

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

LOST

"Consequences"

Episode 7.20

by  
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LOST  
"Consequences"

TEASER

AN EYE OPENS

INT. ST. SEBASTIAN HOSPITAL - OFFICE - DAY - **FLASHBACK (2007)**

JACK SHEPHARD -- at the age of 38, bearded and weathered -- sits against a guest chair. His demeanor resembles that of a little kid who's been sent to the principal's office.

DR. ROB HAMILL -- at the age of 37, wearing a labcoat -- stares back at him.

ROB

This is getting to be a problem,  
Dr. Shephard. A big problem.

JACK

It was short notice. I had to --

ROB

You had a responsibility to your  
patients. To this hospital.

(sighs)

And it's not just that you missed  
your shift. I seem to remember you  
being very inebriated last night,  
pacing our hallways like a madman.

(grunts)

I just cannot tolerate that kind of  
misconduct in my hospital.

Jack looks down at his own feet.

ROB (CONT'D)

Listen, Jack -- I'm sorry your  
friend passed away. I truly --

JACK

I was never his friend.

Rob looks at Jack, concerned.

JACK (CONT'D)

He tried to get me to listen to  
him. But I wouldn't.

ROB

Jack...

JACK

I called him crazy. Delusional. I told him he was a lonely old man. I never gave him...

Jack holds back tears. Rob seems conflicted between reprimand and sympathy.

ROB

I get it, okay? But I've been reviewing your records. And, as Chief-of-Staff, I can't ignore how this is the eighth incident you've caused in the last two months.

JACK

So what are you going to do? Huh?  
FIRE ME?  
(leaps up)  
Give up on me? The way I gave up on...

He sits, distant.

JACK (CONT'D)

How I wouldn't give John--  
(corrects himself)  
Jeremy... the chance to let me trust him.

Rob looks down at his paperwork, reluctant. But he does it...

ROB

Jack Shephard, you are hereby suspended until further notice.

Jack slumps back in his chair.

JACK

Of course I am...

ROB

You need to get some help, Jack. Let me ask you this -- why did you become a doctor?

JACK

So I could fix people. To make them better.

ROB

Exactly.  
(compassionate)

ROB (CONT'D)  
But you have to fix yourself,  
first.

JACK  
And what happens after that?

ROB  
We'll play it by ear. Understand,  
Jack... there are consequences to  
every bad choice you make.

OFF ROB, who can't take his eyes off his employee. AND AS HE  
GAZES AT JACK, PITY IN HIS EYES --

EXT. JUNGLE - OLDHAM'S CAMP - DAY

Rob stares at the remnants of Oldham's rustic "shack," which  
was raided by Walt, Zach, and Emma only days earlier.

HUGO "HURLEY" REYES addresses the procession he's leading,  
which includes LIAM PACE and JORDAN among the N.D. SURVIVORS.

HURLEY  
Let's take ten. Get some water,  
rest... it's all good.

LIAM  
How long before we get to your  
Temple?

HURLEY  
Not long. Two, maybe three hours.

Jordan takes in the wreckage of Oldham's former digs.

JORDAN  
What did this place used to be?

HURLEY  
It's where the crazy happened,  
dude.

The survivors all split up to rest in various spots. Rob  
addresses Hurley:

ROB  
Hey, man, where's the nearest  
creek?

HURLEY  
(points)  
Just past those trees. You can't  
miss it.

Rob heads in that direction. He veers off the trail, pushes past leaves and branches. Before long, he hears:

The faint TRICKLE of a creek.

Rob encounters the babbling brook. He kneels, dips his hands in the water. Drinks.

CALM FEMALE VOICE

Dr. Hamill...?

He looks up, sees BEA KLUGH -- appearing in her mid-thirties, wearing unkempt threads and a doo-rag. Shaking his head...

ROB

I'm sorry, do I know you...?

KLUGH

No. But that doesn't matter. What matters is you're going to have a choice to make soon.

ROB

What kind of...?

She FADES AWAY right before his eyes.

BRITISH MALE VOICE

She's right, you know.

Rob turns, sees CHARLIE PACE -- in his late-twenties -- standing over his shoulder.

CHARLIE (PACE)

We can all feel the storm blowing your way, mate.

ROB

Wait... are you...?

BRITISH FEMALE VOICE

Dead?

Rob whips his head around, sees NAOMI DORRIT -- in her late-twenties, wearing a gray short-sleeved shirt, black sweatpants, and a white headband -- sitting on a large rock.

NAOMI

We are, indeed. And I thought the people who brought me here were bad. Just you wait.

ROB

What people? When did you -- ?

ARABIC MALE VOICE  
 If you try to fix what is not  
 broken...

Rob swivels his head to see CAESAR -- in his mid-thirties,  
 wearing a long-sleeved striped shirt over a blue T-shirt.

CAESAR  
 ...you will only cause it to  
 crumble.

Rob buries his face in his hands. As he peeks out from  
 between his fingers, he spots...

Klugh, Charlie, Naomi, and Caesar all standing together.

KLUGH / CHARLIE / NAOMI / CAESAR  
 And blood will flow.

IRAQI MALE VOICE  
 Dr. Hamill...?

Rob spins around to find SAMI RUBBA gazing at him.

SAMI  
 Who were those people?

Rob looks back at where the spirits once stood -- emptiness.

ROB  
 Ghosts.

SAMI  
 I see.  
 (steps closer)  
 I wish to rejoin our group.

ROB  
 You had doubts about returning to  
 their Temple.

SAMI  
 I changed my mind.

ROB  
 Fine. Let's go tell Hurley.

SAMI  
 There is someone whom you must  
 meet, first. A friend of mine.

An ominous WHOOSH surrounds them. Rob's head darts back and  
 forth as he tries to identify the source of the "TICKA-TICKA"  
 noise that rustles leaves and branches...

CALM MALE VOICE

Hello.

Rob turns, comes face-to-face with JOHN LOCKE.

ROB

You.

LOCKE

We didn't get the chance to talk,  
earlier.

Rob backs away.

ROB

What makes you think I've got any  
interest in talking to you?

LOCKE

I've seen the way you look at me.  
Got something you want to ask?

Rob clamps his mouth shut, defiant. He fixes his stare upon  
Locke -- who seems almost humbled.

LOCKE (CONT'D)

I understand how you want to save  
your people. Except there's one  
slight problem with that.

(beat)

You might not be able to save them.

Rob ponders that possibility, keeps staring at Locke -- who  
maintains his composure.

ROB

What do you mean? I might not...?

Rob's eyes widen, as a WHOOSH approaches him.

Sami watches but does nothing, amid an OMINOUS WAIL.

BLACK SMOKE curls itself around Rob, who's now paralyzed with  
fear.

END OF TEASER

ACT ONE

TWO EYES OPEN IN TANDEM

EXT. OLDHAM'S CAMP - DAY

Rob lies on the jungle floor, surrounded by a vast sea of grass and brush. He stares up at the sky.

UPBEAT MALE VOICE

He wants you to follow him,  
brother.

Rob sees the spirit of HORACE GOODSPEED -- in his late-fifties, hair still ear-length, wearing his gray DHARMA jumpsuit -- standing over him.

ROB

Are you a...?

HORACE

Ghost? Totally.

Rob raises himself into a sitting position, listens.

HORACE (CONT'D)

The name's Horace. I've been dead  
for a long time.

ROB

How long?

HORACE

Can't say. I tend to lose track of  
those things.

ROB

How did you die?

HORACE

I was murdered.

Rob studies the DHARMA logo on Horace's jumpsuit.

ROB

Wait, were you...?

HORACE

A member of the DHARMA Initiative?  
Unfortunately, I was.

(waves him forward)

Come on. I've got a lot to tell  
you, and not much time to do it.

Horace makes his way through the jungle. A stunned Rob follows.

SOUTHEASTERN COAST OF THE ISLAND - BEACH

OPAL DESSALINES prods EMMA SPENCER forward at gunpoint. They halt much closer to...

NORRIS WILDER and BONG-CHA, who aim weapons back at them. IVY and RAJIV stand farther back, use Norris and Bong-Cha to shield themselves.

OPAL  
Put your weapons down!

BONG-CHA  
So you can shoot us?

Norris appears torn -- he takes in the panorama of OPAL'S FOOT SOLDIERS, armed and tense... MELBA and JUDE among them.

OPAL  
There will be no negotiation.

She uses her gun to shove Emma face-down onto the sand, takes aim at her. Not removing her eyes from them...

OPAL (CONT'D)  
You have until the count of four to  
surrender your weapons... or I  
shoot her.  
(beat)  
One...

Bong-Cha slowly sets her weapon on the ground.

OPAL (CONT'D)  
Two...

Norris glances at Emma, who has intense fear in her eyes.

OPAL (CONT'D)  
Three...

NORRIS  
Okay! Wait! Stop!

He drops his weapon, surrenders his hands.

NORRIS (CONT'D)  
Don't shoot! You need me!

OPAL  
What do you mean I "need" you?

With a side-glance at Bong-Cha...

NORRIS  
 Because... I believe in Jacob!  
 (with conviction)  
 I am a follower of Jacob!

Opal digests this revelation, casually.

OPAL  
 Oh.  
 (flippant)  
 Okay.

Then, just as casually...

Opal SHOOTS Norris squarely in the chest at point-blank range. BLOOD SPURTS from his sternum as Norris falls backward into the stand, dead.

Bong-Cha, Ivy, and Rajiv all gape at what's just happened, their mouths hanging open. As Opal turns to address them...

OPAL (CONT'D)  
 Does anyone else wish to declare  
 loyalty to Jacob?

From where she lies on her belly upon the sand, Emma stares at the corpse of Norris Wilder -- a combination of guilt, terror, and aimlessness.

JUNGLE - CREEKSIDE

Rob kneels down, cups another mouthful of water from the creek. He rises, looks back at Horace's spirit -- who watches Rob, curiously.

ROB  
 What are you looking at?

HORACE  
 You. We've been watching you,  
 brother.

ROB  
 "We"...?

HORACE  
 Many of us... most of whom had  
 passed on long before your time.

ROB  
 And what's so interesting to you...  
 about me?

HORACE

It's like a show for us. A movie we can interact with.

(beat)

We're rooting for you to make the right decisions, doc. Well, most of us are.

Rob raises his eyebrows.

HORACE (CONT'D)

Some of them revel in your misery.

ROB

So let me get this straight? There are hundreds --

HORACE

Thousands, man.

ROB

-- of ghosts on this island? And you're all taking bets on whether we survive?

HORACE

You make it sound so illicit.

(clarifies)

We're the ones who cannot move on. If any of us hope to ever leave this place, we must influence what happens in your reality.

ROB

So you can't just... "move on" at will?

HORACE

Would we still be here if we could?

(softens)

Ever since The Change, it's been a lot easier for us to... communicate with you folks.

ROB

"The Change?" What change?

HORACE

You're about to be visited by three of my compatriots, Dr. Hamill. If you don't put on your listening cap... there will be consequences.

SAMI (O.S.)  
Dr. Hamill?

Rob swivels around, sees Sami standing behind some bamboo stalks. Glancing back, Rob notices Horace has disappeared.

SAMI (CONT'D)  
Who was that man who just vanished?  
The one with the long hair.

ROB  
He said his name was Horace. Told  
me a bunch of spirits are going to  
appear to me, soon.  
(anxious)  
And if I don't do what they tell  
me, I'll suffer the...  
consequences.

SAMI  
I see. He was not more specific?

ROB  
Not really.  
(looks around)  
Where's Locke?

SAMI  
Nearby. He wants me to speak to  
you.

ROB  
About what?

SAMI  
He thinks you're a good person.  
That you'll choose your actions  
wisely... you want to protect the  
innocent people on this island.

ROB  
I do. They're all I have left.

SAMI  
Locke also said he has faith you  
will not believe the bad things  
other people have told you about  
him.

OFF ROB, whose eyes linger on the bamboo patch.

I can no longer do anything for the ones I left back there.  
AND AS HE DIGS HIS HANDS IN HIS POCKETS, EYEING THE DIRT-  
TRODDEN GROUND --

INT. ROOM - ST. SEBASTIAN HOSPITAL - DAY - **FLASHBACK (2009)**

Rob -- at the age of 39, wearing his hospital labcoat -- scribbles a note on a patient's chart. A SOFT KNOCK comes from the open doorway.

SEDUCTIVE FEMALE VOICE

I beg your pardon...

Rob turns to see a BLONDE WOMAN -- the same age as Rob, dressed in a power suit, briefcase by her side.

BLONDE WOMAN

Dr. Robert Hamill?

ROB

That would be me.

BLONDE WOMAN

I'm Korrie Winslow from the *Mar Vista Gazette*. My assistant called about our interview?

ROB

Yeah. My shift is just ending.

KORRIE

I'd think the Chief-of-Staff gets to determine his own shift.

Rob reflects Korrie's impish smile back at her.

ROB

My office? Or should we do this over lunch?

KORRIE

Lunch... but not here. No offense to this hospital, Dr. Hamill, but I've dined in your cafeteria.

ROB

Fair enough. Got any suggestions?

KORRIE

There's a Thai place up La Cienega. *Mae Jang*. Excellent *mu ping*.

As he passes her, walks out into the hallway...

ROB

I'll go change. You're buying.

KORRIE  
Wouldn't have it any other way.

Rob glances over his shoulder, walks past the nurses' station -- he catches another glimpse of Korrie's sexy posture.

INT. MAE JANG THAI RESTAURANT - AN HOUR LATER

Rob and Korrie sit across from each other in a cozy booth, satay and curry spread in front of them. Traditional Thai music PLAYS in the b.g.

KORRIE  
So... how well did you know Jack Shephard?

ROB  
Not very. We were acquainted for less than a week.

KORRIE  
You began your tenure at St. Sebastian the same week Ajira Three-Sixteen disappeared?

ROB  
The week before. But I didn't meet Jack until I was doing my first batch of weekend rounds.

KORRIE  
And as limited as it was, how would you describe your professional relationship with Dr. Shephard?

Rob watches Korrie lick a noodle from her fork.

ROBERT  
He seemed haunted by his past. Bitter, reckless, closed-minded... utterly lost.

KORRIE  
Is it true he was writing illegal prescriptions for himself?

ROB  
Off the record?

KORRIE  
Nothing is off the record.

Rob hesitates, then proceeds.

ROB  
He drank and he popped pills.  
Recipe for disaster.

KORRIE  
So you'd say he was heading on a  
downward spiral even before he'd  
boarded that plane?

ROB  
You really like putting words in  
people's mouths, don't you?

KORRIE  
It's a challenging job, but  
somebody has to do it.

ROB  
Why do I get the sense you're  
digging deeper than your corporate  
masters asked you to?

Korrie smiles, tilts her head.

ROB (CONT'D)  
This isn't just a story about the  
Oceanic Memorial, is it? You're  
gathering extra research.

KORRIE  
I'm writing a biography... about  
the lives of those who were in both  
plane crashes. Ajira Three-Sixteen  
and Oceanic Eight-Fifteen.

ROB  
I assume you have their families'  
permission?

KORRIE  
They have a word for it --  
unauthorized.

ROB  
Here's my word for you --  
unethical.

KORRIE  
Come on, Dr. Hamill. You don't  
think it's a tad coincidental that  
five of the Oceanic Six all boarded  
the exact same flight, three years  
later... and only hours after that,  
it promptly disappeared?

ROB  
 Like I said, I didn't know Jack  
 very well. But I can get you  
 access to people who did. So  
 what'll be in it for me?

Korrie's smile grows broader, slyer, more artful. She spears  
 a piece of tofu from her bowl of curry.

KORRIE  
 Try some Massaman. It's out of  
 this world.

OFF ROB, who allows her to feed him the golden tofu square.  
 AND AS SHE RAISES HER EYEBROWS, WAITS FOR HIS REACTION TO THE  
 SPICES AND SEASONINGS --

EXT. JUNGLE - ALONG THE CREEK - DAY

Rob follows Sami, preoccupied.

ROB  
 Hurley's probably wondering where I  
 went.

SAMI  
 He will not leave without you. You  
 are their leader now... whether you  
 wish to be or not.

Rob stops in his tracks, stares. Sami follows Rob's gaze.

SAMI (CONT'D)  
 What is it? Why did you -- ?  
 (reacts)  
 Do you know him?

They both gape at Jack Shephard's spirit -- standing two feet  
 from them, in his late-thirties, wearing a blue T-shirt with  
 jeans. A bloody trickle runs down the left side of his neck.

ROB  
 Jack...?

JACK  
 Hey, Dr. Hamill.  
 (beat)  
 We need to talk.

Jack gives Rob a sobering stare -- Sami looks confused, but  
 Rob just closes his eyes.

END OF ACT ONE

ACT TWO

EXT. SOUTHEASTERN COAST OF THE ISLAND - BEACH

Emma, Bong-Cha, Rajiv, and Ivy all lie face-down in the sand, hands over their backs.

Opal paces above them, her weapon readied. She is flanked by a gallery of HER PEOPLE. One of them -- JEREMIAH, Caucasian, mid-thirties -- finishes speaking into a satellite phone.

OPAL  
Jeremiah, what is their status?

JEREMIAH  
Silas says the stowaway's still secure. He instructed Harvey to steer the catamaran northwest along the island's cap.

OPAL  
Excellent.

She returns her attention to the four hostages, pulls Emma to her feet by the collar.

OPAL (CONT'D)  
You. What is your name?

EMMA  
Emma.

OPAL  
Well, Emma, if I remember correctly, the barracks are not far from here.

Emma remains silent. Opal gestures to the other three hostages.

OPAL (CONT'D)  
These are your friends?

EMMA  
I barely know them. Their plane crashed here a few --

OPAL  
Lancelot Flight Four-Twenty-Three?

Emma reacts, as Opal appears triumphant.

OPAL (CONT'D)

So they know nothing of value to us.

EMMA

They're bystanders. They don't understand how this island works. Please let them go.

OPAL

They've heard too much already.  
(beat)  
However, Miss Emma, you seem to have a soft spot for these people, despite your claim that they are strangers to you.

Emma tries to maintain her poker face.

OPAL (CONT'D)

So I will keep them alive... for now.

Emma exhales, as Opal shoves her forward.

OPAL (CONT'D)

Move.  
(to her team)  
Bring them.

Melba, Jude, and their cohorts pull Bong-Cha, Ivy, and Rajiv to their feet. The group follows Opal and Emma into the jungle.

MESA - NEAR THE CLIFFS

AARON LITTLETON carries an unconscious ALISTAIR CARROLL over one shoulder, exhales from exhaustion. He sets Alistair down in the grass.

As Aaron unfastens a canteen from his belt, takes a swig...

Alistair opens one eye, spots Aaron's back turned to him.

Aaron finishes off his water, exhales while staring up at the clouds.

AARON

Alright, Mr. Carroll. Let's get you --

Aaron hears a SUDDEN RUSTLING, whips around only to see...

Alistair fleeing past the treeline.

AARON (CONT'D)  
Hey! Come back here!

Aaron jets off at full speed. He runs closer to the range of cliffs and mountains, whirls his head every which way.

BEHIND A PATCH OF WEEDS

Alistair crawls on his hands and knees, inches ever-so-softly over the grass. A gun barrel suddenly presses against his neck.

BITCHY FEMALE VOICE  
Don't try anything stupid.

Alistair looks up, sees...

LEANN (AKA "MOLOTOV WOMAN"), who stares him down with ferocity.

LEANN  
Now, here's what you're going to do. Spread your hands --

Alistair kicks his leg upward with an old school move... and Leann's gun goes flying out of her hands. As Alistair leaps upward, lunges at her...

Leann jerks Alistair back downward by his arm. He falls hard, but Leann pounces on him -- she pins the old man to the ground.

ALISTAIR  
You're quite virile for a dame.

LEANN  
Yeah, I've been eating my Wheaties.

She twists Alistair's shoulder behind his back -- eliciting yowls of anguish from him. Aaron crosses paths with them, just in time to witness Leann's look of triumph.

JUNGLE

Rob and Sami stare at Jack's spirit, who doesn't take his eyes off of Sami.

ROB  
So... this is where your plane crashed?

JACK  
Both times.

ROB  
And it's where you...

JACK  
...died.

ROB  
How did it happen, Jack? Did it... hurt?

JACK  
That's not important right now.  
I'm here to warn you... to try to  
stop history from repeating itself.

ROB  
How so?

JACK  
I used to be like you are now, Rob.  
Obsessed... hell-bent on fixing the  
lives of those around me.

ROB  
I took an oath. So did you. When  
we see people who need saving --

JACK  
You didn't take an oath to battle  
destiny.

Rob shuts his mouth, speechless. Sami addresses Jack:

SAMI  
Walt's people -- the ones who were  
here before us... should we trust  
them?

JACK  
I knew Walt... when he was just a  
boy. He was a good kid -- but now  
that he controls the island, he's  
going about this all wrong.

SAMI  
And John Locke? You knew him, as  
well?

JACK  
(distant)  
Yes.

SAMI

So you have seen what he's...  
become?

JACK

I have. And his methods might not  
always be the best... but he only  
wants what's best for the island --  
and all of you.

ROB

I've been warned not to follow any  
of Locke's commands.

JACK

I'm not saying you should. But you  
do need to listen to him. And  
then... follow your heart.

Jack focuses in on Rob, softens.

JACK (CONT'D)

Take it from me -- if you hold  
yourself responsible for whether or  
not you'll be everyone's savior...  
it'll consume you.

(beat)

It'll eat you alive.

ROB

And whose savior were you, Jack?

JACK

Only my own.

OFF ROB, who shares an empathetic gaze with Jack's spirit.

After losing someone so important in your life, how can you  
just look the other way? AND AS ROB SHIFTS HIS STARE ABOVE  
THE JUNGLE'S TREETOPS --

INT. HALLWAY - SEATTLE - DAY - **FLASHBACK (2012)**

Rob -- now at the age of 41 -- rings the doorbell, a leather-  
bound briefcase in one hand. The door opens...

ERICA HAMILL -- now at the age of 64, nicely aged, traces of  
gray in her long hair -- brightens at the sight of her son.

ERICA

Robbie!

ROB

Hey, Mama.

They hug. Eric ushers him inside:

AN UPSCALE APARTMENT

A spacious living room with luxury furnishings stretches out before them.

ROB

Nice...

ERICA

How about some fresh-squeezed  
lemonade?

He musters a smile.

LIVING ROOM - TEN MINUTES LATER

Rob and Erica relax on a chaise sofa, lemonade and cookies spread out over the coffee table. Rob hands his mother a digital camera.

ROB

This is her.

Erica browses through various DIGITAL PHOTOS of Rob and Korrie together -- lounging by a poolside, site-seeing on vacation, having dinner.

ERICA

She's gorgeous.

ROB

You don't have to tell me.

ERICA

She's a white girl.

ROB

Mama...

ERICA

But if she makes my baby happy,  
that's all I care about.

Rob smiles, as Erica returns the camera to him. She takes a sip of lemonade.

ERICA (CONT'D)

How did you two meet?

ROB  
Korrie was writing a story about  
the Oceanic Memorial. I agreed to  
be one of her first interviews.

Erica nearly chokes on her lemonade.

ROB (CONT'D)  
Mama?

ERICA  
The Oceanic Memorial? Why would  
she ask you -- ?

ROB  
My old colleague, Jack Shephard.  
He was one of the Oceanic Six.  
(studies her)  
You remember --

ERICA  
I know who they were.

Rob notices his mother's sudden coldness, but persists.

ROB  
She's working on a book. To  
question what really happened to  
them.

ERICA  
They got on a plane and it crashed.  
They died. End of story. What  
else is there -- ?

ROB  
The same way Dad just went away and  
died?

ERICA  
We're not going to talk about that.

ROB  
Why not? Don't I have a right to  
know?

ERICA  
You're better off not knowing.

ROB  
He meant a lot to me, too.

ERICA  
You don't understand. If I tell  
you --

ROB  
What? What'll happen, Mama?

Erica stares down at the carpet. She returns her gaze to her son, emphatic.

ERICA  
Please, baby. Let it go.  
(beat)  
Just let it go.

Rob's face hardens, lingers on her in awkward silence. Then...

He rises, grabs his briefcase. Makes a beeline for the front door. Erica jumps up, calls after him:

ERICA (CONT'D)  
Robbie, please! I'm only trying to  
protect you!

OFF ROB, who doesn't turn around as he opens the door and storms out of his mother's apartment. AND AS HE SLAMS THE DOOR BEHIND HIM, LEAVING ERICA NEAR TEARS --

JUNGLE - DAY

Rob's eyes linger on Jack, who seems to stare over Rob's and Sami's shoulders.

ROB  
If I see someone in trouble, I'm  
going to help. Do no harm, right?

JACK  
Except you will be...

Jack FADES AWAY. Sami beckons Rob, who stares at the empty spot before following Sami along:

A JUNGLE TRAIL - WALKING

Rob catches up with Sami, nudges him. Removes a pocketknife from his jeans, hands it to Sami -- who accepts the small weapon.

SAMI  
What is this for?

ROB  
I have this sinking feeling you'll  
need it.

Sami gives Rob a nod of gratitude. They continue along the trail.

PAST A TREELINE

Rob and Sami approach a clearing, where Hurley gathers with Liam, Jordan, and the other Lancelot passengers.

HURLEY  
(to Sami)  
Dude... where were you?

ROB  
He got cold feet.

HURLEY  
I can't have you taking off like  
that. It isn't safe, man.

SAMI  
Our apologies. It won't happen  
again.

Hurley eyes Sami with suspicion before leading them back onto:

THE MAIN TRAIL

Jordan looks back at Sami and Rob, tentative. They don't meet his stare.

HURLEY  
This way.

As Hurley thrashes over leaves and twigs...

A FAINT RUSTLING, which grows LOUDER.

SAMI  
What is that?

Out of the bushes bursts...

ADAM, the antagonistic Other last seen in the episode "MEET JAKE JACKSON." He glares at the survivors, turns to Hurley.

HURLEY  
Adam?

ADAM

What are you doing with them?

HURLEY

Walt asked me to bring them back to the Temple.

ADAM

Why would he do that?

SAMI

Perhaps your leader envisions a greater purpose for us?

Adam scowls at Rob and Sami, but says nothing.

HURLEY

Have you been out here this entire time?

ADAM

I tried to get back to the Temple... but every time I got close, that damn Smoke Monster seemed to appear out of nowhere.

ROB

So you ran and hid -- from John Locke.

ADAM

Wouldn't you?

Rob looks back at Sami, but they both maintain their silence as Adam follows Hurley northward.

SOUTHWESTERN CLIFFS/COVES

Aaron and Leann escort Alistair at gunpoint toward the hidden entrance to the Aurora station. Leann pulls a walkie off her belt, turns its dial. She speaks into the device:

LEANN

Walt? Are you there?

WALT (V.O.)

Leann.

INT. TEMPLE - WALT'S INDOOR GROTTO

WALT LLOYD sits cross-legged on the ground, a walkie on the floor in front of him. OLIVIA GOODSPEED kneels next to him, listens in.

WALT  
Olivia told me you had an unwelcome  
visitor.

INTERCUT WALT WITH LEANN

LEANN  
He didn't get inside. David had me  
on sentry duty, and --

WALT  
Who else is with you right now?

LEANN  
Aaron was pursuing him. This guy  
escaped in an outrigger... Aaron  
said we'd been holding him prisoner  
on Hydra Island.

Walt stops short, looks at Olivia in puzzlement.

WALT  
We don't have any prisoners at  
Hydra Island.

He stares at Olivia, expectantly. She shrugs.

WALT (CONT'D)  
Leann, put Aaron on.

Leann picks up her gun. She points her weapon at Alistair,  
hands the walkie to Aaron -- who speaks into it:

AARON  
I'm here, Walt.

WALT  
Who is this... prisoner?

AARON  
He arrived at The Cyclops,  
yesterday afternoon. Through the  
portal. Says his name's Alistair  
Carroll...

WALT  
I've never heard of him.

AARON  
He says he's from the future.

Walt reacts. He trades barks with Olivia, who shakes her  
head in confusion. Resuming his conversation with Aaron:

WALT  
Why didn't anyone tell me this?

AARON  
We had no way to contact you, Walt.

WALT  
Chang has a walkie.

He looks at Olivia, then back at Aaron.

WALT (CONT'D)  
Who else knows about him?

AARON  
Dr. Chang, of course. Rose, Steve.  
Lapidus, Nancy, that Jill-woman...  
and Chang's probably told Miles and  
Vanessa, by now -- maybe even  
Bernard or Franz.  
(afterthought)  
Oh, and Claire saw him.

Walt contemplates.

WALT  
Put Leann back on.

Aaron hands the walkie back to Leann, collects his gun. He angles the weapon back on Alistair. Leann speaks into the walkie, again:

LEANN  
What do you want us to do with him?

WALT  
Bring our newest guest inside The  
Aurora. Tell David to hold him  
there.

LEANN  
Are you crazy? We can't let him  
see --

WALT  
Those are my orders, Leann.

LEANN  
Why can't we do something a little  
more... permanent?

WALT  
(sarcastic)  
Were you planning to blow him up,  
too?

Leann harbors a momentary flinch of guilt.

LEANN  
Fine. But what if people ask  
questions?

WALT  
Don't answer them. Don't let  
anyone else near him. Until I get  
there, only David speaks to Mr.  
Carroll.

LEANN  
Got it.

WALT  
Oh, and Leann -- if anyone is  
stupid enough to get in your way...  
kill them.

Leann's face tightens. She looks at Aaron and Alistair,  
delivers a slight smirk to Alistair.

Aaron glances at Alistair with dread. Alistair simply stares  
straight ahead, doesn't bat an eyelash.

END OF ACT TWO

ACT THREE

EXT. JUNGLE - DAY - WALKING

Hurley leads his group deeper into the jungle. Adam walks alongside of him, almost like a zombie.

HURLEY

Dude, something... feels...  
different about you.

ADAM

I've been living for two months in  
complete terror. What do you  
expect?

HURLEY

Um... it hasn't even been two  
weeks.

Adam barely raises an eyebrow.

ADAM

I see. Well... I suppose time  
blurs together when you're scared  
to death.

HURLEY

So if you were being stalked by  
Locke... why didn't he, like, kill  
you?

ADAM

Perhaps he merely wanted to keep me  
away from the Temple?

HURLEY

Yeah...

Liam approaches Hurley from the other side.

LIAM

Hurley... is there any reason why  
we shouldn't be going inside that  
Temple?

HURLEY

No... what makes you say that?

LIAM

It seems our dear John Locke is  
going to a lot of trouble to keep  
you blokes away from there.

ADAM  
That's because you don't belong  
there. You never will.

Liam balks, disturbed by Adam's tone. Rob circles around them, blocks everyone's path.

HURLEY  
Dude...

ROB  
(to Hurley)  
Don't you think it's a bit  
strange... one of your people just  
comes out of nowhere... claiming  
that a cloud of black smoke won't  
let him return to your people?

ADAM  
I'm telling you the truth!

Sami positions himself on Adam's other side.

SAMI  
I agree with Dr. Hamill. Something  
is not right, here.

SHAKY FEMALE VOICE  
That's because he isn't himself.

KATE AUSTEN stands in front of the group -- she's dressed in a maroon blazer and khakis, her white blouse splotted with blood. She looks at Adam.

HURLEY  
Kate?

SAMI  
Who is she?

HURLEY  
She used to be one of us.

Rob fixates on Kate, who returns his stare.

ROB  
She was one of the Oceanic Six.  
(beat)  
Katherine Anne Austen.

HURLEY  
How do you know Kate?

KATE  
 Because, Hurley... Dr. Hamill tried  
 to fix me. He couldn't.

OFF ROB, who quivers as Kate continues to give him a solemn gaze.

I did my best... but my best efforts weren't good enough.  
 AND AS HE BLINKS, FORCING BACK TEARS FROM HIS EYES --

INT. ST. SEBASTIAN HOSPITAL - NIGHT - **FLASHBACK (2016)**

Rob -- now at the age of 46, dressed in scrubs -- runs down the hospital corridor. A FEMALE NURSE calls over the intercom:

NURSE (V.O.)  
 Code Ninety-Nine. Dr. Allcome to  
 O.R. Twenty-Three.

Rob turns a corner, and then bursts into:

THE OPERATING ROOM

SURGEONS and NURSES in scrubs gather around a patient. Several of them turn as Rob appears in the entrance.

ROB  
 Who's the attending surgeon?

A DOCTOR responds from behind his surgical mask. He keeps his focus on his work while speaking to Rob.

DOCTOR  
 I am, Dr. Hamill. It's me, Gary  
 Nadler.

ROB  
 Scrub out. I'm taking over.

DR. NADLER  
 Sir, I'm right in the middle of --

ROB  
 I'm taking over, Dr. Nadler!

Dr. Nadler steps aside as a nurse hands Rob a surgical mask and some gloves. Rob leans over the operating table, sees:

Kate, now at the age of 39, barely breathing. An oxygen mask covers her mouth and nose; tubes protrude from her neck. Blood pours from Kate's upper torso.

ROB (CONT'D)  
What have we got?

DR. NADLER  
Triple-puncture of the aorta, left  
atrium, and right ventricle.  
Multiple bullet wounds.

ROB  
Catheter.

A nurse -- THELMA, Caucasian, mid-fifties -- hands Rob the  
surgical instruments.

ROB (CONT'D)  
Increase amiodarone to nine-  
hundred.

NURSE THELMA  
She's lost half of her --

ROB  
Do it!

Another nurse gives Rob what he needs.

DR. NADLER  
She's flatlined four times in the  
last hour.

ROB  
Another thirty CCs. We need --

DR. NADLER  
We don't know her history. You're  
already using three times more --

ROB  
I have to save her!

Rob grasps Dr. Nadler by the shoulders, as ferocious as a  
mountain lion about to attack its prey.

ROB (CONT'D)  
Increase it, Gary!

The life support monitor FLATLINES. Rob releases Dr. Nadler,  
jumps into action.

ROB (CONT'D)  
Crash cart!

NURSE THELMA  
No movement on the EEG.

ROB

Clear!

One of the nurses thumps paddles against Kate's chest...

Nothing.

ROB (CONT'D)

Again!

Another thump. Still nothing.

ROB (CONT'D)

Clear!

NURSE THELMA

Doctor --

ROB

I said MORE!

DR. NADLER

She's not responding, Dr. Hamill!

Rob grabs the defibrillator, pumps it down on Kate's chest. Again and again and again.

No response.

The entire surgical team watches, speechless. Rob appears to be in his own world, immersed in a frenzy of endless thrusts.

DR. NADLER (CONT'D)

I think you should call it.

ROB

No.

DR. NADLER

Dr. Hamill...

ROB

We're not calling it!

Nurse Thelma puts one hand on Rob's wrist. He goes limp.

The only sound that remains is the BEEP from the flatline of Kate's life support.

Rob slowly drops to his knees, gloved hands and arms covered with blood. Nurse Thelma nods at Dr. Nadler, without eye contact.

DR. NADLER  
Time of death -- Four-Sixteen A.M.

Rob tilts his head up to glimpse the corpse of Kate Austen.

HALLWAY - HALF AN HOUR LATER

Korrie, now also at the age of 46, approaches the vending machine with a cup of coffee. Rob slams his hand against the empty compartment, frustrated.

KORRIE  
Three ice cubes, one Splenda, one ounce of cinnamon. Just the way you like it.

ROB  
Piece of crap. It won't give me my damn Apollo bar.

KORRIE  
They still make those?

Korrie touches Rob's shoulder, prods the cup into his hand.

KORRIE (CONT'D)  
May I?

Rob steps aside, watches as...

Korrie unplugs the machine. Then, plugs it back in with a smile.

The Apollo bar tumbles into the bottom compartment.

KORRIE (CONT'D)  
You showed me that trick. Years ago.

ROB  
Guess I forgot about it.

He takes a sip of coffee. Korrie forces him to look at her.

KORRIE  
I came down as soon as I saw it on the news.  
(beat)  
So it's really Kate Austen?

ROB  
They're running her blood. Will probably do a DNA test.

ROB (CONT'D)

But, yeah... I recognized her face  
as soon as I reached that O.R.

KORRIE

So now do you believe me?

ROB

It's not that I doubted your  
research, babe. It's just...

(sighs)

It doesn't make any sense. Why  
would she fake her death... abandon  
her son like that?

KORRIE

Because he wasn't her son.

Rob holds back tears.

ROB

I should have saved her. I could  
have --

KORRIE

No, you couldn't have. Multiple  
witnesses saw Austen get shot in  
the chest... eight times.

Rob looks away.

KORRIE (CONT'D)

It was too late for a transfusion,  
wasn't it?

ROB

She'd lost nearly half her blood  
during the ambulance ride.

KORRIE

See. You did everything humanly  
possible. You can't beat yourself  
up, Rob.

(beat)

She was beyond saving.

ROB

You know what the damndest part of  
all this is?

He faces her again.

ROB (CONT'D)

Austen was romantically involved  
with Jack Shephard.

KORRIE

You don't have to remind me.

ROB

And I couldn't help either of them.

OFF ROB, who tosses his unwrapped candy bar into a wastebasket. AND AS HE PACES AWAY DOWN THE HALL, NOT LOOKING BACK AT HIS SPEECHLESS LOVER --

EXT. JUNGLE - DAY

Rob looks back at Kate, whose face harbors only sadness.

ROB

Kate... I'm sorry. I wish I could have done something more. Maybe if I'd --

KATE

It isn't your fault. My time had come. But now, you have to help me protect my family.

ROB

Your family...?

KATE

My son.

ROB

Wait...

He turns to Hurley, who nods.

ROB (CONT'D)

That young guy, Aaron -- he's...  
(to Kate)  
...your Aaron?

KATE

Except he wasn't mine to take. Another woman, Claire, is his birth mother.

ROB

Claire Littleton?

LIAM

How would you know -- ?

ROB

Long story, man.  
(to Kate)

ROB (CONT'D)  
 Claire survived Oceanic Eight-  
 Fifteen, didn't she?

KATE  
 Yes. And she's still alive, on  
 this island.

Rob meets Liam's gaze, then Jordan's... then turns back to  
 Kate's spirit.

KATE (CONT'D)  
 What happens now will determine  
 your fate. All of ours.

ROB  
 So what should I do?

KATE  
 Don't give in to ignorance or greed  
 -- the way I did.

Rob, Sami, Liam, Jordan, and the other Lancelot survivors  
 seem to hang on her every word. Hurley looks at Kate,  
 sympathetic -- whereas Adam just looks annoyed.

KATE (CONT'D)  
 I'm the one who caused my own  
 death. And now, it's affected  
 Aaron -- torn him up inside.  
 (beat)  
 My greatest weakness destroyed me.  
 The same way Jack's destroyed him.  
 Don't let yourselves become blinded  
 by yours.

ROB  
 And what's my greatest weakness?

KATE  
 Only you know the answer to that.

Adam scoffs -- he's heard enough.

ADAM  
 This is crap! She's not telling  
 you people a damn thing you  
 couldn't have figured out for  
 yourselves!

KATE  
 Of course you would say that.  
 (to everyone else)  
 Don't listen to him. He's not who  
 he says he is.

Adam trembles, overcome with fury. Everyone looks back and forth between Adam and Kate, right before... Kate FADES AWAY.

HURLEY  
Bye, Kate.

JORDAN  
Where'd she go?

HURLEY  
To hang out with the rest of them... until she's ready to show herself again.

Hurley forges on ahead, waves them all forward.

HURLEY (CONT'D)  
We're burning daylight.

Sami eyes Adam, removes the knife from his pocket. As Sami aims the knife at Adam, forboding...

SAMI  
If you come near any of us... you won't live long enough to regret it.

ADAM  
Is that so?

Adam twinkles at Sami, then rushes to Hurley's side. Rob puts one hand on Sami's shoulder, tries to calm him.

ROB  
Don't do anything stupid, man.

Sami continues to tremble, as the other Lancelot passengers follow Hurley's lead.

INT. CYCLOPS STATION - "THE CORNEA"

DR. PIERRE CHANG sits in front of the computer. He calls out:

CHANG  
Miles. Come here, please.

MILES STRAUME approaches, wearing a fresh set of clothes.

MILES  
Yeah, Dad?

CHANG

Look at this. The latest  
underwater reading sent to us by  
those at The Looking Glass.

He points to a 3D MAP of the ocean floor surrounding the  
eastern half of the island. A RED BLIP remains stationary,  
southeast of the island's cap.

MILES

Is that the exotic matter they'd  
detected?

CHANG

Indeed. And it's stationary... for  
now, anyway.

MILES

So it must be --

WALT (O.S.)

Them.

Both men turn -- see Walt standing across the room.

WALT (CONT'D)

They're on a boat.

MILES

Walt... how can you be -- ?

WALT

Because bad people always come on  
boats.

CHANG

Where are you right now?

WALT

The Temple. I can't stay very  
long, if I'm going to stop this  
from happening.

CHANG

We understand.

WALT

Why didn't you tell me about  
Alistair Carroll?

Chang looks at Miles, nervous. They both look back at Walt.

CHANG

We didn't wish to cause you  
additional stress.

MILES

Yeah, with the bad-people-arriving-  
on-their-boat and all.

WALT

You should have told me.

(beat)

Now I don't feel I can trust you.

CHANG

Walt, please. I made an error in  
judgment, but --

WALT

When I find Mr. Carroll, now I know  
better than to send him back here.

Walt VANISHES. Miles stares at his father -- who's clearly  
unnerved.

EXT. JUNGLE

Hurley leads his group past another treeline, into a new  
stretch of jungle. As they tromp over vegetation...

A familiar, not-so-distant, ominous WHISTLE.

Hurley holds out his arms, stops everyone in their tracks.

HURLEY

Uh, oh.

LIAM

Should we run?

HURLEY

It won't matter.

ROB

What do you mean, it won't -- ?

ADAM

He knows we're here. He's going to  
find who he's looking for, one way  
or another.

Branches and treetops RUSTLE. A stream of BLACK SMOKE snakes  
its way around tree trunks, moseys on over to the group.  
Cloudy blackness TRANSMOGRIFIES into the body of John Locke.

LOCKE  
Heading to the Temple without me?

HURLEY  
Dude, you know you can't go inside.

LOCKE  
Don't tell me what I can't do,  
Hugo.  
(to Adam)  
He got to you, didn't he?

ADAM  
Either way... you can't touch me.

Locke cringes.

ADAM (CONT'D)  
You're powerless against me.  
Utterly... crippled.

Locke inhales. Then...

He lunges at Adam, instantly MORPHING back into his exterior facade of BLACK SMOKE.

The smoke COLLIDES with Adam -- suddenly thrown back amid a reverberation of GRAYISH LIGHT. Changing from black smoke to human flesh once again, Locke goes flying through the air...

...and lands with a THUD on his back atop the jungle floor.

Hurley, Liam, Sami, Rob, Jordan, and the other survivors look back and forth between Locke -- now seemingly unconscious -- and Adam -- who smirks, vindicated.

JORDAN  
Is he... dead?

ADAM  
No.  
(disappointed)  
Unfortunately, he isn't.

They all stare back down at Locke, who still lies on the grass, unmoving --

HURLEY  
Dude...

-- Locke's eyes closed tightly.

END OF ACT THREE

ACT FOUR

INT. CYCLOPS STATION - HYDRA ISLAND - DAY

Dr. Chang's lips speak into a walkie-talkie.

CHANG

Steve? Steve, are you there?

VANESSA stands next to Miles in front of the computer. They half-listen to Chang's conversation.

CHANG (CONT'D)

Do you read me, Steve?

EXT. JUNGLE - MAIN ISLAND - SAME

KILLIAN marches STEVE JENKINS and JILL ERDMAN at gunpoint. The walkie in Steve's pocket CRACKLES:

CHANG (V.O.)

Steve, please respond.

KILLIAN

Who is that?

STEVE

One of our -- supervisors. He's going to know something's wrong if I don't answer.

Killian points the gun straight at Steve's torso.

KILLIAN

No secret codes, no conversation.

Steve nods, looks back at Jill -- whose face tightens. He removes the walkie from his pocket, speaks into it:

STEVE

I'm here, Dr. Chang.

INTERCUT THE JUNGLE WITH THE CYCLOPS STATION

CHANG

What took you so long? Is something wrong?

STEVE

Jill got sick. Threw up all over the trail.

CHANG

Pity. I thought I'd update you on what we've discovered. There's an unidentified mass along the island's northeast coast.

STEVE

(looks at Killian)  
You don't know what it is?

CHANG

Walt visited me. He thinks it's a boat belonging to our enemies.

STEVE

We don't want to jump to any --

CHANG

Miles and Vanessa are trying to access the satellites. If they succeed... we should get a visual.

STEVE

Keep me posted.

CHANG

Bring Jill to The Orchid. Cindy will give you further instructions.

STEVE

That's just where we were heading, as a matter of fact.

CHANG

Be safe.

END INTERCUT

As the walkie cuts out, Jill smirks at Killian, who appears irritated.

JILL

Sounds like our people have your people in their crosshairs.

KILLIAN

You think I actually care what happens to them? Move!

Killian marches them westward.

ANOTHER AREA OF JUNGLE - DUE EAST OF THE TEMPLE

Hurley thrashes aside foliage, tailed by his caravan of travelers. As he stops, turns to face everyone...

HURLEY  
We're almost there.

LIAM  
Um... Hurley? Who's that bloke?  
The one standing behind you.

HURLEY  
Who's standing...?

Hurley shrieks, as he swivels to face...

The spirit of RICHARD ALPERT, who wears a green collared shirt and jeans.

HURLEY (CONT'D)  
Richard?

SAMI  
You know this ghost personally?

RICHARD  
Indeed he does.  
(addresses them)  
Hello, Hugo. Adam.  
(to everyone else)  
My name is Richard Alpert. I  
called this place home for a very  
long time.

ROB  
What do you want from us, Mr.  
Alpert?

RICHARD  
Never forget -- the future can be  
uncertain. Whatever's going to  
happen hasn't happened yet.

ROB  
And we needed you to tell us this?

RICHARD  
You need me to tell you how to keep  
from getting yourselves killed. If  
you listen to John Locke, that's  
exactly what'll happen.

OFF ROB, who chews on Richard's words.

Someone told me that very same thing about John Locke, a few years back. AND AS HE CLOSES HIS EYES, TRYING TO MAKE SENSE OF EVERYTHING THAT'S HAPPENING --

INT. RECEPTION HALL - LOS ANGELES - DAY - **FLASHBACK (2019)**

Rob -- now at the age of 48 -- sits at a table, dressed in a tuxedo. He clutches a woman's hand.

At the front of the banquet room, HUGH -- Caucasian, mid-forties, stocky -- holds a microphone, addresses the crowd.

HUGH

And now, a few words from the best man.

FREDDY -- Arab-American, early-forties -- takes the mike.

FREDDY

As most of you know, I've been Robbie's wingman for a long time. That renders me uniquely qualified to attest to how our dear bride and groom were made for each other.

Rob looks at his bride -- Korrie, also 48, who wears a gorgeous yet conservative wedding gown.

FREDDY (CONT'D)

I could say a lot about Rob and Korrie's relationship, but one memory sums it up well. A month ago, we were trying to help the happy couple decide which song they should use for their first dance.

Rob glances at Korrie, shakes his head.

FREDDY (CONT'D)

Robbie wanted classical. His mother preferred the oldies.

Erica -- now at the age of 71 -- smiles at Rob and her new daughter-in-law from where she sits at their table.

FREDDY (CONT'D)

I tossed out a perfectly reasonable request for a techno selection.

Members of the audience chuckle.

FREDDY (CONT'D)  
 But Korrie likes jazz. And, as  
 you're all about to witness -- what  
 Korraline wants, Korraline gets.

Rob rises, extends a hand to his bride. Glen Miller's  
 "MOONLIGHT SERENADE" begins to play, as the newlyweds waltz  
 out onto the dance floor. Freddy persists, through his mike:

FREDDY (CONT'D)  
 (to Korrie)  
 It's ironic that you chose to wear  
 a dress, as lovely as it is on you.  
 (to Rob)  
 Dude, just don't cave by naming  
 your first son Pharoah.

More laughter. As people join them on the dance floor:

Rob twirls Korrie in time with the music.

AN HOUR LATER

Rob and Korrie stand together, accept good wishes from their  
 various guests. Erica comes up to her son, hugs him.

ERICA  
 I'm so happy for you, baby boy.

ROB  
 Thanks, Mama.

Erica turns to Korrie, embraces her while near tears.

ERICA  
 Take good care of him, you hear?

KORRIE  
 I will, Erica.

Erica turns to chat with some other guests. ANOTHER WOMAN  
 faces the newlyweds -- we see only the back of her head.  
 Extending her hand to Korrie...

WOMAN  
 Congratulations.

KORRIE  
 Thanks. You're a friend of Rob's?

ROB  
 I don't know her. I assumed she  
 was one of your girlfriends.

Vanessa -- at the age of 47, dressed in a blue velvet gown -- smiles at them.

VANESSA

I wasn't here for the ceremony.  
Just popped in to give you my best.

ROB

Have we... met somewhere before?

VANESSA

No. But I've traveled a long way  
in order to tell you something.

Korrie trades glances with Rob, suspicious.

KORRIE

Tell us what?

Vanessa looks straight into Rob's eyes.

VANESSA

My name is Vanessa Wells. And  
whatever you do -- don't believe a  
word John Locke says.

ROB

John Locke? I don't know anyone  
named --

Korrie elbows him, whispers:

KORRIE

He was on Flight Eight-Fifteen when  
it crashed. Fifteen years ago.

ROB

On Jack's flight...

KORRIE

He may have survived.

Rob turns back to where Vanessa once stood -- she's gone.

OFF ROB, who looks to Korrie for clarity... but she appears  
as confused as him. AND AS THEY SCAN THE CROWD, EYEBALLING  
THE SEA OF GUESTS FOR ANY SIGN OF THEIR MYSTERIOUS VISITOR --

EXT. JUNGLE - DAY

Rob stares at Richad, conflicted.

ROB

What was Locke trying to tell us?

RICHARD

What do you think he was trying to tell you?

ROB

I don't think he wanted us to go inside the Temple.

LOCKE (O.S.)

Yes...

Everyone gazes over at Locke -- who stirs awake, still weak.

LOCKE (CONT'D)

Yes... I do.

Rob turns back to Richard, hesitant.

ROB

What'll happen if I listen to him?

RICHARD

Our foresight is finite. There are too many possible outcomes to say for certain.

ADAM

Ignore that bald bastard! He's setting a trap for you.

HURLEY

Dude, I don't think --

Adam shushes Hurley, continues to implore the survivors.

ADAM

Stay away from our Temple.

HURLEY

Walt said I was supposed to --

ADAM

Walt is wrong.

Rob looks at Sami, Liam, and Jordan -- but none of them appear to have any insight. Rob stares back at Locke, then at Adam, then gives Hurley one more glance before deciding...

ROB

We're going to that Temple.

Sami nods, steps forward to lead Rob away.

SAMI  
Hurley says we are not far from --

ADAM  
You're making a mistake.

He pulls out a knife from his pocket.

ADAM (CONT'D)  
And I won't let you do it!

Adam lunges straight at Rob -- but Sami leaps into his path, shields the doctor from the wrath of the crazed Other.

The knife plunges deep into the back of Sami's spine, leaves a thick red blotch behind on Sami's shirt.

Rob gasps, as Sami holds onto him while dropping to his knees. Rob tears Sami's shirt off him, examines the wound...

ROB  
Somebody get me something! Gauze!  
A tourniquet!

No one moves. Everyone else seems immobilized -- except for Adam, who takes off running through the jungle.

Rob wraps Sami's torn shirt around the bloody fissure. Sami looks up into Rob's eyes, gags -- gratitude on his face.

And then Sami's eyes roll back. He DIES.

Rob holds onto Sami's body, unsure what else to do. He stares up at Hurley...

HURLEY  
Dude...

Liam, Jordan, and the other survivors stare from Sami's corpse over to Richard Alpert's spirit.

RICHARD  
It was one of several outcomes --  
more possibilities than any of us  
could even hope to count.

Richard FADES AWAY before their eyes. The group turns its attention back to...

Rob, who holds Sami tight. Silently weeps right there in the middle of the jungle.

END OF ACT FOUR

ACT FIVE

INT. CHIEF-OF-STAFF'S OFFICE - **FLASHBACK (2023)**

SUPER IN/OUT: MARCH 16, 2023 / FOUR WEEKS BEFORE THE CRASH

Rob -- now at his current age -- walks into a posh office at St. Sebastian Hospital, flips on the lights.

He sees the back of a dark blonde mop of hair facing him in his leather swivel chair.

ROB

Who are you? Who let you in here?

The chair swivels around to face Rob -- there sits DR. AMY HONALE, at the age of 48, dark streaks highlighting the bloneness of her hair. In her South African accent:

HONALE

I let myself in.

She stands, makes her way over to him.

HONALE (CONT'D)

I don't have a lot of time, Dr. Hamill. Somebody followed me here.

ROB

Who?

HONALE

No one you need to be concerning yourself with, dear.

She hands him an envelope, printed with the LANCELOT LOGO.

HONALE (CONT'D)

This is a plane ticket. One-way to South Korea.

ROB

Why would I -- ?

HONALE

Just shut up and listen.

(calmer)

You want to find out what happened to your dear Koralline, don't you?

ROB

How... do you know Korrie?  
(suspicious)

ROB (CONT'D)

Did you have something to do with  
the people who -- ?

HONALE

-- took her? No... I'd never  
associate myself with the likes of  
them.

Rob looks down at the ticket, then scrutinizes her.

ROB

Where is she?

HONALE

Out of my reach, unfortunately.  
Your wife's current whereabouts are  
unknown to me.

ROB

So why South Korea? If she isn't  
even there --

HONALE

Because... there's a man named  
Kyung-Bak Moon at the Hanso  
Foundation branch office in Suwon.  
The address is on a slip of paper  
folded within your ticket.

ROB

This ticket is to Seoul.

HONALE

The Seoul branch office closed  
unexpectedly, last week. You'll  
have to take the subway to Suwon.

ROB

Why is the ticket one-way?

HONALE

So you can schedule your own return  
date.

Rob stares at the ticket, then gives Honale another once-  
over.

ROB

Do you know why Korrie...  
disappeared?

HONALE

She was asking too many questions.  
(beat)

HONALE (CONT'D)

A habit I fear her sweetheart is  
picking up quickly.

Honale struts past Rob, not looking back as she exits his office.

Rob can't take his eyes off the ticket. He looks over at a FRAMED PHOTOGRAPH of him and Korrie together, which sits on his desk.

OFF ROB, who glances back at his half-open doorway... there's no sign of the mysterious Dr. Honale. AND AS HE SIGHS, STROKES HIS FINGERS OVER THE PLANE TICKET'S SURFACE --

EXT. JUNGLE - DAY

Rob sits on a rock, looks down at Sami's corpse. Liam sits down next to the doctor.

LIAM

I wish we could give him a proper  
burial.

Rob doesn't answer.

LIAM (CONT'D)

He was a brave fellow. Wanted to  
get us off this rock... and it  
looks like that cost him his life.

ROB

Yeah...  
(turns to Liam)  
What do we do now?

LIAM

You tell me, mate.

ROB

I don't trust myself to make our  
decisions anymore. Look at where  
it's gotten us.  
(gesture)  
Where it's gotten Sami.

LIAM

It wasn't your fault. How were you  
supposed to know that crazy bloke  
was going to -- ?

LOCKE (O.S.)

It was your fault.

They look up, see Locke standing over them. Liam shifts, uncomfortable -- but Rob remains cavalier, even at Locke's presence.

LOCKE (CONT'D)

There are consequences to our actions... and to our inaction.

ROB

I never wanted this. I didn't ask for any of it.

LOCKE

But you could feel something wasn't right with Adam, couldn't you? There was something... dark beneath his surface.

Rob looks back down at Sami's corpse, closes his eyes.

LOCKE (CONT'D)

Sami died trying to get you all to the Temple. He wanted your group to be safe. You owe it to him to see that through.

Rob meets Locke's stare with dubiety of his own.

ROB

Why do you even care what happens to us? You could tear us from limb to limb, if you wanted.

LOCKE

You're right. I could.

(beat)

But contrary to what you may believe about me, I only want you to attain better lives for yourselves.

Liam looks to Rob, raises his eyebrows.

LOCKE (CONT'D)

So killing you would sort of defeat the purpose of that, wouldn't you say?

Hurley approaches them, somber.

HURLEY

We have to get going. We're less than a mile away.

HURLEY (CONT'D)

(to Locke)

You don't get to come with us.

LOCKE

Don't worry, Hugo. I have my own priorities.

(to Rob and Liam)

Ask yourselves what Sami would want you to do.

With a smile, Locke saunters away into the jungle -- he disappears past a cluster of trees.

Rob takes a final look at Sami's corpse, then inhales.

INT. AURORA STATION - UNDERGROUND

Alistair's eyes flutter open. He finds himself in a laboratory, restrained to a chair by rubber straps.

Leann aims a gun at his chest, smirks. She is flanked by Aaron and CHARLIE HUME.

LEANN

You're going to sing.

ALISTAIR

Sorry. I've never been very good at carrying a tune.

Leann rears back her weapon, prepares to slam it into his knee -- but Charlie stops her. Alistair cringes.

CHARLIE (HUME)

Don't.

LEANN

The first chance we give him, he'll take out all of us.

AARON

He's ancient, Leann. What's he going to do -- bite off our fingers with his dentures?

Leann relaxes slightly, her face still intense. Aaron leans over, looks into Alistair's eyes:

AARON (CONT'D)

You said you're from the future. So tell me this -- are we still alive, in your time period?

ALISTAIR

Oh, you are very much alive, Aaron Littleton.

Aaron is rendered speechless, while Alistair looks triumphant. Charlie nudges Aaron aside, takes his turn:

CHARLIE (HUME)

What about me, mate? Do I exist in your reality?

ALISTAIR

Define "exist."

Charlie flinches. Leann steps forward again.

LEANN

He's toying with us. I say we --

AUTHORITATIVE MALE VOICE

I say you let me talk to him.

They turn to see DAVID DEGROOT enter the room. He makes a beeline for Alistair, and the three of them back off.

DAVID

My name is David. I'm running this station, for the time being.

(beat)

Do you know who I am?

ALISTAIR

Do you know who you are?

David's face doesn't break. He addresses Charlie, Aaron, and Leann without looking at them.

DAVID

Leave us.

LEANN

That's what he wants. He wants to get you alone so he can --

DAVID

I said leave us, Leann.

Leann hesitates, then struts out of the room. Aaron and Charlie follow, subservient. Turning back to Alistair...

DAVID (CONT'D)

Now... I think we need to talk.

Alistair cocks his head, defiant.

EXT. EDGE OF THE SONIC FENCE

Opal leads her group of minions and hostages right up to the row of pylons, stops everyone before they can cross it. Emma and her fellow captives are forced to kneel in the grass.

Emma's eyes widen, while Bong-Cha, Ivy, and Rajiv gaze at the invisible line. Melba approaches Opal's side, with Jude and Jeremiah right behind them.

MELBA

What are those?

OPAL

Pylons. They connect a barrier of sound waves that can be potentially lethal to intruders.

(to Emma)

Do you know the code?

Emma doesn't answer. Opal grabs her by the collar.

OPAL (CONT'D)

Answer me!

JUDE

(to Emma)

She asked you a question!

EMMA

(to Opal)

I'm not telling you a damn thing.

OPAL

Jeremiah, shoot that one in the leg.

Opal juts her finger out at Ivy, who looks terrified.

JEREMIAH

Ma'am...?

OPAL

Do it!

Jeremiah aims, pulls the trigger.

A BLAST OF FIRE. Ivy screams in agony, already on her knees. A splotch of blood stains the area above her right knee.

OPAL (CONT'D)

Unless you tell me what I want to know, she gets it again... this time in the knee!

EMMA

Okay. I'll disable it.

Emma stands, trembling. She heads over to the keypad, accompanied by Jude.

EMMA (CONT'D)

You have to give me your word you won't hurt them, if I let you in.

OPAL

I don't have to do anything.

Emma hesitates, then punches in a sequence of numbers. The faint BUZZING SOUND from the barrier DWINDLES, as the fence becomes deactivated.

Jude prods Emma forward.

JUDE

You first.

Emma looks back at her fellow captives. She glances at Opal, then...

Steps over to the other side. They see Emma standing across from them, unharmed. Opal gestures, leads her team over the invisible line along with their prisoners.

MELBA

What now?

OPAL

We make ourselves at home.

They stare off in the distance, at the view of THE BARRACKS (AKA "NEW OTHERTON") -- a seemingly idyllic community nestled amid a landscape of lush green against the backdrop of mountains and hills.

Opal's group swiftly moves toward the hillsides surrounding the perimeter of the faraway residential compound, as we...

SMASH TO BLACK.

END OF SHOW