

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

LOST

"Shadow of the Statue"

Episode 7.21

by
Tony Eichberger

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

LOST
"Shadow of the Statue"

TEASER

EXT. JUNGLE - DAY - WALKING

SMOKE MONSTER'S P.O.V.

Feet crunch against leaves and over vegetation. A landscape of SHADOWY trees and mountaintops stretches out for miles.

RESUME OMNISCIENT P.O.V.

JOHN LOCKE strides across the terrain, purposeful. He clutches a knife by his side.

Leaves RUSTLE. Locke whips his head around, alert.

LOCKE
Who's there?

Branches and leaves continue to SHAKE, as...

VINCENT emerges from the foliage, scampers over to Locke on four legs. The dog stops in front of Locke -- friendly, mouth hanging open.

LOCKE (CONT'D)
Well, hello, Vincent. Haven't seen you in awhile.

He slaps his thigh, continues on his way. Vincent follows.

INT. CAVE - SEVERAL MINUTES LATER

Locke and Vincent enter a dark cavern. They approach a waterfall -- the former stomping grounds of the Oceanic Flight 815 survivors... and before them, those belonging to Jacob, Esau, and Mother.

A feminine figure sits atop a rocky ledge, dips her toes into the water. She turns to face them -- it's NINA PUTNAM, remarkably clean-looking despite her rustic environment.

NINA
Aw, you brought me a puppy.

LOCKE
(sardonic)
You sound chipper this evening.

NINA

Can you blame me? You promised
you'd bring me my sister.

LOCKE

There's been a slight complication
with that.

NINA

You broke your promise to me.

LOCKE

I did no such thing.

He approaches her, takes her arm. She jerks away from him.

LOCKE (CONT'D)

I'll reunite you with your sister,
Nina. But if we're going to get
inside that Temple, we'll need a
game plan.

NINA

Go on.

LOCKE

I'm taking us on a little field
trip. We need to go in with a
killer strategy this time.

NINA

You sound like my old lacrosse
coach.

LOCKE

If there's anything I've learned,
it's that it takes a team to bring
home the big win.

OFF LOCKE, who winks and waves Nina to stand and follow him.

Trying to be victorious by flying solo is a fruitless effort.
AND AS HE LEADS NINA OUT OF THE CAVES, CONFIDENT AS EVER --

INT. UNIVERSITY GYMNASIUM - NIGHT - **FLASHBACK (1975)**

A POST-ADOLESCENT JOHN LOCKE -- at the age of 19, youthful,
much more handsome -- runs while dribbling a basketball
across the court. He wears team uniform NUMBER SIXTEEN.

The court is filled with his TEAMMATES and MEMBERS of the
opposing team. SPECTATORS pack the stands, on their feet,
screaming.

JOHN'S TEAMMATE #8
 Locke, I'm open!

The post-teen John passes the ball to another player. He guards an opponent, watches as his teammate dunks a ball into the basket.

The crowd roars.

A SECOND TEAMMATE (NUMBER THIRTY-TWO) of John's retrieves the ball, travels with it. Tries to pass it to another teammate... but an OPPONENT intercepts it.

John's first teammate steals the ball back, then passes it to John -- who hogs the ball as he jets down the court, dodging incoming opponents left and right.

A THIRD TEAMMATE (NUMBER FORTY-SIX) of John's calls to him, from near the net:

JOHN'S TEAMMATE #46
 Johnny! Over here!

The young John Locke ignores all of his teammates, heads for the net while embarking on...

A collision course with another very antsy OPPONENT, who lunges to steal the ball from John. They both tumble to the floor, as the ball flies into the crowd.

One coach BLOWS A WHISTLE.

Players gather around John and his fallen opponent. John, on the gym floor, writhes in agony. He clutches his left leg.

INT. HOSPITAL - SEVERAL HOURS LATER

John lies in a hospital bed, his leg hoisted up in a cast. A young woman, PEGGY -- late-teens, skinny, voluminous blonde hair -- enters the room, carries a large tote bag and a bouquet of flowers.

PEGGY
 Sweetie-pie...

JOHN
 There's my Peggy.

Peggy leans in, kisses her boyfriend. She places the flowers on his night stand.

JOHN (CONT'D)
 Aw, I was hoping for some booze.

She laughs.

PEGGY
I think you'll like this even
better.

She opens her bag -- a baby Golden Retriever pup pokes its head out. John grins, watches Peggy remove a handful of wrapped Twinkies from the bag.

JOHN
Twinkies. Ace!

PEGGY
I know how yucky hospital food can
be.

John rips open one of the Twinkies, chows down.

PEGGY (CONT'D)
You took a pretty sick fall out
there.

JOHN
It's not that bad.

PEGGY
Does it hurt?

JOHN
Naw.

Peggy looks into his eyes -- she isn't buying it.

PEGGY
Everything happens for a reason,
John.

JOHN
I'll be back on my feet in no time.

PEGGY
It's your ACL. You can't expect --

JOHN
Don't tell me what I can't expect.

She flinches. He backs off.

JOHN (CONT'D)
Sorry.

PEGGY

It's okay. You shouldn't feel
embarrassed using a wheelchair.

She steps aside. A lone wheelchair sits in the corner of the room.

JOHN

No way in hell. I hate that thing.
You'll never see me wheeling myself
around in it.

OFF THE YOUNG ADULT JOHN, who continues to stare at the wheelchair in disgust. AND AS HIS EYES FLITTER CLOSED --

EXT. DECOY FISHING VILLAGE - DAY - HALF AN HOUR LATER

Locke surveys the fake fishing village of primitive yurts, hands on his hips. Nina stands in his blind spot, gazes in wonderment at their surroundings.

NINA

What is this place?

LOCKE

It's a place where Walt's people
bring those whom they want to...
manipulate.

Nina raises her eyebrows.

LOCKE (CONT'D)

Walt himself was brought here when
he was just a boy.

NINA

Why?

CREEPY VOICE

We wanted him to understand.

Locke and Nina both turn. There stands BENJAMIN LINUS -- appearing no older than his early-to-mid-forties, wearing a striped, button-up shirt and nice slacks.

NINA

Who the hell are you?

LOCKE

His name is Ben Linus. He used to
be in charge of this island...
years ago.

NINA
(to Ben)
What didn't Walt understand?

BEN
Why we kept this place such a
secret.
(beat)
He didn't realize he was brought
here for a reason.

NINA
Is that why I was brought here?
Why my sister was? Our
grandmother?

LOCKE
(to Ben)
Nina, here, was Isabel's
granddaughter.

BEN
I know that, John.
(to Nina)
Your grandmother was a most loyal
soldier.

NINA
So you're... a spirit?

Ben nods.

NINA (CONT'D)
How did you die?

Ben raises his arm. He points straight at Locke.

BEN
He killed me.

Nina looks at Locke, flabbergasted... and Locke continues to
admire the nearest yurt.

END OF TEASER

ACT ONE

EXT. DECOY FISHING VILLAGE - DAY - CONTINUED

Nina's eyes oscillate back and forth between Ben's spirit and Locke's brawn.

NINA
(to Locke)
You... murdered him?

LOCKE
Not on purpose.
(to Ben)
You did most of it to yourself.

BEN
Well, John, I suppose there's some truth to that.

LOCKE
What Ben has neglected to mention to you, Nina, is that he took my life long before I caused his death. And it wasn't by accident.

BEN
You never could learn to be a follower. To just do what you were told, and put your faith in someone other than yourself.

LOCKE
And you always had to play mind games with anyone who even remotely posed a threat to your power base.

BEN
It's funny. You and me, John -- how our roles have been basically reversed. At one time you were a mere ghost, while I moved around this island freely. And now...

LOCKE
More sad than funny, I'd say.

OFF LOCKE, whose lips curve at Ben's bitter expression.

You're not in charge anymore. You no longer have all the answers -- and now you know what it felt like to be me. AND AS LOCKE TURNS HIS HEAD EASTWARD, TOWARD THE WINDOW ROCK ATOP A HIGH CLIFF --

INT. TENT - DAY - **FLASHBACK (DAY 87)**

Locke -- at the age of 48, wearing an olive green short-sleeve shirt and matching slacks -- sits across from HARPER STANHOPE, at the age of 37, dressed down in rugged threads. Harper holds up a Rorschach INK BLOT card.

HARPER
Tell me what this is, John.

LOCKE
Um... a Smoke Monster?

She switches out the card for another one.

HARPER
And this one?

LOCKE
A jar of peanut butter.

Harper drops the cards, exasperated.

HARPER
You're not taking this seriously.

LOCKE
What makes you say that?

HARPER
For someone who's allowed Ben to walk all over him, I'd be a lot less cocky if I were you.

LOCKE
And what would you know about cocky, Harper?

Harper lifts one flap of the tent's entrance, sticks her head out.

HARPER
We're done in here!

TOM (AKA "MR. FRIENDLY") -- at the age of 56, wearing a beige shirt and blue jeans -- appears in the opening.

TOM
Let's go, Mr. Locke.

Locke gives Harper a playful smile. She fumes.

EXT. VALLEY TENT ENCAMPMENT - AT THE EDGE OF THE RUINS

Tom guides Locke through a sea of tents. N.D. OTHERS mill around, avoid eye contact with Locke.

LOCKE

So, Tom, what brought you to this island?

TOM

Not what, Johnny-boy. Who.

LOCKE

You mean Ben?

TOM

No. A much greater person brought us all here -- via Ben.

LOCKE

Well... how convenient for Ben.

TOM

Hey. Ben's a good man. He's got all of our best interests at heart.

LOCKE

Does he, now?

TOM

You don't trust Ben? After the way he called you out last night, I wouldn't blame you... if I didn't already know better.

LOCKE

Let me ask you a question, Tom. Have you ever seen this... "greater person" whom Ben's referred to?

TOM

No.

Tom makes a face at being challenged.

TOM (CONT'D)

It's called faith, John. You should know something about that.

LOCKE

Mmm. And have you ever asked to meet him?

TOM

Ben says you have to be special to make his acquaintance.

LOCKE

So that would make you... what? Ordinary?

Tom glares, as CINDY CHANDLER -- at the age of 31, hair still short, wearing a beige top with rugged pants -- intercepts the two of them.

CINDY

Richard sent me to fetch John. Ben wants to talk to him again.

TOM

Sure thing.

With another parting glare at Locke, he leaves Locke with Cindy. She waves for Locke to follow her.

CINDY

Don't be embarrassed.

LOCKE

Just who the hell does your leader think he is? Do you all follow him like sheep?

CINDY

(lowers her voice)

I saw you chatting with Richard, earlier.

LOCKE

Yes, I was.

CINDY

I assume he told you how Ben manipulates everyone around him.

LOCKE

Well, I sort of already knew that, Cindy.

CINDY

Do you play chess, John?

Locke appears confused.

LOCKE

I beg your pardon?

CINDY

Have you ever played against someone using their own chess board? Cleaned their clock?

LOCKE

As a matter of fact, I have.

CINDY

Ben seems to think this entire island -- and all of us on it -- are his personal chess board.

LOCKE

Mr. Alpert doesn't actually want to chat with me again, does he?

Cindy smiles, cagey.

CINDY

I think it's high time someone beat Benjamin Linus at his own game.

OFF LOCKE, who removes a folded piece of paper from his pocket, and unfolds -- a PHOTO of JAMES "SAWYER" FORD at the top of the dossier page. AND AS HE RE-FOLDS AND STUFFS IT BACK INTO HIS POCKET, LOCKE FOLLOWS CINDY ACROSS A BLUFF --

EXT. DECOY FISHING VILLAGE - DAY

Locke smirks at Ben, which Nina observes.

LOCKE

Move on, Benjamin. You're no longer relevant.

BEN

Fair enough. But I really do feel bad for you, John.

LOCKE

And why might that be?

BEN

Because... Walt is still the one who lies in the shadow of the statue.

Ben FADES AWAY. Nina turns to Locke, tentative.

NINA

Is he talking about the same statue I think he's talking about?

LOCKE
Let's go find out.

Locke strolls out of the village, southward. Nina follows.

OUTSIDE THE TEMPLE WALL

HUGO "HURLEY" REYES spreads out his arms. ROB HAMILL, LIAM PACE, JORDAN, and the few other survivors halt behind him.

HURLEY
This is it, guys.

LIAM
That's the Temple?

HURLEY
Well... it's the wall surrounding
the Temple.

ROB
How do we get past it?

HURLEY
We go under.

Hurley heads over to the opening of the CERBERUS VENT. He climbs down the side ladder, lowers himself into it. The rest of them stare, watch him disappear into the dark abyss.

OUTSIDE THE FOUR-TOED STATUE OF TAWARET

A blur of BLACK SMOKE careens across the beach. It stops in front of the four-toed foot, blackness DISPERSING.

Locke and Nina stare up at the remains of the statue.

NINA
Why are we here?

LOCKE
You need to see I'm not a threat to
the island's future.

He gestures.

LOCKE (CONT'D)
After you.

Nina steps toward the statue, eyes it as she walks.

INT. THE STATUE - ONE MINUTE LATER

Locke accompanies Nina inside the chamber.

NINA
What's this room used for?

LOCKE
It's a place where Walt goes...
when he wants to be alone.

NINA
How do you know about it?

LOCKE
Sometimes I come here, too.

He points to a satchel on the floor near the fire pit.

LOCKE (CONT'D)
Go ahead and pick it up.

Nina lifts the satchel, shakes it.

NINA
Sand?

LOCKE
Ashes. They can be used to repel
me.

She runs her hand over the bottom of the satchel.

LOCKE (CONT'D)
If, at any point, you feel I'm
going to cause you harm -- scatter
the ash in a circle around
yourself. I won't be able to touch
you.

MALE SOUTHERN DRAWL
Don't believe him, little lady.

ANTHONY COOPER -- appearing to be in his late-seventies,
dressed in a dark green collared shirt and tan pants --
stands in Nina's blind spot. She turns, gasps.

COOPER
He's trying to trick you into
letting your guard down. Lull you
into a false sense of security.

NINA
And what makes you so sure of that?

COOPER
Because he learned it from me.

NINA
And just who the hell are you?

LOCKE
He's my father.

Nina looks at Locke, stunned.

LOCKE (CONT'D)
A pathetic excuse for a human being
who's too cowardly to journey to
the next level.

COOPER
The only coward is you, Johnny-boy.

LOCKE
Don't call me that.

COOPER
You couldn't settle for defeat, so
you had to con your way into
gaining immortality.
(beat)
You really take after your old man,
don't you?

LOCKE
Shut up.

NIGERIAN MALE VOICE
Don't listen to him, John.

EKO TUNDE stands directly across from Anthony Cooper -- appearing to be in his mid-thirties, wearing a sleeveless green shirt that hangs open along with dark pants. He carries a Bible under one arm, leans against a Jesus stick with his free hand.

EKO
For the sins of the father, the son
must not pay.

NINA
(to Locke)
Another relation of yours?

LOCKE
Not quite.

EKO
(to Nina)
I am John's friend.

Locke smiles, turns back to his father.

LOCKE

Well, Dad, it looks like I have religion on my side.

COOPER

He's a charlatan... a fraud!

EKO

So I am the same as you?

COOPER

I own up to my deceit.

EKO

As do I.

COOPER

(to Locke)

What's it going to be, son? Will you remain true to yourself...?

EKO

(to Locke)

...or to the island?

Locke gazes at both of them, then turns to Nina -- who clasps her fingers around the satchel.

EXT. TEMPLE GROUNDS - LAGOON - DUSK (NIGHT)

Hurley leads his group past the crystal blue waters, toward the Temple's:

MAIN ZIGGURAT

GIDEON emerges, descends the steps.

GIDEON

Hugo. We've been expecting you.

HURLEY

Guys, this is Gideon -- he's our "sheriff."

LIAM

Where's his cowboy hat and belt?

Rob elbows him. Hurley introduces everyone, in turn.

HURLEY

Gideon, this is Rob Hamill, Liam Pace, Jordan Miller --

GIDEON
Their names aren't important right
now. They must come inside.

ROB
We're not going anywhere until --

GIDEON
You'll do as you're told.
(to Hurley)
Adam arrived, not half an hour ago.
He told us --

ROB
Adam?

He steps closer to Gideon, who tenses up.

ROB (CONT'D)
Did he tell you he killed our
friend?

GIDEON
Sami Rubba. Yes... Adam told us
Mr. Rubba had been corrupted.

ROB
Well, Adam lied.
(darker)
And I insist he be punished.

Gideon fixates his stare on Rob, somehow both dark and doe-eyed.

END OF ACT ONE

ACT TWO

INT. JUNGLE - NIGHT

Locke sits on a log, sharpens his knife against a stone. He stops, jerks his eyes left and right -- as though he can sense a presence behind him.

LOCKE

No need to be shy. I can't touch you, after all.

He turns his head, sees Ben's spirit staring at him.

LOCKE (CONT'D)

Hello again, Benjamin.

BEN

John. I assume that both Eko and your father showed themselves to you. Said their piece.

LOCKE

Is that a question? You folks on the other side don't share info?

BEN

Do you really need to ask? You used to be one of us... before you cheated death.

LOCKE

I kept to myself, back then.

Locke stands. Ben keeps his eyes trained on his old frenemy.

LOCKE (CONT'D)

Do you need something, Ben?

BEN

Where's Nina?

LOCKE

Had to use the little girl's room. Why is that of any concern to you?

BEN

Don't pretend to be naive. You know what happened to her sister.

LOCKE

Oh, I do? And what exactly happened to Nina's sister?

BEN

He did.

Ben points. Locke follows Ben's finger over to...

ESAU (AKA "THE MAN IN BLACK"), in his original human form. Tan, mid-forties, scruffy, graying hair and whiskers.

LOCKE

I should have known.

ESAU

You mean to tell me you didn't even suspect?

LOCKE

Oh, I didn't just suspect. I felt you.

(beat)

They all can feel you.

BEN

That's because he's not simply trapped, like the rest of us. He sustains himself as... something more. Even in the afterlife.

ESAU

And what do you have to complain about, Benjamin? For several years, you possessed that which you'd always craved -- eternal life.

BEN

True. But it could be a lousy life, at times.

ESAU

You brought that upon yourself.

Ben's and Esau's spirits glare each other down.

ESAU (CONT'D)

You also chose to sacrifice that immortality. You have no one but yourself to blame.

BEN

Well, that isn't entirely true.

Ben turns toward Locke, eyes narrowed.

BEN (CONT'D)
I had a little help... being
manipulated.

LOCKE
What can I say, Ben? I learned
from the best.

OFF LOCKE, who raises his eyebrows at Ben.

After everything you put me through... I had every right to
turn the tables. AND AS LOCKE GRIPS HIS KNIFE HANDLE, RAMS
ITS BLADE INTO THE BARK OF THE NEAREST TREE --

INT. BARRACKS - BEN'S OLD HOUSE - DAY - **FLASHBACK (DAY 95)**

Locke -- slightly one week older than in his last flashback --
slices a knife into a roasted chicken. He carves the bird
atop a festively decorated table with four place settings.

Ben -- at the age of 40 -- and MILES STRAUME -- at the age of
27 -- watch Locke prepare their dinner.

MILES
Thanks for taking that grenade out
of my mouth -- and letting me have
a hot meal.

LOCKE
What can I say? I was overcome
with the Christmas spirit.

BEN
Won't James be joining us? Or
Hugo?

LOCKE
I'm afraid not. They chose to have
dinner over at Doug and Janelle's
place.

BEN
Can't say I blame them. After
all... who'd want to spend
Christmas Day with the man
responsible for their abduction?

LOCKE
At some point, they're just going
to have to let that go.

The doorbell RINGS. Locke goes over to answer it, while
Miles spoons a generous helping of some custard and dried
fruit onto his plate.

MILES

I've never had plum pudding before.

LOCKE

You're in for a treat.

As he pulls open the door...

ALEX ROUSSEAU stands there, with KARL MARTIN by her side -- both of them at the youthful age of sixteen. DANIELLE ROUSSEAU stands behind the teens -- at the age of 44, but now wearing designer clothing -- holding a weapon.

LOCKE (CONT'D)

Alex. Karl. Rousseau. *Feliz Navidad.*

Ben turns around, eager.

KARL

Alex forgot some things. She wants to get them from her old room.

LOCKE

Certainly. 'Tis the season.

Locke steps aside, as Alex makes a beeline to her bedroom.

BEN

Alex...

Alex ignores her father. Karl follows Alex, while Danielle remains in the dining room. Ben turns away from her.

LOCKE

(to Danielle)

You're sure you won't stay for dinner?

DANIELLE

No, thank you, Locke.

CLAIRE LITTLETON -- at the age of 22 -- emerges from the hallway, holding baby AARON. She whispers to him, then addresses Locke.

CLAIRE

I finally got Aaron to calm down.

LOCKE

He's welcome at our table...

(to Danielle)

...as are the rest of you.

Claire takes her seat. Danielle smiles at Claire from across the room, then turns from Ben to Locke, darkly:

DANIELLE

I do not understand your decision
to let him roam free.

LOCKE

He's not free, Rousseau. We're
taking turns watching him.

Danielle stews, skeptical. Alex and Karl emerge from the hallway, carry boxes in their arms.

ALEX

I'm ready, Mom.

Alex stops next to Claire, kneels. Whispers lovingly to the baby. Then...

Her eyes meet Ben's. As Ben tries to smile at Alex, she turns away.

BEN

Alex, wait.

Karl blocks Alex from her surrogate father. Danielle aims her weapon at Ben, territorial.

LOCKE

(to Danielle)
Hey. None of that.

ALEX

(to Ben)
I don't have anything to say to
you, Ben.

KARL

(to Ben)
Why don't you leave us alone?

BEN

(to Alex)
It's just...

He moves an object wrapped in tissue paper from his place setting at the dinner table. Hands it to Alex.

ALEX

What's this?

BEN

A Christmas present. Please, open it.

Alex sets down her box, unwraps the package. It's a hand-crocheted butterfly.

BEN (CONT'D)

I'd been working on it all year. Was finally able to finish it for you last night...

(glances at Locke)

...thanks to John.

ALEX

You did this? By hand?

Ben nods. With a side-glance at Danielle and Karl:

BEN

I'm sorry I didn't get either of you anything.

ALEX

It's nice. Thanks.

Alex places the butterfly in her box, heads for the door. Danielle and Karl accompany her, as they all disappear outside.

LOCKE

(to Ben)

Not exactly the reception you were hoping for?

BEN

At least she didn't dunk it in your serving bowl of plum pudding, John.

Locke raises his eyebrows.

LOCKE

Ben, is there something you want to say to me?

CLAIRE

John, you need to know... none of us trust him.

She gestures to Ben.

BEN

I appreciate the warm holiday regards, Claire.

CLAIRE

What do you expect? You tried to take my son! You would have killed me -- !

BEN

Then why did you sit down at the same table as me?

Claire rises, as Aaron begins to BAWL.

CLAIRE

(to Locke)

Everyone's been questioning your leadership.

LOCKE

Any of you are free to leave at any time, Claire.

CLAIRE

We may just do that.

(rocks Aaron)

You know the ironic part of this? You've decided to hold Ben hostage... but you're actually becoming exactly like him.

Claire disappears into the hallway, with Aaron still crying. Locke looks back at Ben and Miles, at a loss for words.

BEN

She said it. I didn't.

MILES

Pass the dressing, please.

OFF LOCKE, who lifts a serving bowl of chestnut stuffing and hands it to Miles. AND AS LOCKE STABS A KNIFE INTO THEIR CHICKEN, SPEARING A PIECE FOR HIMSELF --

EXT. JUNGLE - NIGHT

Locke and Ben each maintain a poker face, neither willing to surrender to the other. Esau smirks at both of them.

Leaves CRUNCH. Nina appears in the clearing, sees Locke facing down the two ghosts -- she gestures toward Ben.

NINA

(to Locke)

Him again?

LOCKE

He can't seem to bring himself to
move on.

Nina gestures in Esau's direction.

NINA

So who's the guy in black?

ESAU

I used to be what John Locke now
is.

NINA

You mean a Smoke Monster?

Esau simply grins, coy.

ESAU

I've been inside your sister's
head, Nina.

Nina reacts.

ESAU (CONT'D)

You can't save Tina.

NINA

What do you mean you've...?
(to Locke)
What's he talking about?

LOCKE

Ignore him. He's playing mind
games with you.

BEN

You'd know all about that, wouldn't
you, John?

LOCKE

No better than you would.

NINA

Okay, will someone tell me what the
hell is going on here?

ESAU

It's very simple. Those people
holding Tina in their Temple...
they're bad people. There's no way
they'll let her go.

NINA

Then I'll go in and get her out,
myself.

ESAU

Then they'll kill you. And it will
all have been for naught.

BEN

He's right, unfortunately. My
people are trained to give their
lives to defend that sanctuary.

LOCKE

Except they're not "your" people
anymore.

BEN

A matter of semantics, John.

Nina turns away from Locke and Ben, focuses on Esau's effigy.

NINA

Are you saying it's impossible for
me to get to Tina?

ESAU

There is one way. Mr. Locke, here,
can show you. It's at the caves.

Nina turns to Locke, expectant.

NINA

The caves we were just at?

LOCKE

I have no idea what he's talking
about, Nina.

BEN

(to Locke)

I fear he's telling the truth, in
this case. Those caves your people
took refuge in, so long ago -- you
need to bring Nina back there, if
you're truly going to get her the
answers she needs.

Nina raises her eyebrows at Locke, who now shifts with
discomfort.

INT. TEMPLE - AMY'S CHAMBER

A blindfold is ripped off of Rob's eyes.

He adjusts to light, sees AMY GOODSPEED and OLIVIA GOODSPEED both towering over him. Gideon stands guard at the chamber exit, weapon in hand.

ROB
Where am I?

AMY
Safe from harm... if you cooperate.

Rob wiggles his arms, which are bound behind his back.

OLIVIA
It's no use trying to escape. Even if you managed to break free from your restraints...

GIDEON
...and get past me -- which you won't...

AMY
...a whole bunch of our people are outside, on alert. Just give them an excuse to open fire on you.

ROB
Your people...?
(remembers)
The one named Adam. He killed my friend.

AMY
A shame.

OLIVIA
He said he felt threatened by Mr. Rubba. Acted in self-defense.

Rob gapes at them.

ROB
He told you what he did?

AMY
Indeed. And he was only looking out for our best interests.

ROB
You can't let him get away with it!
I demand he be punished!

AMY
 You're in no position to demand
 anything, Robert.

Rob glances over at Gideon, who flashes him a Look as though to say, "Listen to them." As Rob turns back to the two women...

OLIVIA
 Now, let us discuss how we might
 help each other...

They stare him down, united. Rob closes his eyes in defeat.

AURORA STATION - UNDERGROUND

ALISTAIR CARROLL opens his eyes, still restrained in a chair. He sees AARON LITTLETON and CHARLIE HUME both towering over him. Aaron extends a canteen of water.

AARON
 Drink.

He brings it to Alistair's lips. The old man sips.

ALISTAIR
 Thank you.

AARON
 We are civilized people, Mr.
 Carroll.

ALISTAIR
 Ah, but for how long?

Aaron and Charlie blink in confusion, while Alistair just looks smug.

AARON
 What do you mean by that?

No response from Alistair.

CHARLIE
 Answer him.

Alistair looks at him.

ALISTAIR
 Charlie Hume. Your mother,
 Penelope, was a lovely woman. One
 of the kindest souls I'd ever met.

CHARLIE

How... how did you know my mum?

ALISTAIR

We go way back.

Charlie seizes Alistair by the collar, but Aaron pulls Charlie aside.

AARON

Dude, he's trying to get to you.
Don't let him.

Charlie remains stiff, backs away. As he continues to glare down Alistair...

The lights suddenly SHUT OFF, including those from the ceiling and all of the computers. Blackness reigns supreme.

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

What happened?

CHARLIE (O.S.)

The lights!

ALISTAIR (O.S.)

Aw, and me without my firecrackers.

Silence lingers, as voices from the adjoining rooms YELL in disarray.

END OF ACT TWO

ACT THREE

INT. CAVES - NIGHT

The skeletal remains of "ADAM AND EVE" lie on a cavernous floor. A familiar "TICKA-TICKA" sound can be heard O.S.

Locke leads Nina into the speleological chamber. They wander across Esau's and Mother's joint burial spot. Nina cringes at the sight of the skeletons.

NINA
Friends of yours?

LOCKE
We go way back.
(steps around the corpses)
They were here when we first
crashed, almost twenty years ago.
Never did figure out who they were.

BLUNT FEMALE VOICE
One of them is me, John.

Locke turns -- sees his birth mother, EMILY LOCKE, appearing to be in her mid-sixties, bright red hair... dressed in plain, rustic clothing. Her smile is utterly creepy.

LOCKE
Mom...?

NINA
Your mother died on this island?

LOCKE
No... she didn't.

EQUALLY BLUNT FEMALE VOICE
Don't let her fool you.

Locke and Nina turn... they see A DOPPELGANGER OF EMILY LOCKE -- also in her mid-sixties, bright red hair, but dressed in an evening gown -- standing across from the first Emily.

FORMALLY DRESSED EMILY
She's pretending.

The two Emilys size each other up, with knowing stares.

OFF LOCKE, who bristles at the two ghosts' identical faces.

I only had one mother... and she certainly never set foot on this island. AND AS LOCKE SUCKS IN HIS LIPS, TRYING TO MAKE SENSE OF THE TWO DOPPELGANGERS --

INT. COFFEE HOUSE - DAY - **FLASHBACK (2007)**

SUPER IN/OUT: MAR VISTA, CALIFORNIA / OCTOBER 17, 2007

Locke -- at the age of 48, a couple of months older than when we last saw him dressed in a green striped shirt and dark slacks -- wheels himself up to the counter of an upscale coffee house.

A FEMALE BARISTA, mid-twenties, smiles at him.

BARISTA

What can I get for you today, sir?

LOCKE

A woman.

BARISTA

(laughs awkwardly)

I'm sorry, we're not that kind of --

LOCKE

Her name is Beatrice Jones. I have it on good authority she frequents your establishment every Wednesday afternoon.

BARISTA

This is only my third day here. I don't --

DEEP MALE VOICE

John.

MATTHEW ABADDON -- at the age of 37, wearing a casual suit -- comes up behind John, nods for the barista to attend to THE NEXT CUSTOMER.

ABADDON

She's over there.

He points. Locke follows his chaperone's gaze over to...

A BRUNETTE WOMAN, who sips coffee and reads in one corner nook of the coffee house. She's in her early-eighties, speakeasy-style grayish-brown hair down to her ears.

LOCKE

That's her?

Abaddon hands Locke a file folder. Locke opens it, finds a B&W PHOTO of the same woman, years younger.

ABADDON
Her facial features match
perfectly.

LOCKE
That they do.
(closes the file)
Thank you, Matthew.

ABADDON
My pleasure. I'll give you two
some privacy.

Abaddon steps off to the side. Locke steers his way over
toward where Bea Jones sits.

MOMENTS LATER

Bea looks up from her novel. Locke stares across at her from
where he sits in his wheelchair.

BEA
May I help you?

LOCKE
Bea Jones?

BEA
Yes. Who are you?

LOCKE
I'm your great-nephew. John.

Bea takes a closer look at him, recognizes.

BEA
John... is that really you?

Locke smiles.

BEA (CONT'D)
The last time I saw you, you were
just a baby.

LOCKE
I had to grow up pretty fast.

BEA
But I heard you'd... died. In that
plane crash...

LOCKE
A lot of people think that.

BEA
I don't understand. How -- ?

LOCKE
There's no time to explain.

He reaches out, takes her hand.

LOCKE (CONT'D)
After they confirmed me to be
dead... did your niece -- my birth
mother, Emily -- how did she react?

BEA
We didn't...
(sighs)
Emily and I lost touch, years
before she...

LOCKE
She died. Someone already informed
me of that. Very unfortunate.

Bea bows her head.

BEA
But that's not all.

LOCKE
What do you mean?

BEA
I did see Emily, one last time.
About a month ago.
(cautious)
She appeared to me... when I was
asleep.

Locke reacts again.

BEA (CONT'D)
I know I must sound crazy to you --

LOCKE
No, you don't. Tell me everything.

BEA
She asked me to give you this, if I
ever saw you again.

Bea removes a black-beaded bracelet from her wrist, hands it
to him. Locke fingers the piece of jewelry, nostalgic.

BEA (CONT'D)

Have you seen it before?

LOCKE

This belonged to Jeannie... my foster sister. Jeannie died when I was nine.

BEA

Emily told me she'd visited your old foster parents, long after you'd left them. They gave this to her to give to you someday.

LOCKE

But she never did. Not even when she found me as an adult. When she and my dad teamed up against me.

BEA

Probably guilt. John, I know what she took from you. It's one of the reasons I stopped speaking to her.

Bea tears up. Locke puts a hand on his great-aunt's wrist.

LOCKE

You're my last living relative. I had to find you... to remind myself I still have a reason to be here.

BEA

But how... can you be... alive?

LOCKE

That isn't important.

(beat)

But I'm sorry to say... you'll probably never see me again after today.

Bea brushes aside tears, squeezes her great-nephew's hand.

EXT. COFFEE HOUSE

Locke wheels himself over to Abaddon, who leans against their vehicle.

LOCKE

She can't even bring herself to talk about how my mother died. Why didn't you fill me in before I came here to -- ?

ABADDON

You never asked about her, John.

Abaddon hands him another file folder. Locke opens it, views the AUTOPSY REPORT of his birth mother.

ABADDON (CONT'D)

A deluxe glass elevator at the new high-rise mall that had opened in Venice. Everyone in L.A. wanted to be the first to ride it.

(beat)

Emily was one of the last.

Locke closes the file.

LOCKE

Any progress on finding Helen?

ABADDON

I've got a new lead on her. It should be only a matter of weeks.

LOCKE

I don't have weeks.

OFF LOCKE, who rolls his wheelchair past Abaddon. AND AS HE BACKS IT UP, SCOWLING AS HE WAITS FOR ABBADON TO ASSIST HIM --

INT. CAVES - NIGHT

Locke scowls at the two Emilys, as Nina looks on in shock.

LOCKE

You're not who you say you are.

The Emily in rustic clothing turns away from them -- but then swivels back around... revealing her facial features to be those of MOTHER, the crazy woman who stole Jacob and Esau as babies.

LOCKE (CONT'D)

Who are you?

MOTHER

Someone who has been here for an eternity, Mr. Locke.

EMILY

She's an evil woman, John. Feeding on the residual misery of people's souls -- including yours.

LOCKE

And why should I believe anything you would tell me... "Mom?"

EMILY

Because... I'm between places. I have nothing to gain from lying to you.

MOTHER

She has everything to gain. Our bodies may no longer roam this island... but our hearts and minds will not let us leave unless we have justified it to ourselves.

Locke glances from Mother to Emily, perplexed. Nina also eyes the two female spirits.

NINA

So... my grandmother? Her name was Isabel Putnam.

(beat)

She's still here, too?

MOTHER

Apparently, you and your sister have unfinished business with her.

Nina looks to Locke -- who offers her no solace.

BARRACKS (AKA "NEW OTHERTON")

OPAL DESSALINES examines the living room of a house shared by some of Walt's Others. She fingers a framed photograph of AMELIA AND SONDRÄ posing by the gazebo in New Otherton.

JEREMIAH (O.S.)

Ma'am?

JEREMIAH emerges from the hallway, hands Opal a small diary.

JEREMIAH (CONT'D)

It belongs to one of the occupants of this house. Her name appears to be Sondra.

OPAL

Thank you, Jeremiah.

(pages through it)

I am certain it will make for an enlightening read.

She tilts her head toward the next room.

OPAL (CONT'D)

It is time.

She leads him into:

THE KITCHEN

Opal's mercenaries guard EMMA SPENCER, BONG-CHA, RAJIV, and IVY -- bound to chairs, unable to move. Ivy has a large bandage wrapped around her knee, one leg of her jeans torn.

Opal stands over Emma, intimidating.

OPAL

Your people seem to have evacuated this compound. Where did they go?

Emma doesn't answer. Opal strolls over to Ivy, kicks the poor woman's bandaged knee. Ivy wails, grunts.

EMMA

Probably the Temple.

OPAL

Ah, yes. I had heard rumors of that place, long ago.
(moves closer)
Where is it?

Emma tightens her lips, defiant. Opal rolls her eyes...

OPAL (CONT'D)

Fine. Have it your way.

...and whips out a handgun and SHOOTS Rajiv several times in his torso. BLOOD APPEARS as Rajiv slumps over, dead.

Bong-Cha and Ivy gasp, terrified. Emma quivers, flares at Opal while struggling against her restraints.

OPAL (CONT'D)

Now show me the way to your Temple, or the girl loses her other leg.

EMMA

Okay! Just stop, please!
(defeated)
I'll draw you a map.

Opal grins, hands Emma a pad of paper and a pen.

END OF ACT THREE

ACT FOUR

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

SUPER IN/OUT: WEST-SIDE OF LOS ANGELES / OCTOBER 29, 2007

A male ORDERLY wheels a dejected Locke down the hallway in a wheelchair.

ORDERLY
Where to, Mr. Bentham?

LOCKE
Tell the driver to take me to the
Westerfield Hotel.

ORDERLY
You're not staying with family?

Locke gives him a Look. The orderly clams up, wheels him past...

JACK SHEPARD, in a labcoat, clipboard in hand. Upon noticing Locke, Jack prepares to do a U-turn...

LOCKE
Jack? Wait.

JACK
What do you want?

LOCKE
Please. You don't understand how
important it is that you...

A side-glance at the orderly.

LOCKE (CONT'D)
...come with me.

JACK
Why? What difference will it make
if I'm there?

LOCKE
I once had a girlfriend. Peggy.
She said everything happens for a
reason. We were meant to be there.

JACK
But why me? What makes you so damn
sure it has to be me?

LOCKE

After you'd made the decision to leave, and they went with you... some very bad things happened. If you'd only convinced everyone to stay...

JACK

Then those "bad things" wouldn't have happened?

(shakes his head)

I'm done with you. Check yourself into someplace where people will be safe from you.

(beat)

Not Santa Rosa.

Locke tries to get another word in... but Jack hurries away, doesn't look back.

LOCKE

Jack!

Jack keeps walking.

LOCKE (CONT'D)

It's the only way you'll keep Kate and Aaron safe!

Jack pauses, tenses up -- then resumes his exit down the hall. The orderly resumes steering Locke's wheelchair.

ORDERLY

How do you know Dr. Shephard?

LOCKE

He's an old friend.

(beat)

Or, at least, I thought he was...

OFF LOCKE, who watches Jack disappear down the hallway. AND AS THE ORDERLY WHEELS LOCKE TOWARD THE EXIT --

EXT. OUTSIDE THE CAVES - NIGHT

Locke leads Nina back out into the jungle.

NINA

Where are we going now?

LOCKE

I... don't know.

NINA
I thought Tina's inside the Temple?

LOCKE
She is.

NINA
Then let's go in and get her out!

LOCKE
I can't, Nina.

NINA
Why not?

Locke swivels to face her, fierce.

LOCKE
Because I CAN'T!

Nina's face hardens. Locke trembles.

NINA
What is it about you...?

LOCKE
Yin and yang. I have free reign of this island... the only places I can't go are those they've protected against my... spirit.

NINA
And the Temple is one of those places?

LOCKE
Yes.

NINA
Then bring me back there. I'll go in, and --

LOCKE
No. They already know you're trying to kill Amy.

NINA
Only because you told me to!

LOCKE
And now, if you go back, they'll shoot you on sight.

Nina scowls at him. Locke ponders.

LOCKE (CONT'D)
 We need another plan. Just give me
 some time to --

BEN (O.S.)
 Go to the statue, John.

They see Ben's spirit ILLUMINATED amid the darkness.

LOCKE
 Why?

BEN
 Just trust me, John.

LOCKE
 The last time I trusted you, I
 ended up hanging from a ceiling.

BEN
 I can see things you can't. Being
 dead has its perks, you know.
 (beat)
 Besides... you wouldn't have wanted
 Jack to have died for nothing,
 would you?

Ben turns, disappears into the jungle. Nina looks to Locke,
 bewildered.

LOCKE
 I guess we're following him.

Locke leads Nina into the brush. As they proceed, Nina
 clutches her satchel of ashes.

INT. TEMPLE - HEALING SPRING

Hurley leads AMELIA and ADAM -- all three of them in rustic
 clothing -- into the sacred chamber. Olivia squats next to
 the healing pool, focuses on the bubbling water.

HURLEY
 Here they are.

OLIVIA
 Thank you, Hugo.

She faces Adam and Amelia.

OLIVIA (CONT'D)
 You're probably wondering why I
 called the two of you here.

AMELIA
 (side-glance at Adam)
 Do I want to know?

OLIVIA
 Contact has been reestablished with
 every station.
 (looks down)
 But, one hour ago, the feeds to The
 Aurora suddenly went black.

ADAM
 What does that mean?

OLIVIA
 It means Walt fears it's been
 compromised. I agree.
 (to Hurley)
 Take Adam and Amelia with you.
 Bring weapons.

AMELIA
 (another glance at Adam)
 I'm not going anywhere with him.

OLIVIA
 This isn't up for debate.

ADAM
 Walt seriously believes the three
 of us are the best ones to -- ?

OLIVIA
 We're sending reinforcements to
 back you up. You won't be alone.

Amelia still appears skeptical.

OLIVIA (CONT'D)
 He wants the first ones whom we
 send into the station to be non-
 threatening.

AMELIA
 What about Dr. Hamill? And his
 friends?

OLIVIA
 Amy and I are dealing with them.
 Don't worry... they won't rebel.

Amelia leans in close, with Adam still in her back-glance.

AMELIA
After what he did...

ADAM
I can still hear you, Amelia, dear.
I'm only a few feet away, you know.

OLIVIA
It wasn't my decision.

She motions to Hurley, who ushers Amelia out of the healing spring. Adam settles his stare on Olivia for another moment.

ADAM
You don't agree with what I did --
to the Iraqi. Do you?

OLIVIA
Get moving, Adam.

She turns her back on him. Adam follows Hurley and Amelia toward the exit.

AURORA STATION

A dim set of lights TURN ON. Aaron and Charlie still hover around Alistair, their eyes adjusting to the mini-nova.

CHARLIE
Back-up unit?

AARON
Yes.

As they stare down at Alistair, DAVID DEGROOT bursts into the laboratory -- toting a gun. He wears a hard hat with a built-in flashlight.

DAVID
You two okay?

AARON
We're fine.

CHARLIE
What happened?

DAVID
Someone found a way to sabotage the
station's power supply.

David marches over to Alistair, weapon aimed.

DAVID (CONT'D)
What did you do?

Alistair keeps his mouth shut, defiant.

CHARLIE
He couldn't have done anything.
We've been watching him this whole
time. He's been tied up...

David tilts his head downward, shines light toward where
Alistair's wrists are bound behind his back.

DAVID
Unclench your fists, Mr. Carroll.

ALISTAIR
Sir, these restraints are already
digging deeply into my skin. I
highly doubt moving my fingers will
alleviate that awful --

DAVID
Do it!

Alistair remains still. David hits Alistair's hands with the
butt of his rifle... causing David's fingers to flatten.

A SHINY OBJECT falls out of Alistair's hidden grip, CLATTERS
to the floor. As Charlie watches, speechless...

Aaron picks up the object. David shines his light toward it.

IN AARON'S HAND

It's a glossy, metallic, spider-shaped gadget. Very
futuristic-looking... even for the year 2023.

RESUME GROUP SHOT

David sticks the apparatus in Alistair's face.

DAVID
Where did you get this? What is
it?

ALISTAIR
Untie me, and I'll tell you.

David gives him a look that could kill. Alistair maintains
his smugness, and Charlie and Aaron look on.

EXT. JUNGLE / NEAR THE STATUE OF TAWARET - DAY (DAWN)

Locke and Nina trudge out of the jungle, arrive in a clearing where THE STATUE OF TAWARET'S FOOT can be seen in the distance. The early-morning sun beats down at their backs.

NINA

We were just here. How will this place help us get into -- ?

LOCKE

It's a spot for meditation, Nina. To contemplate. Something you need to learn how to do on this island.

BEN (O.S.)

She gets as impatient as you used to, John.

They see Ben's spirit standing off to the side.

LOCKE

So then you tell us, Ben. What makes you so sure we'll find our answers inside that foot?

BEN

I can feel someone's presence on its way here. To tell you something important. Wouldn't want you to miss that.

Nina motions to Ben, addresses Locke with irritation.

NINA

Is he always this cryptic and creepy?

LOCKE

Pretty much.

(turns back to Ben)

I seem to recall forewarning you in much the same way -- oh, about eleven or twelve years ago.

BEN

And you think I'm trying to turn the tables on you?

LOCKE

Are you?

BEN

Well, if you don't go inside that statue, I guess you'll never find out, will you?

OFF LOCKE, who scrutinizes Ben's smirking effigy.

If your motives now were the same as mine were then... do I even want to find out? AND AS HE GLANCES FROM BEN TO NINA --

EXT. ORCHID STATION - GREENHOUSE - DAY - **FLASHBACK (2012)**

Two feet step through a patch of flowers.

Locke -- wearing a plain white T-shirt and belted brown pants -- caresses each arm with the opposite hand. He looks up at the sun, inhales. Reaches down, plucks a tulip out of the ground... fingers its petals. Brings the tulip to his nose.

BEN (O.S.)

Please! Don't do this!

Locke moves forward, approaches The Orchid's front entrance.

He sees Ben -- wearing his striped, button-up shirt and nice slacks -- and DESMOND HUME -- at the age of 41, wearing a collared beige jacket and matching slacks -- who circle each other. Both of their faces are bruised and bloodied.

DESMOND

I'm not going to let you keep me away from them!

BEN

Desmond, if you go down there and turn that wheel... I can't even begin to imagine what will happen.

LOCKE

I can.

Ben and Desmond turn to notice Locke watching them.

DESMOND

You stay away from me!

LOCKE

I'm not going to try to stop you, Desmond. In fact, I want you to do what you feel is best.

Desmond pauses, utterly baffled. Then...

He delivers a swift kick to Ben's stomach, and Ben goes down. Desmond quickly locates the hidden switch, activates the elevator car. Boards it, descends into The Orchid.

Ben groans, tries to sit up. He sees Locke towering over him. Locke extends a hand.

BEN

Why?... Why did you tell him to do that, John? Do you realize what could happen?

LOCKE

Yes, I do. Something important.

Ben appears genuinely frightened by Locke's words.

LOCKE (CONT'D)

An event... one that will change everything. I could feel it about to occur... even before you so generously gave me my second chance at life.

Ben staggers to his feet without accepting Locke's hand.

BEN

And now you'd risk everything... the very survival of this island...

LOCKE

This island isn't going anywhere, Ben. But I suspect you are.

Locke moves aside, gestures to the elevator shaft.

LOCKE (CONT'D)

So go after him. I know you want to. And I won't stop you.

Ben scrutinizes Locke with suspicion -- but then rushes toward the anthurium patch, pulls the hidden switch.

Locke watches as the elevator slowly ascends back to ground level. Ben boards the elevator car, and as he pushes a button that causes it to descend again...

LOCKE (CONT'D)

See you later, Ben.

Ben's eyes bulge with uncertainty.

OFF LOCKE, who smiles as Ben disappears below ground. AND AS LOCKE BRINGS THE TULIP TO HIS NOSE, INHALING ONCE AGAIN --

EXT. FOOT OF TAWARET - DAY

Locke stares at the entrance to Jacob's old chamber, with Nina in his blind spot.

NINA
So are we going to go inside?

LOCKE
I... don't know.

NINA
What are you afraid of?

Locke faces her, traces of fury in his eyes.

LOCKE
I'm not afraid of anything.

VIRILE MALE VOICE
I don't believe that, John.

Locke and Nina turn to see the spirit of BOONE CARLYLE -- still appearing to be the age of 22, and still dressed in a gray tank top and jeans.

LOCKE
Boone?

NINA
Another old friend of yours?

BOONE
He died because I chose to follow him, Nina. Make sure the same doesn't happen to you.

BRITISH FEMALE VOICE
He'll shove a knife in your back, too.

They swivel their heads to the left, see the spirit of NAOMI DORRIT -- still in her late-twenties, still wearing a gray short-sleeved shirt, black sweatpants, and a white headband.

NAOMI
If you let him. He's an impetuous git. Doesn't always think things through before he acts.

NINA
These are all -- ?

SOFT-SPOKEN FEMALE VOICE
Ghosts. From his past.

The spirit of ZOE -- appearing in her mid-forties, wearing brown pants and a matching brown sports jacket over an orange blouse -- stands where Boone once stood.

ZOE
He got us all killed... one way or another... directly or indirectly.

DESMOND (O.S.)
The island means more to John Locke than any one person's life.

Locke and Nina see Desmond's spirit -- still appearing to be the age of 41, still wearing his collared beige jacket with matching slacks -- standing where Naomi once stood.

DESMOND (CONT'D)
Remember that, Nina.

Nina fixates on Locke, critical.

Locke's gaze drops to the ground. Nina looks back over to see the spirits are all gone. Returning her attention to Locke:

NINA
So are they right, John? Should I be listening to you.

WALT (O.S.)
That's a pretty loaded question, Nina.

Locke and Nina both see WALT LLOYD standing between where the spirits were positioned -- he's water-drenched, clad in simple brown clothing.

WALT (CONT'D)
But let's see if we can't help you find an answer, shall we?

Nina from Walt to Locke...

LOCKE
Yes. Let's do that.

...who stares Walt down with fatherly sternness.

END OF ACT FOUR

ACT FIVE

INT. AURORA STATION - DAY

Some fingers rub against the exotic artifact confiscated from Alistair.

David looks over at the elderly time traveler, who sits in silence. Aaron and Charlie sandwich the old man, guns aimed.

DAVID

You going to tell us what this is?

Alistair closes his eyes.

DAVID (CONT'D)

So be it.

(beat)

Aaron, outside.

AARON

Why do you want me to -- ?

DAVID

It's only a matter of time before Locke shows up. I'd like to keep him from coming down here.

AARON

And you think he'll actually listen to me?

DAVID

More than he would anyone else.

(to Charlie)

Don't let him...

(gestures at Alistair)

...try anything funny.

CHARLIE

And if he does?

DAVID

Shoot him...

Charlie raises his eyebrows.

DAVID (CONT'D)

...in the foot.

CHARLIE

Where will you be?

DAVID

Briefing Leann and everyone else.
I want them to realize what we're
up against.

David eyes Alistair, then makes his way toward the exit.

Charlie glares in Alistair's direction -- but their prisoner
manages to hide a coy smile.

EXT. FOOT OF TAWARET

The apparition of Walt smiles at Nina, who looks back at
Locke. Walt and Locke eye one another.

NINA

(gestures toward Walt)
I was told I could trust him.

LOCKE

Whoever told you that doesn't
understand everything that's
transpired here over the past
several years.

WALT

You mean me protecting the island?

LOCKE

I mean you putting the island's
future at risk.

WALT

The only one who poses a risk to
the island is you.

ESAU (O.S.)

Do not trust either of them, Nina.

They all turn to see Esau standing off to the side.

ESAU (CONT'D)

They wish to drag you into the
middle of their war. To use you.

LOCKE

As though you wouldn't do the same.

ESAU

Glass houses, John.
(to Nina)
Neither of them will be honest
about what's going to happen. I
will.

WALT

Nina, don't listen to him! He's --

Nina silences Walt with one finger.

NINA

(to Esau)

You told me I'd find a way to save
Nina if I went to those caves. All
I saw there were two skeletons. So
what does that -- ?

ESAU

It means you have to die, Nina.

She reacts. Anger overtakes Locke's face.

LOCKE

He's lying to you! He once told me
the very same thing. He uses death
to control people.

ESAU

And how do you use death, John?

LOCKE

To force people to realize their
potential.

OFF LOCKE, who implores Nina with honesty in his eyes.

Don't fall into the same trap I did. AND AS HE GLARES AT
ESAU'S SPIRIT FORM, WITH A DEADLY EXPRESSION OF HIS OWN --

EXT. FOOT OF TAWARET - DUSK (NIGHT) - **FLASHBACK (2018)**

Locke -- still in his white T-shirt with brown pants and a
belt -- stands along the shore, stares straight at the
statue. Squatting near the heel of Tawaret's foot is...

A TEENAGE AARON -- at the age of 13 -- clutching a weapon.
His own heels dig deep into the sand.

Aaron grasps a tied satchel as a VERY FAINT WHOOSH creeps
behind him. He tingles from the draft, swivels around...

TEENAGE AARON

Who's there?

He's face-to-face with Locke, who stares down the barrel of
Aaron's gun. Locke holds up his hands in surrender.

LOCKE

I come in peace.

TEENAGE AARON

What do you want?

LOCKE

You won't shoot me, Aaron. It would be a waste of bullets.

Aaron quivers, but keeps the gun positioned -- holds his grip on the satchel. Locke glances down at it.

LOCKE (CONT'D)

You don't trust me, do you?

Aaron flinches.

LOCKE (CONT'D)

Well, I can't say I blame you. After all the stories you've probably heard of that very bad man who used to pretend to be me.

TEENAGE AARON

Walt said we shouldn't listen to you. That you'll get us killed.

LOCKE

He doesn't understand...

TEENAGE AARON

He saved all of us. Charlie, Clementine, Ji Yeon... me.

LOCKE

No, Aaron. You each saved yourselves. Walt just took credit for it.

(beat)

I'm not trying to lead you into some mousetrap. I give you my word on that.

Locke points to Aaron's satchel.

LOCKE (CONT'D)

You have a choice. You could easily toss those ashes in my direction... and cause me quite a bit of pain.

TEENAGE AARON

I will if I have to.

LOCKE

I know. But I trust you not to.

TEENAGE AARON

So what do you want from me?

LOCKE

I'd like you to ask your peers -- those whom you just mentioned -- to give me a chance. To hear me out.

(beat)

Clementine's in danger. I can feel it... every time I watch over her from afar.

Aaron reacts.

LOCKE (CONT'D)

Her fate has taken a turn for the worse in the last four months.

TEENAGE AARON

You're lying. Clementine's safe here. Walt says if she leaves the island...

LOCKE

...that she'll be putting everyone she cares about in jeopardy, right?

He shakes his head.

LOCKE (CONT'D)

Walt is wrong. You have work to do, back on the mainland. All four of you do -- just like Zach and Emma have.

(beat)

And if you don't... then more bad people will continue to come to this island. Until they wipe us out. All of us.

OFF LOCKE, whose face softens even as Aaron backs away. AND AS HE WATCHES AARON SPRINT TOWARD THE JUNGLE, LOCKE'S SHOULDERS SLUMPING AS THE TEENAGER LEAVES THE BEACH BEHIND --

EXT. FOOT OF TAWARET - DAY

Locke stares at Walt's astral effigy. Walt eyes him back with dead seriousness. Esau breaks their silence.

ESAU

His people are on their way to The Aurora, John.

Locke looks from Walt to Esau... and back to Walt.

LOCKE
Is that so?

ESAU
They're trying to hide someone from
you. A special... visitor.

LOCKE
And who might this visitor be?

Walt tightens his mouth. Locke looks back to Esau for
counsel.

ESAU
Someone who knows important things.
And Walt can't force him to reveal
that knowledge.
(beat)
But you can.

Locke ponders that.

WALT
(to Esau)
You have no idea what you're
talking about.

ESAU
You've lost contact with The
Aurora... and you're afraid this
newcomer to our island has caused
damage to the station.

Walt's gaze confirms Esau's deduction. Locke fixates on
Walt, contemplative.

LOCKE
Then why don't you project yourself
there directly, Walt?

WALT
We both know I can't do that, John.

LOCKE
Can't or won't?

WALT
I shouldn't even be here right now.
If I linger too long... that'll be
the end of me, won't it?

Walt looks straight at Nina, genuine.

WALT (CONT'D)
 My people will meet you at The
 Aurora. They'll protect you
 from...
 (points at Locke)
 ...him.

Walt VANISHES, abruptly. Nina's mouth hangs open in
 confusion -- she turns to Locke for clarity.

LOCKE
 There are some bad people on this
 island, Nina. People who threaten
 its very existence.

ESAU
 It's like my mother always used to
 say... they come, they fight, they
 destroy, they corrupt.

LOCKE
 I wasn't talking to you.
 (refocuses on Nina)
 I need you to help me bring
 together Walt's people with those
 who've survived your plane crash.
 It's the only way we'll be able to
 save the island.

Nina's face flushes, conflicted.

LOCKE (CONT'D)
 I can't do this alone.

As he offers his arm to Nina...

LOCKE (CONT'D)
 So... shall we?

...her gaze drops to the ground. She closes her eyes.

INT. BARRACKS - AMELIA AND SONDRAS HOUSE

Emma, seated at a table, finishes sketching a rough
 topographic map on a piece of paper. She pushes it across
 the table to Opal, who snatches up the map.

EMMA
 I assume you have a compass.

OPAL
 So we go west. I know this area...
 it was one of the sectors we were
 never allowed to enter.

EMMA

And now you know why.

Opal motions to Jeremiah, who forces Emma to her feet.

OPAL

Put her with the rest of them.

EMMA

Why'd you have to kill Rajiv?

OPAL

If I had not, would you have drawn me this map?

MELBA approaches Opal's side, stares at the drawing. Emma looks down at the floor.

EMMA

Please don't hurt them. They didn't ask for this. They didn't --

OPAL

I didn't ask for this, either.
(to Jeremiah)
Get her out of my sight.

Jeremiah prods Emma out of the dining room. Opal looks over at Melba, notices the trepidation on Melba's face.

OPAL (CONT'D)

You have something to say?

MELBA

I understand killing out of self-defense. But that man was unarmed. There was no need for you to --

OPAL

I will thank you not to tell me how to coordinate this mission.
(darker)
There are many souls wandering this island, filled with regret for the mistakes they have made. I would hate to see you join them.

Opal strides toward the kitchen -- leaving Melba behind in the dining area. Melba's face freezes, then hardens.

EXT. SOUTHWESTERN CLIFFS/COVES

Hurley drives his DHARMA van as far as where the grass ends. He exits the vehicle, followed by Amelia and Adam.

As they approach the sea of petrified lava...

HURLEY

This was where Libby finally...
visited me. Last week.

AMELIA

(touched)
Oh, Hugo...

ADAM

Can we get on with this, already?

Amelia directs a side-glare at him.

A WHOOSH causes the trio to gaze across the valley. As a BLACK PILLAR OF SMOKE snakes its way toward them, accompanied by a "TICKA-TICKA" sound...

Amelia hurries over to the rear of the van. She lifts open the door, removes a satchel from the trunk.

As Amelia rejoins Hurley and Adam, she sees their reactions.

Locke and Nina stand together, not more than twenty feet across the grass from Walt's three emissaries.

LOCKE

Hello.
(quick glance at Adam)
We need to talk, Hugo.

Amelia looks from Locke and Nina back over to Hurley, whose expression appears utterly... lost.

Hurley swallows, glues his eyes to Locke, as we...

SMASH TO BLACK.

END OF SHOW