sure.

NEVILLE

That girl never could commit to anything.

IRENE

Neville...

MILLICENT

No, Irene. Your husband's right. Hyacinth's sister is clearly ungrateful for everything this family has given to her.

Cindy flinches, but quickly gives Millicent a toothy grin.

YOUNG ADULT CINDY

My sister really does have the whole world fooled.

MILLICENT

Well, not me. Which is why I'll be writing you a generous check tonight, Hyacinth. Consider it an early graduation present.

(beat)

Meanwhile, your sister will receive nothing.

YOUNG ADULT CINDY

As it should be.

MILLICENT

Now, tell me, my dear... is there a special boy who'll be accompanying you to the reception, afterward?

Cindy blushes.

YOUNG ADULT CINDY
As a matter of fact...

A loud CLUNK is overheard from upstairs. They all react.

NEVILLE
What on Earth...?

Another series of successive THUDS. Cindy takes a large gulp of her tea.

MILLICENT
Did you go and buy your daughter a pet elephant, Irene?

IRENE
No, ma'am. I can't imagine --

Another CLUNK can be heard -- this time much closer. Neville and Irene both get to their feet.

NEVILLE
It sounds like it's coming from --

Several CLOMPS approach the parlor. Everyone turns toward the doorway between rooms.

An identical twin CINDY CHANDLER is wrapped tightly in duct tape -- her arms and legs bound, mouth covered. She grunts, furious.

IRENE
Vicki...?

Irene and Neville hurry over to their other daughter. Neville tears the tape off the young woman's mouth.

OTHER CINDY
No, it's me. Cindy!

The three elder adults in the room all exchange horrified gazes as they glance toward the young lady whom they'd assumed was Cindy.

VICTORIA "VICKI" CHANDLER flashes a smug grin at her identical twin sister, who's still coiled in duct tape.

YOUNG ADULT VICKI
Damn. So close.

YOUNG ADULT CINDY
She wanted the money you were going to give me, Grammy!

Millicent looks from Cindy over to Vicki, appalled.

YOUNG ADULT CINDY (CONT'D)

She did this to me!

(nearly ballistic)

My evil twin!

Neville, Irene, and Millicent all glare at Vicki, who merely smirks as she trains her eyes on the coffee table.

The Chandler family's "bad seed" takes another long sip from her teacup -- surprisingly calm for someone whose deceit has just been exposed by her enraged twin sister.

END OF TEASER

ACT ONE

INT. CYCLOPS STATION - "THE CORNEA" - DAY

ALISTAIR CARROLL is now handcuffed to a chair, his wrists locked behind his back.

DR. PIERRE CHANG paces back and forth in front of the prisoner. AARON LITTLETON, JILL ERDMAN, and ROSE HENDERSON-NADLER all stand guard over their time-traveling captive.

JILL

What are you going to do to him?

CHANG

That remains to be seen. I don't even know how I'll explain...

(to Alistair)

What year do you claim you're from?

ALISTAIR

I've been instructed not to --

CHANG

Instructed? By whom?

ALISTAIR

I've been told not to reveal that, either.

AARON

Sounds awfully convenient to me.

ROSE

(to Chang)

You going to tell Walt about him?

CHANG

According to Steve, Olivia said that Walt is meditating right now.

AARON

In my experience, when Walt goes off to "meditate"... he disappears for long periods of time.

JILL

Walt tends to do that a lot, doesn't he?

ALISTAIR

You don't know the half of it.

Chang kicks Alistair's chair.

CHANG

Quiet!

(to everyone else)

Don't take your eyes off of him.
He knows things we don't.

AARON

Like what?

Alistair just looks at them, undeterred. FRANK LAPIDUS
knocks on the side of the open doorway, with STEVE JENKINS
right behind him.

LAPIDUS

New arrivals at The Hydra. Miles,
Franz, and Bernie are back.

ROSE

Bernard's okay? Thank God!

CHANG

What about Josephine?

LAPIDUS

She chose to stay behind.

CHANG

Why would she do that?

LAPIDUS

Miles said she refused to tell them
why.

Chang looks conflicted, but refocuses.

CHANG

(to Aaron)

Get Vanessa over here. But no one
else. Too many people already know
about Mr. Carroll's... arrival.

(to Steve)

I want you to bring Ms. Erdman back
to the main island.

JILL

Why do I have to go -- ?

CHANG

Because... you're not ready to see
what's about to happen here.

Jill appears slightly taken aback, looks to Steve for clarity
-- but he gives her nothing. Chang eyes Alistair, who still
remains stoic.

EXT. ORCHID STATION - OBSERVATION DECK - NIGHT (DUSK)

Cindy watches the sun begin to set. Ji Yeon emerges from inside the upper level, joins her.

JI YEON
You are thinking about him?

CINDY
Aren't you thinking about Aaron?

JI YEON
He will be fine. Dr. Chang knows how to --

CINDY
Dr. Chang isn't psychic. Can he guarantee me nothing bad will happen to Steve?

Ji Yeon falls silent.

CINDY (CONT'D)
Why did you come with us, Ji Yeon?

JI YEON
Because if anything bad were to happen to him, and I was still locked inside that Temple...

Poison fills her voice.

JI YEON (CONT'D)
...we would no longer have a Temple Master.

Cindy looks at Ji Yeon in solidarity.

JI YEON (CONT'D)
I thought you should know... Emma is preparing to leave The Orchid.

CINDY
What?

Cindy jumps into action, charges past Ji Yeon through an archway leading indoors.

OFF CINDY, who clutches her semiautomatic rifle as her face hardens.

There are some people you'd do anything to protect... even if they resist your best efforts. AND AS SHE MAKES HER WAY DOWN A LONG, WINDING CORRIDOR --

EXT. YOGA RETREAT - DAY - **FLASHBACK (1996)**

SUPER IN/OUT - SOUFRIERE, ST. LUCIA

A young adult Cindy -- now at the age of 23 -- folds her legs into a lotus position. Irene -- now at the age of 55 -- is positioned next to her.

Two dozen GUESTS are sprawled out across the resort's green lawn. A female YOGA INSTRUCTOR -- Caucasian, mid-twenties, skinny and limber -- leads the group in their exercises. Her jumpsuit is etched with the name "SKY."

SKY

Inhale... exhale. Allow your mind to sing to your body... savor the energy within your ethereal shell.

YOUNG ADULT CINDY

(whispers to Irene)
Ethereal shell?

IRENE

Lower your voice... or you'll knock Sky out of her "sacred place."

Mother and daughter exchange grins, as Sky rises to her feet.

SKY

Now, reach for the heavens.
Higher... stronger...

Cindy rolls her eyes as she and Irene reach for the heavens.

INT. JUICE BAR - HALF AN HOUR LATER

An ATTENDANT hands Cindy and Irene two fruit smoothies.

YOUNG ADULT CINDY

This was a great idea. Thank you so much for inviting me.

IRENE

Well, we haven't had a family vacation in ages.

YOUNG ADULT CINDY

We don't have the whole family.

Irene sucks from the straw of her smoothie, uncomfortable.

YOUNG ADULT CINDY (CONT'D)

Have you or Dad spoken to her recently?

IRENE
No. Have you?

YOUNG ADULT CINDY
She never gave me her number.
(beat)
How long are you going to shut her
out?

IRENE
Your sister made her choice, Cindy.
(takes another sip)
And quite frankly, after the way
she used to terrorize you when you
were girls --

YOUNG ADULT CINDY
That was a long time ago. Blood is
supposed to be thicker than anger.

Irene's cell phone RINGS. She glances at the caller ID.

IRENE
It's your daddy. Probably just
finished up on the golf course.
I'll go take this.

Irene leaves her smoothie on the counter, exits the juice
bar. As Cindy continues to sip her drink --

AN AVERAGE-LOOKING GUY -- mid-thirties, slightly tanned,
infectious smile -- catches her eye from across the bar. She
grins back at him. He approaches, power shake in hand.

MILKSHAKE GUY
Was that your older sister whom I
just saw you chatting with?

YOUNG ADULT CINDY
Nice opening line. Got any others?

MILKSHAKE GUY
Only if I'm still breathing...
because I could swear, I'm talking
to an angel. Does this mean I'm in
heaven?

Cindy gives him a goofy grin, elbows the guy. They can't
help but share a laugh. He extends his hand.

MILKSHAKE GUY (CONT'D)
I'm Gary. Gary Troup.

She beams, accepts his handshake.

YOUNG ADULT CINDY
Hyacinth Chandler. Cindy, for
short.

GARY
Pleased to make your acquaintance,
Cindy.

He plants a kiss on her hand. She blushes.

YOUNG ADULT CINDY
You're American?

GARY
Born and raised in Oregon. From
Eugene, originally -- relocated to
Portland.

YOUNG ADULT CINDY
So what brings you to St. Lucia?

GARY
Just published my first novel. Got
a hefty advance, so I decided to
treat myself.

YOUNG ADULT CINDY
Hmm. A writer, huh? Explains your
way with words.

GARY
How about you? Come here often?

YOUNG ADULT CINDY
No, it's a family vacation. My dad
won this trip in a raffle at the
market.

GARY
Speaking of food... it's almost
noon. How about you let me buy you
something exotic to chow down on?

YOUNG ADULT CINDY
I could go for that.

GARY
Then it's a date.

YOUNG ADULT CINDY
Let me just tell my mum, so she
doesn't worry. Wouldn't want her
to think I've been kidnapped.

GARY
I'll be waiting.

Cindy's face practically sparkles, glued to Gary even as she backpedals toward the:

LOBBY - ONE MINUTE LATER

From across the room, Cindy spots Irene... who stands inches away from Vicki -- now also 23, disheveled and weathered -- as the mother and daughter bicker, heatedly. She approaches.

YOUNG ADULT CINDY
What's going on? Vicki... when did you get here?

YOUNG ADULT VICKI
A few hours ago.
(glances at Irene)
I received a heroine's welcome.

IRENE
Ironic word choice, given your present line of work.

YOUNG ADULT VICKI
Oh, stop it! You know nothing about -- !

IRENE
I know enough. Your grandmum's kept tabs on you.

YOUNG ADULT VICKI
She doesn't understand. None of you do!

IRENE
What I understand is you nearly tore this family apart! That you now choose to fraternize with the shadiest of people!

YOUNG ADULT CINDY
Mum, let's at least hear her out.

YOUNG ADULT VICKI
It's no use, Cindy. This family's made up its mind.
(to Irene)
I thought I could come here to reconcile. To reconnect. I guess that was foolish of me.

IRENE

I guess so.

Vicki and Irene stare each other down. Cindy's eyes well up as Vicki addresses her identical twin, not taking her eyes off of their mother.

YOUNG ADULT VICKI

Looks like I'll see you in another life, sis.

Vicki storms out of the hotel, not looking back. Cindy glares at her mother.

YOUNG ADULT CINDY

How could you?

IRENE

She's beyond saving, dear.

YOUNG ADULT CINDY

You wouldn't listen to her! You didn't even try!

IRENE

You may not understand this right now, Hyacinth, but your dad, your grandmum, and I are protecting you. We truly are.

OFF CINDY, who turns away from Irene in disgust. AND AS HER EYES OSCILLATE BETWEEN THE LOBBY'S EXIT AND THE ENTRANCE TO THE HOTEL'S JUICE BAR --

EXT. ORCHID STATION - GROUND LEVEL - NIGHT

The doors to the elevator car open -- Cindy runs out onto the path, flashlight in hand.

CINDY

Emma!

Emma turns, holds a large propane lantern.

CINDY (CONT'D)

Please, don't.

EMMA

I have to. Am I supposed to let innocent people die?

CINDY

We gave them every opportunity --

EMMA

Do you realize who you sound like?

A flash of guilt overcomes Cindy's face.

EMMA (CONT'D)

They can't imagine what we're up against. The same way we couldn't, when we were in their shoes.

(beat)

Remember those days?

Cindy frowns, advances toward her surrogate child. Emma backs away, glances over her shoulder.

CINDY

I won't let you do this, Emma. We can't split up the family.

Emma swivels, breaks into a sprint. Cindy reacts, astounded. Then, she jets after Emma.

JUNGLE - RUNNING

Emma dashes across the worn trail. Cindy runs as hard as she can. She winces, as branches smack her in the face...

Cindy refocuses on the trail -- and sees that Emma is gone. She shines her flashlight every which way...

Nothing.

CINDY

Emma!

Cindy stands alone in the middle of the path... her voice ECHOES through the jungle.

WEST-CENTRAL COAST OF THE ISLAND - CLIFFS

HUGO "HURLEY" REYES leads his group through the brush. Cliffside fill out the backdrop. Everyone carries torches.

HURLEY

This is near where your plane crashed.

LIAM PACE and JORDAN follow him along the path.

LIAM

Good ole Flight Four-Twenty-Three.

JORDAN

What's going to happen when we get to the Temple?

HURLEY

They'll give you some food. You can take a bath or a shower.

LIAM

Your Temple has a fully-equipped loo?

HURLEY

It's kind of rustic... but it beats an outhouse.

JORDAN

So they're not going to hurt us?

HURLEY

Not if you're a good person.

ROB HAMILL catches up to them.

ROB

You told us John Locke can't get inside.

HURLEY

Dude, he'll get zapped if he tries to enter.

ROB

Why? What's keeping him out of this Temple?

HURLEY

It'd take too long to explain.

ROB

We've got a long walk ahead of us.

Hurley stops to face Rob, not amused.

HURLEY

Look, dude -- if you want inside the Temple, we have to do this my way. And besides that, if I tell you too much before you see it for yourself, there'll be...

(awkward)

...consequences.

ROB
 Okay. Then I'll trust you.
 (belated)
 Until we get there.

HURLEY
 Deal.

Rob turns back to the rest of the procession, notices:

ROB
 Hey -- where's Sami?

LIAM
 He was right here, a moment ago.

Everyone looks around, concerned.

ELSEWHERE IN THE JUNGLE

SAMI RUBBA steps on a twig -- snapping it by accident. He tenses up, then calms himself.

SAMI
 It is only a jungle... just
 trees... and vines... and grass...

LOCKE (O.S.)
 ...and me.

Sami whips his head around, sees JOHN LOCKE standing in his blind spot next to a tree.

LOCKE (CONT'D)
 Midnight stroll?

SAMI
 I was looking for you, actually.

Locke contemplates that.

LOCKE
 I don't believe we've been formally
 introduced yet. You've probably
 heard about me -- John Locke, Smoke
 Monster extraordinaire.

SAMI
 You appear quite human.

LOCKE
 I used to be. This is the form I
 retain whenever I'm not... out for
 a jog.

SAMI

How did you... become this way?

LOCKE

That isn't important right now. I think we need to get better acquainted, first.

Locke steps forward. Sami doesn't move.

LOCKE (CONT'D)

You're not afraid?

SAMI

Should I be?

LOCKE

Only if you mean this island harm.

SAMI

I do not. I just want to leave. Return to the mainland.

LOCKE

Well, I guess we'll see if you still feel that way once I show you a few things.

(moves closer)

But first... you need to show me some things. After all, if we're going to be friends... I need to see what you've been through.

Sami remains utterly still, maintains his poker face as LOCKE'S SHADOW looms over him.

A smile spreads across Locke's face -- simultaneously cordial and calculating.

Sami reacts to a "TICKA-TICKA" sound, followed by a WHOOSH and a few CLINKS reminiscent of subway tokens, as --

A WHITE LIGHT envelopes him.

END OF ACT ONE

ACT TWO

INT. AIRPLANE - MAIN CABIN - FLYING - **FLASHBACK (2003)**

Cindy -- now at the age of 30, her hair cut short -- pushes a beverage cart down the center aisle, mid-flight. Dressed in her Oceanic Airlines flight attendant uniform, she looks down at an aisle seat in front of her.

CINDY

May I get you anything, sir?

A MIDDLE-AGED MAN -- African-American, late-thirties, slightly stocky -- stares up at her.

STOCKY GUY

Just water.

Cindy pours the drink.

STOCKY GUY (CONT'D)

I'd ask for a sports drink, but I know you don't serve those.

CINDY

Gearing up for a game?

STOCKY GUY

A race, actually. For lots of cash.

CINDY

Ah... interesting. Motocross? Sailboat?

STOCKY GUY

Hot-air balloon.

She hands him the drink.

CINDY

Wow. Haven't heard that one before.

STOCKY GUY

It's the first of its kind. Mark my words -- when I win, you'll recognize my face on CNN.

CINDY

Well, good luck to you, sir.

STOCKY GUY

Henry Gale. Remember that name.

Cindy smiles, turns to the passenger in the seat next to him.

CINDY
And for you, miss?

Henry sips his water.

INT. BOSTON LOGAN INTERNATIONAL AIRPORT - TWO HOURS LATER

Cindy talks on her cell phone in a busy airport terminal.

CINDY
(on phone)
We just landed in Boston, Mum.
Flew out of Minneapolis four hours
ago.
(listens)
I'm off until Monday. I'll be
spending the weekend with Gary --
he's here for a book-signing.
(listens)
Okay, I'll call you again tomorrow.
Love you. Bye.

As Cindy clicks off her phone, she sees...

Gary -- now at the age of 41 -- bounding straight toward her.
He holds a carry-on bag and a briefcase.

GARY
There's my high-flying angel.

She hurries toward him. They embrace, kiss.

GARY (CONT'D)
Love the new 'do.

CINDY
Thanks.
(beat)
Not too much turbulence, I hope?

GARY
The plane didn't crash. I'm just
grateful for that.

He grasps her hand.

GARY (CONT'D)
Let's grab an early dinner before
we check into the hotel.

They stride, hand-in-hand, over to the baggage carousel.

EXT. BOSTON PUBLIC GARDEN - FOUR HOURS LATER - NIGHT (DUSK)

Cindy and Gary stroll along the riverfront where PEOPLE IN SWAN BOATS glide past them. Cindy licks soft-serve ice cream atop a cone, while Gary sips a soda.

GARY
How's the family?

CINDY
Mum just got her cast off.

GARY
Is she going to receive the settlement?

CINDY
Looks that way.

She takes another lick of her ice cream.

CINDY (CONT'D)
It's just hard. Flying between continents at all hours of the day.
(beat)
I only get to see them on holidays.

GARY
At least you get to see them.

Gary's eyes wander, stare off in the distance.

GARY (CONT'D)
Speak of the devil...

Cindy follows his gaze... spots an adult VICKI -- wearing business-casual attire, her hair still fairly long -- speaking to a SHADY-LOOKING MAN. She hands him a manila envelope, which he accepts -- and then promptly hurries away.

CINDY
Vicki!

Vicki turns, shocked. Cindy bounds toward her, as Gary follows.

VICKI
What are you doing here?

CINDY
I'm in town for the weekend, between flights.
(turns to Gary)
This is my boyfriend, Gary --

VICKI
I don't care.

Cindy appears taken aback. Vicki's eyes dart around, anxious.

VICKI (CONT'D)
Please, don't tell anyone you saw me.

CINDY
Vicki, I don't understand. Who was that man? What was in that envelope you handed to -- ?

VICKI
It's nothing you need to concern yourself with!

CINDY
I haven't seen you in years. Come back to our hotel with us. We can grab a --

VICKI
No! Just... please, Cindy... if you love me, you'll pretend I was never here.

Vicki runs, refuses to look back.

CINDY
(pained)
Vicki!

OFF CINDY, who watches with bewilderment and sorrow. AND AS GARY PUTS HIS HAND ON HER SHOULDER, CINDY GAZES AFTER VICKI --

INT. ORCHID STATION - UPPER LEVEL - NIGHT

Cindy distributes semiautomatic weapons to Ji Yeon and Clementine, along with some pairs of binoculars.

CINDY
Clem, I want you watching everything to our south.

She offers a third rifle to Cassidy.

CINDY (CONT'D)
You know how to use this?

CASSIDY
Got trained right after they stole
my baby.

Cindy nods, gestures for Clementine and Cassidy to head out.

CINDY
(to Ji Yeon)
You keep tabs on the north end.

JI YEON
If they approach us...?

CINDY
Then I'll ready the launchers.

Ji Yeon nods, heads off in the opposite direction. Cindy addresses Gabriel with urgency.

CINDY (CONT'D)
I want you to stick close to Zach,
okay?

GABRIEL
I will.

CINDY
(to Zach)
Get down to the lab. If we need to
go into lockdown, I'll call you up.

She looks over at Gabriel, then returns her gaze to Zach.

CINDY (CONT'D)
Whatever happens... protect him.

ZACH
"Whatever happens?"
(confused)
Cindy, if they attack us... where
are you going to be?

CINDY
Protecting all of you.

Cindy heads back into the armory... closes her eyes with regret, as the two young guys stare after her.

EXT. JUNGLE

Locke and Sami make their way through the jungle, both carrying torches.

SAMI

What did you do to me?

LOCKE

I took a quick inventory of your memories, your life. Had to make sure you weren't a threat.

SAMI

And am I?

LOCKE

You've been through a lot, Sami. I believe, deep down, you have remorse for your mistakes.

Sami halts in his tracks. He faces Locke.

SAMI

And who are you to judge anything I have done?

LOCKE

I'm a flawed person, just like you. And given my new... advantages in life, that allows me a unique perspective to relate to your pain.

Locke resumes walking. Sami trails him, reluctant.

LOCKE (CONT'D)

So, I see you knew Sayid.

SAMI

Sayid Jarrah? How did you -- ?

LOCKE

He crashed on this island. You remember the Oceanic Six.

SAMI

Yes. They all disappeared three years later. Mr. Jarrah included.

LOCKE

They came back here, Sami.

Sami cocks his head.

LOCKE (CONT'D)

It was their destiny to be brought to this island -- the same way it was yours.

SAMI

What do you mean by that?

LOCKE

You have to discover that on your own. Now, let's talk about Sayid.

SAMI

What about him?

LOCKE

You recognized him on the news. He'd become a global celebrity, overnight... surely you were haunted by what you did to Sayid?

SAMI

You mean what he did to my wife.

LOCKE

An eye for an eye? Aren't you above that?

SAMI

Apparently not.

LOCKE

In that case, since you clearly don't trust Walt or his people... what do you say we find a way to take back the island from them?

Sami eyes Locke, suspicious.

SAMI

And what would be in it for me?

LOCKE

They control passage to and from the mainland. You want to go back there so badly... doesn't it make sense to strip them of that power?

Sami ponders that proposition.

INT. HYDRA STATION - OUTSIDE THE AQUARIUM

VANESSA, JED, and ROXANNA stand on one side of a fiberglass partition. They observe SHARKS, DOLPHINS, and other MARINE LIFE swimming in a tank full of water behind the glass.

JED

Makes you consider becoming a vegetarian, doesn't it?

VANESSA

Good thing I already am.

ROXANNA

Why hasn't Walt called us to the main island? These people are more likely to journey there than to this tiny little speck.

JED

You'd think he'd want more bodies at the Temple, in The Orchid --

VANESSA

It's not for us to question.
(distant)
Whatever happens, happens.

Someone clears his throat. They turn to see Aaron enter the observation room, a flashlight by his side.

AARON

Vanessa... Dr. Chang wants you back at The Cyclops.

VANESSA

(to Jed and Roxanna)
Don't make any decisions yet.

They nod. Vanessa follows Aaron out into the hallway.

CYCLOPS STATION - OUTSIDE A SMALLER HOLDING CELL

Rose holds a plastic plate with a grilled cheese sandwich. Dr. Chang flanks her, holds a gun with his functional hand.

ROSE

You think he's hungry?

CHANG

It's a gesture, regardless. Even if he's lactose intolerant, we have to give him a reason to trust us.

Rose turns a key in the door's lock, pushes the door open...

ROSE

So you buy his story?

CHANG

I have to, Rose.

ROSE

Oh, lord!

They see Lapidus lying on the floor, unconscious -- his gun abandoned next to him. Rose and Chang hurry to his side, scan the room as they kneel.

The chair to which Alistair was handcuffed is now empty. His handcuffs dangle from one of the chair's runs, loose.

ROSE (CONT'D)
Frank! Frank!

She drops the plate, which clatters to the floor. Rose slaps at his cheeks. Lapidus groans, but comes to.

CHANG
Lapidus, what happened?

LAPIDUS
(groggy)
Oh, boy... that old codger knocked me out! He knocked me out!

Dr. Chang looks at Rose, frantic. Rose stares back at the doorway, which is still open from when they'd entered.

EXT. SHORE OF HYDRA ISLAND - SEVERAL MINUTES LATER

Aaron shines his flashlight through the dark to clear a path. He and Vanessa stroll through the jungle.

VANESSA
This isn't the way to The Cyclops.
I thought Dr. Chang wanted me -- ?

AARON
He does. But I wanted to talk with you first -- alone.

VANESSA
Okay. So talk.

Aaron stops, faces her.

AARON
Do you trust me?

VANESSA
You know I do, Aaron.

AARON
More than Walt?

Her face turns uncomfortable.

VANESSA

You don't expect me to answer that?

AARON

Haven't you had your doubts?

VANESSA

What are you planning to do?

AARON

Walt's out of control. We need to convince him to... change his perspective.

VANESSA

And how do you propose we do that?

AARON

By taking out Amy.

Vanessa reacts. Aaron glances over at the shore, sees...

IN THE DISTANCE

A LONE FIGURE paddles an outrigger away from Hydra Island. As Aaron squints, he recognizes the escapee as...

AARON

Alistair?

He breaks into a sprint.

VANESSA

Who's Alistair?

Aaron runs over to a ditch, where seaweed cloaks another outrigger. He drags it to the shore, grabs an oar, and...

VANESSA (CONT'D)

Aaron!

Aaron launches the boat into the water -- before jumping in and pursuing Alistair by sea.

END OF ACT TWO

ACT THREE

EXT. FLAME STATION - DAY - **FLASHBACK (DAY 76)**

Cindy -- now at the age of 31 -- walks toward The Flame. She's flanked on each side by ISABEL PUTNAM -- at the age of 49 -- and ALEX ROUSSEAU, still 16. Isabel leans over to Cindy, as they approach...

ISABEL
Now don't let Mikhail spook you.

CINDY
Why would he -- ?

ISABEL
You'll see.

ALEX
Mikhail lost his right eye. He wears an eyepatch.

ISABEL
Alex...

ALEX
He acts nasty. Might as well be a pirate.

ISABEL
That's enough, Alex.

Cindy's eyes bulge out as she notices a grazing cow, which MOOS at her.

MIKHAIL BAKUNIN -- at the age of 35 -- opens the station's front door, appears in the entranceway.

MIKHAIL
Isabel. Alex.
(to Cindy)
It's nice to finally meet you, Cindy.

CINDY
How do you know my -- ?

MIKHAIL
Ben assigned me with the task of learning everything I could about those of you who survived Flight Eight-Fifteen.
(gestures)
Come along.

They follow Mikhail inside.

INT. FLAME STATION - COMPUTER ROOM - ONE MINUTE LATER

Cindy gapes at the bank of television monitors -- half of them are filled with STATIC, while the rest are patched into various feeds broadcasting LOCATIONS from the outside world.

CINDY

You... communicate with people back in the real world?

ISABEL

We do. Our off-island contacts help us protect it from those who'd exploit its resources.

CINDY

Resources?

MIKHAIL

Isabel, I am slowly reestablishing contact with each feed. The discharge set us back, but not irreparably so.

(to Cindy)

We have compiled dossiers on everyone who survived your crash.

He goes over to a table, picks up and opens a file folder. Reads from it:

MIKHAIL (CONT'D)

Hyacinth Millicent Chandler. Born on August the Thirtieth of Nineteen-Seventy-Three in Sydney to Neville and Irene. Twenty-three minutes older than your identical twin, Victoria.

ISABEL

Cindy, you told us about your boyfriend, Gary. He was on the plane with you.

CINDY

Yeah. We'd just been to see my parents in Sydney. To ask for their blessing. He was flying back to L.A. to meet with his editor.

ISABEL

He didn't make it.

Cindy looks as though she's been punched in the stomach.

CINDY

But how can you be -- ?

ISABEL

One of our men, Ethan, spoke to some of the passengers from the fuselage, before his cover was blown.

He hands Cindy a newspaper clipping, which features a PHOTO and OBITUARY of Gary Troup.

MIKHAIL

According to the survivors with whom Ethan spoke, only minutes after the crash this man had been sucked into a damaged turbine of the aircraft. It promptly exploded.

Cindy stares at them, devastated -- and utterly speechless. Alex looks at Cindy with sympathy.

MIKHAIL (CONT'D)

(to Cindy)

To the rest of the world, everyone on that plane is presumed dead.

ISABEL

You now have two choices, Cindy. We can let you leave this island -- and if you tell people where you were, you'll most likely be institutionalized... because you'll never be able to prove it exists.

CINDY

Or?

ISABEL

Or you can remain a part of our family. Help us raise Zach and Emma.

Cindy looks down at the obituary, then back up at them. She catches Alex's glance again.

ALEX

What would Gary want you to do?

Cindy sighs, closes her eyes.

EXT. FLAME STATION - FRONT YARD

As Cindy and Alex mount their horses, Isabel bids Mikhail farewell outside the doorway.

ISABEL
Ben wants you to know he'll be
sending Beatrice out here tomorrow.

MIKHAIL
So I can update her on my attempts
to get back online?

ISABEL
Among other things.

Isabel winks at him.

VALLEY - SEVERAL MINUTES LATER - TRAVELING

Cindy, Alex, and Isabel ride their horses. The Flame can be seen in the faraway b.g. behind them.

ISABEL
When we get back to the barracks,
I'll need your decision.

CINDY
I've already made it. I'll stay.

ISABEL
Wise choice.

CINDY
I want you to know -- I'm only
doing it for the children.

ISABEL
As are we, Cindy.

Isabel's horse trots on ahead of them. As Cindy and Alex follow her into the jungle --

Cindy notices Alex staring off at a distant treeline, catches a brief glimpse of KARL MARTIN watching them from behind the trees.

Karl ducks out of sight. Cindy glances over at Alex, who silently pleads with her.

OFF CINDY, who gives Alex a slight nod. AND AS THEY CONTINUE TO FOLLOW ISABEL TOWARD THE MOUNTAINS --

INT. ORCHID STATION - UNDERGROUND LAB - NIGHT

Cindy descends into the lab aboard the elevator car, which opens. Zach and Gabriel look up from one of the computer consoles.

CINDY

I showed Clem and Cassidy how to use the thermal telescopes...

(suspicious)

What are you two doing?

ZACH

A grid search.

CINDY

You're not thinking of going after Emma, are you?

GABRIEL

(to Zach)

Should we tell her?

CINDY

Tell me what?

Zach looks back toward the pantry, from which Ji Yeon emerges -- her arms full of supplies. Cindy balks.

CINDY (CONT'D)

Ji Yeon, you're supposed to be up on the deck.

JI YEON

I am leaving.

CINDY

Oh no you aren't.

JI YEON

I am going to Hydra Island. What if they arrive there first? What if they kill everyone at The Hydra?

CINDY

That's not going to --

JI YEON

I can't just let Aaron die.

Ji Yeon walks around Cindy -- who looks at Zach and Gabriel, perplexed.

Cindy approaches the counter, hastily. She locates a specific capsule, loads it into a jet injector. Then, she runs toward Ji Yeon...

As Ji Yeon swivels around...

Cindy injects the syringe into Ji Yeon's arm.

JI YEON (CONT'D)
What are you...?

Ji Yeon collapses. Cindy catches Ji Yeon before the young woman hits the floor.

CINDY
Sorry, sweetheart. It's for your own good.

Cindy looks back up at Zach and Gabriel, who are at a loss for words.

EXT. SOUTHEASTERN COAST OF THE ISLAND - BEACH

NORRIS WILDER sits atop a log by a campfire, grips a rifle. He stares out at the ocean.

BONG-CHA slowly approaches him from a safe distance, her hands in the air.

BONG-CHA
Do not shoot.

NORRIS
Very funny.

BONG-CHA
I am not trying to be.

She sits down next to him.

BONG-CHA (CONT'D)
Any sign of the invaders?

NORRIS
Nope.

BONG-CHA
So if they do land on this beach... what are we going to do?

NORRIS
We'll hide, and then ambush them.

BONG-CHA

Even if they outnumber us?

Norris looks down, remains silent.

BONG-CHA (CONT'D)

We have only two guns. There are four of us left on this beach. Who knows how many of them will come?

NORRIS

So what do you propose we do?

BONG-CHA

It seems this island has something valuable... something a lot of people wish to control.

NORRIS

And your point would be...?

BONG-CHA

Maybe we should make them believe that, if they keep us alive, they might attain that "something?"

Norris appears skeptical, then thoughtful. He stares down at the single weapon in his hands, underwhelmed.

ANOTHER PART OF THE JUNGLE

Emma crawls through underbrush, stops to listen every few moments. She then hears A VOICE whisper to her...

JOSEPHINE (O.S.)

Emma...?

Emma raises her weapon.

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

It's me... JoJo.

Josephine steps out into plain view, her weapon holstered at her side. Emma lowers her own gun.

EMMA

I appreciate the warning.

JOSEPHINE

I appreciate not getting shot.

EMMA

Aren't you supposed to be with Miles and his team?

JOSEPHINE

Yeah... I decided to have my own little adventure, instead.

EMMA

Why?

JOSEPHINE

Honestly -- I think Walt's manipulating all of us. He expects us to follow his orders blindly... and for what?

EMMA

To protect the island...

JOSEPHINE

And to sacrifice us in the process? To a bunch of people who could be psychotic maniacs?

EMMA

We don't know --

JOSEPHINE

You're right, we don't. But I suspect Walt does. So why isn't he telling us everything?

Emma purses her lips.

JOSEPHINE (CONT'D)

Aren't you supposed to be with Hurley?

EMMA

Cindy wanted me to stay at The Orchid. She thought I'd be safe there.

JOSEPHINE

And you didn't?

EMMA

We left some of them back on the southeast beach, remember?.

JOSEPHINE

Um, they left without telling us where they were going... which I can completely understand.

EMMA

If they get slaughtered because of their own stupidity... I don't know if I could live with myself, just letting that happen.

JOSEPHINE

So, what? You're going to force them to go back to the barracks? To the Temple? The Orchid?

EMMA

If I have to.

JOSEPHINE

Well... good luck with that.

Josephine turns to leave.

EMMA

Where are you going?

JOSEPHINE

To hide. Until we can figure out who exactly these folks are.

(beat)

If you find the ones who wandered off, I suggest you do the same.

Josephine's feet crunch over leaves and twigs. Emma watches her friend walk away.

INT. CYCLOPS STATION - "THE CORNEA"

Vanessa runs into the control room, frantic.

VANESSA

Dr. Chang! Aaron took an outrigger! I think he's --

She spots Franz manning the computer... and then sees Dr. Chang and Rose helping Lapidus clean his wounds.

VANESSA (CONT'D)

Lapidus? What happened?

LAPIDUS

That British guy who appeared out of nowhere... he attacked me. Made a break for it.

VANESSA

Wait, who? What do you mean he "appeared out of nowhere?"

ROSE

We had a visitor. That's why Aaron came to get you.

CHANG

Vanessa, yesterday afternoon a gentleman... accessed the island from that vault over there.

He points. Vanessa digests Chang's revelation.

VANESSA

You mean...?

CHANG

He claims to be from the future. Calls himself "Alistair Carroll."
(studies her reaction)
That name means something to you?

VANESSA

Alistair... he's the man in the outrigger... who Aaron went after.

Rose, Lapidus, and Chang exchange glances. Oh, great.

INT. OPAL'S CATAMARAN ("THE MAIDEN") - GALLEY

The female STOWAWAY -- Caucasian, long brunette hair, fair features -- sits on a bench at a picnic-style table. An ARMED MAN -- Caucasian, mid-thirties, guards her.

OPAL DESSALINES enters, approaches their prisoner.

OPAL

Are you going to tell me your name?

STOWAWAY

You're going to kill me anyway. So what difference does it make?

OPAL

Who said I'm going to kill you?

STOWAWAY

You mean you're going to let me join your crew?

Opal smirks, pulls a knife out of her pocket.

OPAL

We can do this one of two ways.

The stowaway flinches, but maintains her fierceness.

OPAL (CONT'D)
 Tell me what I want to know, and
 you might live to see another day.

She seizes the stowaway's left wrist, positions the knife.

OPAL (CONT'D)
 Or you can lose a finger, and I'll
 be less inclined to keep you alive.

The stowaway grits her teeth, digs in her heels.

OPAL (CONT'D)
 Have it your way.
 (to the guard)
 Silas, close the door.

SILAS
 Ma'am?

OPAL
 The more muffled her screams are,
 the less perturbed the crew will
 be.

Silas shuts the galley door. Opal returns her gaze to the stowaway, presses the knife against her thumb.

OPAL (CONT'D)
 Last chance...

STOWAWAY
 Okay! I'll tell you.

She takes a deep breath, looks straight into Opal's eyes.

STOWAWAY (CONT'D)
 My name is Rachel Blake.

Opal scrutinizes Rachel's face.

SILAS
 Is she telling the truth?

OPAL
 Yes.
 (turns back to Rachel)
 See? Was that so hard?

Rachel's gaze drops to the floor, defeated.

END OF ACT THREE

ACT FOUR

INT. ORCHID STATION - UNDERGROUND LAB - NIGHT

Cindy, Zach, and Gabriel stand over a cot, where Ji Yeon sleeps. Cindy still clasps the jet injector.

ZACH

Should I get the smelling salts?

CINDY

No. The longer she's unconscious, the more time I have to figure out how I can keep her from leaving.

GABRIEL

Can't you just lock her in a room?

CINDY

No. I owe her better than that.

Cindy looks back down at Ji Yeon, who's out like a light.

CINDY (CONT'D)

She has to realize if she acts on her impulses, it'll only lead to a meaningless death.

OFF CINDY, who stares at the DHARMA LOGO of an orchid on the wall above Ji Yeon.

Not only are we targets because we choose to stay on this island... but so are those whom we love. AND AS SHE REACHES DOWN, STROKES JI YEON'S CHIN --

INT. FUNERAL HOME - SYDNEY - DAY - **FLASHBACK (2008)**

Cindy -- now at the age of 35 -- walks into a dim parlor room. Steve -- at the age of 34 -- follows her, glances back at a coffin in one corner of the room.

CINDY

Pardon me? Are you Mr. McVay?

The undertaker turns around -- it's IAN MCVAY, the same coroner who'd been performing an autopsy on Charlotte Malkin during her resurrection. Nineteen years older, he smiles.

IAN

Ms. Chandler.

He gestures, motions for Cindy and Steve to follow him.

CHAPEL - FIVE MINUTES LATER

Cindy and Steve sit across from Ian in fancy chairs.

STEVE

Once again, we thank you for
keeping our secret.

IAN

Not a problem. And thank you for
that suitcase of dollars your
friend left on my doorstep.

(to Cindy)

But if I may ask, why are you
faking your death, Ms. Chandler?

CINDY

It's... not that simple.

STEVE

If the world finds out we're alive,
a lot of people could be put at
risk.

IAN

I don't see why. The Oceanic Six
became international heroes.

CINDY

Please... Mr. McVay --

IAN

Call me Ian.

CINDY

Ian. I really need to know... you
performed the autopsies on both of
my parents?

IAN

Neville and Irene Chandler. Yes, I
did.

CINDY

Tell me how it happened. I read
the obituary, but... you
actually... saw them.

Ian nods, solemn.

IAN

Both of them suffered blunt trauma
to the head. They were near the
harbour...

IAN (CONT'D)

right down the way from Luna Park.
Scaffolding fell from the building
above them... they didn't even make
it inside.

STEVE

Mr. McVay... Ian. Do you happen to
know what Cindy's parents were
doing there?

IAN

That I do, mate.

(to Cindy)

After the funeral, I spoke with
your dad's mum. A prim and proper
old bird. Spoke like a schoolmarm.

CINDY

Grammy Millicent.

IAN

She said they were obsessed with
learning why your sister died, two
years earlier. You had an
identical twin, aye?

CINDY

Yes. I did.

IAN

Your grandmum told me they got a
lead. She'd wished they'd left it
alone.

STEVE

What kind of a lead?

IAN

Apparently, someone made an
anonymous phone call to them.
Claimed foul play.

Cindy looks at Steve, appalled.

IAN (CONT'D)

The chap worked at Sydney's branch
of The Hanso Foundation. I guess
they were going to confront him...
but then that beam fell...

CINDY

Hanso...

She looks at Steve, who raises his eyebrows. Cindy turns back to Ian, harried.

CINDY (CONT'D)
Thank you, Mr. McVay. We really must be going.

IAN
Are you sure?

He rises in tandem with Cindy and Steve.

IAN (CONT'D)
I know the paparazzi would pay you big bikkies for --

Cindy practically yanks Steve down the center aisle, out the chapel exit. Steve looks back at Ian, apologetic.

OFF CINDY, who glances up at a statue of the VIRGIN MARY that hangs overhead the doorway. AND AS THEY PASS BY TWO FLORAL ARRANGEMENTS OF ORCHIDS, WHICH FLANK A HOLY WATER STOUP ADHERED TO THE CHAPEL WALL --

INT. ORCHID STATION - UPPER LEVEL - NIGHT

Cindy returns to the kitchenette area, where Carmen makes coffee. A bag of DHARMA ground coffee sits on the counter.

CINDY
You decided on something a little less strong than the whiskey, dear?

CARMEN
My David would always make me a cup of coffee in the morning. Two creams, one sugar.

CINDY
You really loved your husband, didn't you?

Carmen stares up at the cupboards, nostalgic.

CARMEN
For all his faults... he was my one true love. Once I lost both him and Hugo... I'd make myself this coffee three times a day.

Cindy nods, sympathetic.

CARMEN (CONT'D)
It was my way of keeping the faith.

CINDY

At least you and your son are back together now.

CARMEN

But for how long?

Carmen flips the switch on the coffee maker, which begins to filter the grounds. She turns to face Cindy.

CARMEN (CONT'D)

How is Ji Yeon?

CINDY

Still out like a light. I truly don't understand her... usually, she's so reasonable.

CARMEN

Could be because of her grandpa.

Cindy raises her eyebrows.

CINDY

I beg your pardon?

CARMEN

Back at your Temple... we were talking about the passengers on my flight. I mentioned a Woo-Jung Paik, who didn't make it...

Cindy's eyes bulge in realization.

CARMEN (CONT'D)

He was Ji Yeon's grandfather.

CINDY

Oh, God.

CARMEN

The poor girl blames herself for not being able to save him.

Cindy stares down at the floor tiles, as Carmen selects a coffee mug for herself amid the percolating java.

EXT. JUNGLE

Emma crawls on her hands and knees through more underbrush. She hears A CRUNCHING NOISE, stops short. Listens.

Dead silence.

EMMA
Don't get paranoid...

She resumes her crawl. Suddenly --

Emma looks down to see a red laser point BEAMED against her shoulder. She looks up...

JUDE -- the member of Opal's team who assassinated Starla, Dorian, Ki-Woon, and Achara -- aims a laser-based weapon at her. He's dressed completely in black.

JUDE
Don't move.

Opal approaches from behind Jude, flanked by several N.D. MEMBERS OF HER TEAM. She saunters over to Emma, grabs her by the collar. Lifts Emma to her feet.

OPAL
Hello, there. Do you happen to know Walter Lloyd?

Emma gulps, says nothing.

OPAL (CONT'D)
Answer me!

EMMA
I answer only to Jacob.

JUDE
She's toying with us. I say we --

OPAL
No. This one thinks she can pull one over on me. She has another thing coming.

Opal pushes Emma forward, as Opal's henchman train their weapons on the new hostage. Emma's gun and lantern are left behind.

OPAL (CONT'D)
Move.

Emma allows them to escort her away -- with a look of dread.

SOUTHWESTERN COAST OF THE ISLAND - BEACH/JUNGLE

Alistair jumps out of his outrigger before it even hits the shore. He scampers onto the beach, out of breath.

Aaron is right behind Alistair -- the young man leaps from his own outrigger and splashes through the shallow waters onto the beach.

As Alistair tries to run faster, he looks over his shoulder.

Aaron -- physically leaner, higher energy, more athletic -- gains on him.

Entering the jungle, Alistair finds a burst of energy to advance forward, but...

Aaron leaps on top of him, pins the old man to the ground. As he climbs onto Alistair's back...

AARON

Alright, Mr. Carroll... so you're from the future, huh? Then I want you to tell me exactly what's going to happen to this island!

ALISTAIR

I... cannot.
(sputters)
There... are... rules.

LOCKE (O.S.)

He's right, Aaron.

Locke stands above them, stares down -- almost with pity.

LOCKE (CONT'D)

But some rules are meant to be broken.

Locke kneels down next to Alistair, smiles.

LOCKE (CONT'D)

So let's see what new things we might learn, shall we?

Alistair stares up at Locke, terrified.

Aaron fixates his own eyes upon John Locke, as well -- disturbed, yet slightly fascinated.

END OF ACT FOUR

ACT FIVE

INT. HOSPITAL - CHICAGO - DAY - **FLASHBACK (2016)**

Cindy -- now at the age of 43 -- struts down a sterile hallway. Steve -- now at the age of 42 -- walks alongside her. Both wear professional attire.

SUPER IN/OUT: MEGAN MCINTYRE MEMORIAL CANCER CENTER

They arrive in front of ROOM 84. Cindy knocks, and A NURSE -- African-American, early-sixties -- opens the door for her.

NURSE SHEILA

Yes?

CINDY

My name's Vivian Flood. This is my colleague, Dr. Keith Cheever.

(smiles)

I'm one of the Good Health Ambassadors from the Hanso Foundation. I called earlier, spoke with the head nurse.

NURSE SHEILA

Ah, yes. Ms. Chandler can see you now... but try not to keep her for too long.

The nurse holds open the door for them. As Cindy and Steve walk in...

They see AN OLD WOMAN lying in a bed -- she stares up at the ceiling. As they approach her, the nurse shuts the door.

CINDY

Grammy Millicent?

The patient turns on her side, toward them. Her eyes widen in recognition.

MILLICENT

Hyacinth...?

Millicent -- now at the age of 98 -- has lost much of her hair, face pruned and weathered.

CINDY

Yes, Grammy. It's me.

MILLICENT

But you... died in that plane crash. Years ago.

CINDY

No. We survived. I've been living on an island, doing important work.

MILLICENT

Oh, Hyacinth...

CINDY

It's taken me forever to find you. They told me you have stomach cancer. Stage Four.

MILLICENT

I haven't got much longer, dear. Oh, your parents --

CINDY

I know. And I know why they died.
(leans in)
Grammy, I need you to tell me... do you know how Vicki died?

MILLICENT

They found her body washed up on Sydney Harbour, months later. The jacks think it was an ex-lover.
(beat)
But that isn't who killed her.

CINDY

Then who did?

Millicent looks up at Steve, beams.

MILLICENT

Is this your boyfriend, Hyacinth? Your husband?

STEVE

A little of both, ma'am.

MILLICENT

(to Cindy)
He's adorable.
(solemn)
That other one... the one you were engaged to...

CINDY

Gary. He died in the crash.

Millicent turns vengeful.

MILLICENT

The week before you two...
disappeared. I caught him.

CINDY

What do you mean... you "caught"
him?

MILLICENT

I went to his hotel room, to
discuss a pre-nuptial agreement...

CINDY

Grammy, you had no right --

MILLICENT

You came up behind him... starkers,
but for a bed linen wrapped around
your bosom. Except it wasn't...
"you."

Cindy's jaw drops.

MILLICENT (CONT'D)

I noticed the mole above her left
breast. It's how we told you two
apart, as babies.

Cindy shakes her head in denial. Steve looks aghast.

CINDY

No... it couldn't have been...

MILLICENT

It wasn't his fault, darling.
Victoria was always a manipulative
slut. Must have gotten your man
legless, tricked him.

(beat)

So I waited for her to leave. And
I followed her. And I...

Millicent closes her eyes, horrified. That expression
spreads to Cindy.

CINDY

No... Grammy, you didn't...

MILLICENT

I had no choice. She was always
the bad twin, soiling our family
name. I couldn't let her destroy
your life.

MILLICENT (CONT'D)

(beat)

So I had to destroy hers, first.

Cindy looks absolutely appalled, turns away from her grandmother. Steve looks down at Millicent, who now has tears in her eyes.

OFF CINDY, who advances toward the door. AND AS SHE GRABS THE DOORKNOB, SHAKING... UTTERLY BESIDE HERSELF --

EXT. ORCHID STATION - GROUND LEVEL - NIGHT

Cindy walks among the flower beds, bug lights creating a path for her. She unfolds her hand, stares down at a heart-shaped locket with the initials "SJ" inscribed on it.

Cindy suddenly looks up, gasps...

Isabel's spirit focuses on Cindy, stolid. She wears a beige vest over a red blouse along with jeans.

ISABEL

They're coming, Cindy.

Cindy closes her eyes. Then reopens them.

Isabel is gone.

Cindy exhales, turns to her right...

Karl's spirit looks at her, like a deer caught in headlights. He wears a striped polo shirt and jeans.

KARL

You have to kill them. If you don't, they'll get you first.

Cindy looks away. She swivels to her left, then spots...

Alex's spirit, who pouts. She wears a gray tank top and brown pants.

ALEX

And they'll murder everyone you've ever cared about.

Cindy slaps her hands over her eyes, counts backward under her breath.

CINDY

Five... four... three... two...

She peeks out from behind her fingers, now confronted with the spirit of...

Gary Troup -- still appearing to be in his early-forties -- wearing a gray collared shirt and dark cargo shorts.

CINDY (CONT'D)

Gary...?

GARY

Yes. It's me, angel.

CINDY

And the rest of them? Alex, Karl...?

GARY

They're trying to warn you. We all are. If you want to protect everyone...

Tears fall down Cindy's cheeks.

GARY (CONT'D)

...Zach, Emma, Ji Yeon. Aaron, Clementine, Charlie... Steve...

CINDY

Yes. Of course I will.

GARY

Then you're going to have to do something I know you otherwise wouldn't.

CINDY

Gary... it's been almost twenty years. You've never --

GARY

Appeared to you, before? That's because you have a new life... one without me.

Cindy sobs even harder.

GARY (CONT'D)

You're meant to be with Steve. I'd only distract you from that.

CINDY

My Grammy Millicent... when I visited her off the island, seven years ago... she told me what Vicki did. How she used you...

GARY

I'm truly sorry for that, Hyacinth.

CINDY

I still can't believe Grammy did...
that. To her own granddaughter.

GARY

Well, believe it.

(beat)

Because now you're probably going
to have to do the same thing,
yourself.

Cindy brushes away her tears, shares mutual gazes with her
deceased lover.

SOUTHWESTERN COAST OF THE ISLAND - JUNGLE

Aaron clutches Alistair's arm, escorts him through the
jungle. Locke stands right behind Alistair, who glances back
at Locke with alarm.

LOCKE

(to Alistair)

You seem ill-at-ease.

ALISTAIR

I've just... never met anyone like
you before.

LOCKE

Is that so?

Locke moves in front of Alistair and Aaron, blocks their
paths.

LOCKE (CONT'D)

Let's find out what kinds of people
you have met, hmm?

Alistair's face become ominous, as...

A WHITE LIGHT flashes in front of him, like a camera's
snapshot. But the whiteness DISSIPATES, accompanied by:

A MECHANICAL SCREECH, as Aaron's eyes bulge. With faint
relief in his own eyes, Alistair stares down at:

Locke, who now lies on his back against the jungle floor.
Slowly, he sits up, gets back on his feet.

LOCKE (CONT'D)
Well, that was rather...
unpleasant.

AARON
What happened?

LOCKE
Aaron, I'm going to need you to
step up and take control.

AARON
What do you -- ?

Locke juts out his arm, knocks Alistair out cold. The old man tumbles to the ground, eyes closed.

LOCKE
The closest station to here is The
Aurora. I want you to bring this
man to your people there.

AARON
And do what?

LOCKE
Get some answers. Then find me.
Tell me what he's revealed.

AARON
Why can't you ask -- ?

LOCKE
He won't tell me what we need to
know.
(beat)
And whatever he knows could
determine whether or not we all are
destroyed.

Aaron flinches, hesitant.

AARON
Where are you going to be?

LOCKE
I have to meet with a friend of
mine, who's waiting for me.

Locke lifts the unconscious Alistair to his feet, places Alistair into Aaron's arms.

LOCKE (CONT'D)

Go. You'll be saving everyone on this island.

Aaron gazes northwest, toward the mountains. Locke heads off in a different direction.

SOUTHEASTERN COAST OF THE ISLAND - BEACH/JUNGLE

Steve follows the shoreline. Jill walks alongside of him.

STEVE

We're about eight miles northwest of Hydra Island.

JILL

Do you think anyone from my flight is nearby?

STEVE

Either way, we should approach them from the jungle. The longer we stay on the beach...

JILL

...the longer we're sitting ducks.

They switch directions, head into the:

JUNGLE - ONE MINUTE LATER

Steve studies the trail in front of them. Jill follows, relies on Steve's expertise.

JILL

How many of them do you think there are?

STEVE

A lot. This island's been invaded before.

JILL

I know. Both times by Charles Widmore.

(beat)

Except Widmore's dead now.

STEVE

But his protégés live on. Toiling on his behalf.

JILL

You don't have to remind me.

STEVE

I'm just worried about Cindy.
She's been through so much.

JILL

Like what?

Steve doesn't answer.

JILL (CONT'D)

So what's the safest place nearby?

STEVE

The Nirvana station is to the
south. If we keep going west,
we'll reach The Orchid...

Steve hears a click, stops in his tracks. He slowly turns
his head...

KILLIAN aims an M16 at Steve's spine, only inches away.

KILLIAN

Drop your guns.

Steve lets his gun fall to the ground. Killian looks
expectantly at Jill -- who lowers her own weapon, sets it on
the ground. Jill raises her hands in surrender.

JILL

Who are you?

KILLIAN

The one with the bullets. So that
means I get to ask the questions.

He maintains composure, keeps the gun fixed on Steve.

KILLIAN (CONT'D)

Now... which is closer? The
Nirvana or The Orchid.

Steve doesn't blink... nor does he break eye contact with his
captor.

STEVE

The Orchid.

KILLIAN

Then let's go.

Jill looks at Steve, who stays frozen.

KILLIAN (CONT'D)

Come on! I guarantee you -- given what the rest of my people are about to do... you'll be grateful I took you as far away from here as possible.

Steve tilts his head to the west. Killian leads Steve and Jill away at gunpoint.

FARTHER UP THE SOUTHEASTERN SHORE

Opal and eight MEMBERS of her team -- including MELBA and Jude -- brandish weapons, march Emma up the coast. Jude prods his gun barrel into Emma's back.

JUDE

Where are they?

EMMA

What makes you think I'll tell you?

JUDE

Because if you don't, you're dead.

OPAL

Not so fast, Jude. We need her to access any coded entrances.

Emma smirks at Jude, triumphant. Opal pays close attention to a handheld gadget she holds in front of her. She speaks to Emma, not looking up...

OPAL (CONT'D)

However, we aren't above cutting off your limbs, in the meantime.

Emma refrains from cringing. Melba calls to her boss:

MELBA

What are you picking up?

OPAL

A cluster of heat signatures.
(points)
That way.

JUDE

(prods Emma)
Let's go, sunshine.

Opal guides all of them toward a distant beach.

LANCELOT REFUGEE CAMP (AKA "CAMP NORRIS") - DAY (DAWN)

Norris and Bong-Cha sit with the other two members of their group -- IVY, Caucasian, blonde, late-twenties, and RAJIV, Indian, early-thirties.

BONG-CHA

Walt's people mentioned Jacob.

RAJIV

It sounded like they revere him as a deity of some kind.

NORRIS

You think... they're afraid of him?

BONG-CHA

Perhaps. Steve told us Jacob brought everyone here.

NORRIS

And that brood named Jill claims Jacob is dead. Walt isn't his slave.

BONG-CHA

You assume Jill was being truthful.

RAJIV

And you assume Steve was. Suppose that Jacob -- how do you say it? -- has now become a... poltergeist.

Bong-Cha and Ivy appear slightly disturbed. Norris gives Rajiv an irritated look, but continues the discussion.

NORRIS

So these bad guys who we're supposed to be afraid of... they know about this place. That means they must know about "Jacob," too.

RAJIV

They worship him, as well?

NORRIS

I don't know. But if they realize we're strangers here... that makes us pretty much useless to them.

BONG-CHA

But if they suspect we know something that could help them find this Jacob...

NORRIS

It might buy us some time. We can outsmart them at their own game.

IVY

Um, guys...

RAJIV

I am skeptical of your plan, Norris.

IVY

Guys...

NORRIS

Oh? You've got a better idea, Rajiv?

IVY

Guys!

NORRIS

What the hell's your problem, Ivy?

IVY

They are.

She points down the beach, where...

Opal and her small army tromp toward them, weapons raised. Emma stands in front of the group, helpless.

RAJIV

Oh... crap.

Norris grasps his weapon, unlocks it, and faces the enemy, as we...

SMASH TO BLACK.

END OF SHOW