

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

LOST

"Leave it to DHARMA"

Episode 7.23

by
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LOST
"Leave It To DHARMA"

TEASER

AN EYE OPENS

EXT. UNDER THE SHADE OF TREES - DAY - **FLASHBACK (1964)**

A YOUNG FEMALE TEENAGER, Afro-Caribbean, 16, lies in a hammock. She stretches, sets her feet on the grass.

CARIBBEAN FEMALE VOICE

Opal!

The adolescent OPAL DESSALINES turns her head in the direction of the voice, speaks with her own Caribbean accent.

TEENAGE OPAL

Yes, Mama?

Opal's mother, SIMONE, 38, also Afro-Caribbean, glares at her daughter. Simone wears rugged dungarees with a safari hat.

SIMONE

Come. It is time to go.

TEENAGE OPAL

I don't see why I have to --

SIMONE

Because -- someday you will pick up where your daddy and I leave off.

Opal sighs, trudges after her mother.

THE BARRACKS - FIVE MINUTES LATER

CONSTRUCTION WORKERS build the base structures within the compound that will someday be nicknamed "NEW OTHERTON."

Opal stands with Simone, stares at the ruckus in awe. Her father, JACQUES, 42, Afro-Caribbean, approaches them.

JACQUES

The scientists will be housed here.

TEENAGE OPAL

Science is boring.

JACQUES

Hush, little girl. You will insult our hosts.

A MAN and A WOMAN trail Jacques, slightly out of earshot. They greet the Dessalines family.

SIMONE

Gerald, Karen. Thank you for your hospitality.

GERALD and KAREN DEGROOT -- ages 33 and 28, respectively, both Caucasian, each wearing a DHARMA jumpsuit -- smile. Gerald has a beard and glasses. Karen's blonde hair is long.

GERALD

We look forward to having you on our team. Although it'll be years before we're fully operational.

KAREN

What do you think of our island so far, Opal?

TEENAGE OPAL

It's okay.

KAREN

Your mother's botany expertise will serve us well. And your father has done great work with eugenics.

TEENAGE OPAL

I guess.

JACQUES

Opal! Show some respect.

GERALD

It's okay, Jacques. In time, she'll realize how amazing her parents' research truly is.

Opal rolls her eyes, crosses her arms. Simone gives her daughter the evil eye.

KAREN

(to Simone)

We want to show you the progress that's been made on The Orchid.

TEENAGE OPAL

What's... The Orchid?

KAREN

It's our horticultural compound where your mother will be spending most of her time.

TEENAGE OPAL

May I see it?

GERALD

We're still... furnishing the interior.

TEENAGE OPAL

But... I can give you some ideas. On how to make it better.

JACQUES

Opal. The DeGroots don't need you telling them how to manage their facilities.

SIMONE

Please excuse our daughter. She's always liked flowers.

GERALD

It's okay, really. I'm encouraged by someone her age with ambition.

JACQUES

Thank you for being so kind.
(to Opal)
Understand? You cannot go in.

Opal tightens her lips, pouts.

FROM A DISTANCE

RICHARD ALPERT -- still ageless, dressed in brown, his hair grown to his shoulders -- peers out at the DHARMA scientists from behind a bush. He crouches back down, addresses...

RICHARD

Charles thinks we should launch a preemptive attack.

...a younger ELOISE HAWKING, at the age of 27, her hair still long and blonde. She also wears plain brown threads.

YOUNG ADULT ELOISE

No. That isn't our way.

RICHARD

I'm inclined to agree with his --

YOUNG ADULT ELOISE

Charles tends to shoot before he asks questions.

RICHARD

Ellie...

YOUNG ADULT ELOISE

They may have some things to teach us. I say we wait, observe the nature of their work.

RICHARD

And if they try to exterminate us?

YOUNG ADULT ELOISE

Perhaps we can agree to a compromise? We'll cross that bridge if and when we come to it.

She peeks out from behind the bush, sees the DeGroots shaking hands with the two Dessalines elders.

YOUNG ADULT ELOISE (CONT'D)

As long as we keep them away from the Temple, I feel the island's safety shall persevere.

Richard peers over Eloise's shoulder.

BACK AT THE BARRACKS-IN-PROGRESS

Opal contorts her face, glances back toward the treeline.

Richard and Eloise both duck down just as the teenager turns to stare in their direction.

OFF THE ADOLESCENT OPAL, who blinks several times. AND AS SHE BITES HER LIP, DIRECTING HER ATTENTION BACK TO HER PARENTS AND THE DEGROOTS --

EXT. BARRACKS - DAY

The present-day OPAL DESSALINES strides between bungalows. She's flanked by MELBA and JEREMIAH, who both hold guns to the back of EMMA SPENCER.

OPAL

Halt!

Emma stops in her tracks. Opal addresses her subordinates:

OPAL (CONT'D)

At sunset, we head west. We siege the Temple under the cover of dark.

EMMA

They'll be ready for you.

JEREMIAH

Quiet!

EMMA

When the snowglobe went down, Walt was prepared. He considered the likelihood that you'd find us.

MELBA

She might have a point. If they've taken extra precautions... how will we know what we're up against?

Opal glares at Melba, signals over their shoulders. She beckons JUDE, who joins them.

OPAL

Take Miss Emma out of earshot.

Jude uses his weapon to usher Emma along the path. Opal waits until they're a good distance away, then resumes.

OPAL (CONT'D)

I did not come this far only to be undermined by the likes of either of you.

JEREMIAH

I just --

OPAL

You have no concept of what is at stake here.

MELBA

Isn't the boat like a sitting duck out there? Shouldn't it at least be surveying the coastline?

Opal narrows her eyes at Melba, but pulls out her walkie-talkie. She dials a specific frequency, speaks into it... her eyes still trained on Melba and Jeremiah...

OPAL

Silas, tell Johann to maneuver the catamaran west along the island. Look for signs of espionage.

A CRACKLE, then silence.

OPAL (CONT'D)

Silas! Answer me!

No response.

OPAL (CONT'D)
 Something is wrong. I'm getting no
 signal.

MELBA
 Do you think the island is blocking
 our channel?

OPAL
 I do not know. But I don't like
 it. Jeremiah, take a small party --

A YELP from O.S. They all turn their heads to see...

Emma, making a run for it. Jude is keeled over.

OPAL (CONT'D)
 Stop her!

Melba, Jeremiah, and some of Opal's nearby operatives
 position their guns, fan out.

OPAL (CONT'D)
 But don't shoot to kill! We need
 her!

Emma -- with a fairly decent head start -- pumps her arms as
 she runs for her life.

JUNGLE

NINA PUTNAM makes her way through the underbrush. She
 approaches a man, hunched-over, who's coughing and gasping.

NINA
 I thought you were invincible,
 John?

JOHN LOCKE looks up from where he's crouched, still tries to
 catch his breath.

LOCKE
 Even... Superman... had...
 kryptonite...

NINA
 And yours is just an ordinary pile
 of cinders, huh?

Locke makes eye contact, sees her scrutinizing him.

LOCKE
 You know who I am, don't you?

NINA
You're John Locke.

LOCKE
But you know more about me than you originally let on.

NINA
Do you really need to ask? You're the one who browsed through my memories like library books.

LOCKE
I only saw what you were willing to give up. Apparently, you withheld at least one little tidbit.

Nina extends her hand, helps Locke to his feet.

NINA
So what next?

LOCKE
We head to the barracks, Nina. Are you familiar with it?

NINA
No. But I'm guessing you are.

Locke raises his eyebrows. Touche.

NINA (CONT'D)
What's at these barracks that's so important?

LOCKE
Not what. Who.
(beat)
Some very bad people who are a common enemy. To us, and to Walt.

NINA
And what are we going to do once we're there?

LOCKE
Give them a proper welcome.

Nina's face tightens, while Locke's remains nonchalant.

END OF TEASER

ACT ONE

EXT. VALLEY OUTSIDE OF "NEW OTHERTON" - DAY

Opal surveys the landscape. No sign of her runaway hostage.

OPAL
Continue to fan out!

Half a dozen mercenaries spread across the valley encampment.

JUDE
How could she disappear so fast?

OPAL
How could you so stupidly let her
deliver a swift kick to your ribs?

Jude looks down at the ground.

OPAL (CONT'D)
She has most likely been living
here for many years. She would
know the terrain.
(beat)
Fortunately, so do I.

Melba marches a terrified IVY -- who hobbles, her knee in a splint -- over the grass.

MELBA
Why do we need her?

OPAL
Once we corner Miss Emma, I will
show her how serious this is.

MELBA
What if we can't find -- ?

OPAL
We must! If she gets to their
Temple to warn her comrades, that's
it. It's all over!

OFF OPAL, whose entire upper body wears an armor of vengeance.

These people will stop at nothing to get what they want. AND AS SHE MOTIONS FOR HER PEOPLE TO COVER MORE GROUND, A SIDE-GLANCE AT THE CAPTIVE IVY --

EXT. BARRACKS - DAY - **FLASHBACK (1977)**

Amid the BLARING of a klaxon over the chaos of the DHARMA barracks compound...

Opal -- now at the age of 28, wearing a DHARMA jumpsuit -- peers out from behind one of the bungalows. She sees...

HURLEY "HUGO" REYES -- also at the age of 28, dressed in his oversized tan DHARMA jumpsuit, carrying a guitar case.

Opal looks over, spots DR. PIERRE CHANG -- at the age of 42, both arms functional, wearing jeans and a tan DHARMA labcoat. Chang follows Hurley, so Opal begins to follow Chang.

OPAL

Dr. Chang...

He turns, meets Opal's gaze.

CHANG

Go to the sub, Opal.

OPAL

Why are you following that large man? One of the newcomers.

CHANG

You wouldn't believe it.

OPAL

Try me.

Chang ignores her. Opal continues to follow him into:

THE JUNGLE ON THE OUTSKIRTS OF THE BARRACKS

Chang creeps up on a clearing, where the VOICES of Hurley and MILES STRAUME can be heard O.S. He and Opal both whisper:

CHANG

Opal. Get out of here.

HURLEY (O.S.)

So what's the rescue plan?

OPAL

Not until you tell me what's going on. Why are you following him?

MILES (O.S.)

Rescue plan? We're heading for the barracks. Why do you think we sent you for food?

CHANG

You really want to know?

HURLEY (O.S.)

But they've got Sawyer and Juliet.

Chang faces Opal, annoyed yet resolute.

CHANG
 "The large man" and his
 friends are from the future.

MILES (O.S.)
 And there are thirty of them,
 and they all have guns. The
 only people we can rescue is
 ourselves, so let's go.

OPAL
 You mean they... time
 traveled?

HURLEY (O.S.)
 We got to do something. I
 mean, Sawyer would never
 leave us behind.

Chang doesn't answer. He bursts out onto the clearing. Opal
 ducks behind a tree, proceeds to observe them.

OPAL'S P.O.V.

She watches Chang confront Hurley, MILES, and JIN-SOO KWON.
 Chang's back is turned to Opal, who reacts to their words.

INTERCUT CHANG'S CONVERSATION WITH OPAL'S REACTIONS TO IT

MILES
 Dr. Chang? What are you doing
 here?

CHANG
 I could ask you the same question.

HURLEY
 But we asked you first.

CHANG
 Your friend, Faraday, said you were
 from the future. I need to know if
 he was telling the truth.

OPAL
 He had to be...

HURLEY (O.S.)
 Dude, that's ridiculous.

CHANG (CONT'D)
 What year were you born? What
 year?

OPAL
 They never let me inside The
 Orchid...

HURLEY (O.S.)
 Uh... Nineteen... Thirty-One.

CHANG (CONT'D)
 (not buying it)
 You're forty-six.

HURLEY
Yeah. Yes I am.

OPAL
There had to be something
going on down there...

CHANG (O.S.)
So you fought in the Korean
War?

HURLEY (CONT'D)
There's... no such thing.

OPAL
Something they didn't want us
to see...

CHANG (O.S.)
Who's the president of the
United States?

HURLEY (CONT'D)
(hasty)
Alright, dude, we're from the
future. Sorry.

Opal reacts to Hurley's revelation. She sees Chang take
several steps forward. He addresses Miles.

CHANG
It's true, then? You are... my
son?

MILES
Yeah, it's true.

OPAL
(astounded)
His son...?

CHANG (O.S.)
Your friend, the physicist --
he also told me to evacuate
everyone I could off the
island.

Opal narrows her eyes at Chang's mention of the evacuation.

CHANG
He said there was going to be a
massive accident at The Swan. Now
is that true?

MILES
He's been right about everything so
far. If Faraday said get people
off the island...
(long beat)
...I'd do it.

OPAL
Like hell I'm getting on that
sub...

CHANG (O.S.)
Well... then let's hope he
knows what he's doing.

Opal takes off, hurries back toward the barracks.

BARRACKS - FIFTEEN MINUTES LATER

As Opal makes her way through a throng of DHARMA employees...

Someone's hand grabs her by the shoulder.

She comes face-to-face with PHIL -- still in uniform, his face bruised.

OPAL
Phillip...

PHIL
Horace asked me to find you.
Wanted to make sure you didn't get
left behind.

OPAL
What do you mean? I know where I
am supposed to go! Unhand me!

Phil begins to pull her toward the dock.

PALA FERRY DOCK - FIVE MINUTES LATER

Phil and JERRY -- seen in the episode "LaFleur" -- escort Opal off of a jeep. They march her closer to the dock.

OPAL (CONT'D)
You act as though I am a common
criminal.

As they pass by other evacuees, Opal observes JEANNETTE LEWIS helping a six-year-old CHARLOTTE out of one of the vans.

She veers her head toward where Chang argues with his thirty-three-year-old wife, LARA -- who wears a pink blouse and jeans while holding a baby Miles.

OPAL (CONT'D)
(to Phil)
I do not deserve to be
treated in this manner.

LARA
(to Pierre)
Where are we going? I'm not
going without you!

PHIL
(to Opal)
Horace wasn't confident you'd
cooperate. Given your
history of bullheadedness...

CHANG
(to Lara; pained)
I want you to leave... now!

OPAL (CONT'D)
And you seriously believe I would
risk my life?

Another van drives up, parks. JAMES "SAWYER" FORD -- at the age of 39, in his beige "LaFleur" jumpsuit -- and JULIET BURKE -- at the age of 40, in her red blouse and jeans -- are escorted out in handcuffs by the DHARMA workers.

As Opal watches them be led away, MITCH passes by them.

MITCH
Is she being difficult?

JERRY
Of course she is.

MITCH
Do whatever you have to.

Mitch forges on ahead, supervises Sawyer and Juliet -- behind whom Phil leads Opal. Every so often, Opal glances over at Sawyer and Juliet, only half-listening to their exchange.

PHIL	SAWYER (O.S.)
You're non-essential	(to Juliet)
personnel, Opal. You don't	We'll buy Microsoft.
get to stay here.	

OPAL	JULIET (O.S.)
And how do you stand to	(to Sawyer)
benefit from their endeavors	Excuse me?
in... time travel?	

Opal glances at Sawyer, only partially cognizant of his scheming -- but she keeps most of her attention on Phil.

INTERCUT BETWEEN OPAL/PHIL AND SAWYER/JULIET

SAWYER	PHIL (O.S.)
(to Juliet)	Time travel? You're nuts,
And we'll buy the Cowboys in	lady.
the '78 Super Bowl. We're	
gonna be rich.	

OPAL	SAWYER (O.S.)
(to Phil)	(to Juliet)
Do not pretend to be ignorant	Look, I'm sorry. I should
of what goes on down in that	have listened to you when you
Orchid station.	wanted to get on the sub
	three years ago.

Opal makes another side-glance... this time at Juliet. As Phil continues speaking, Opal's anger returns.

JULIET
 (to Sawyer)
 Glad you talked me out of it.

PHIL (O.S.)
 (to Opal)
 The Orchid ain't even my
 turf. I'm a Swan man.

OPAL
 (to Phil)
 You are a stooge, that's what
 you are.
 (beat)
 So how did you get that
 bruise?

MITCH (O.S.)
 (to Sawyer)
 Come on, LaFleur. Get in.

Phil scoffs, pushes Opal forward as they near the sub.

PHIL
 Stick to your little nursing
 job, toots.

SAWYER (O.S.)
 Ladies first.

OPAL
 Someday, Phil... I will
 return here. I will have the
 secrets of the island. And I
 will not share them with the
 likes of you.

SAWYER (O.S.)
 (to the island)
 Good riddance.

PHIL
 (to Opal)
 Yeah, you just keep telling
 yourself that.

He gestures, as Sawyer disappears down into the sub.

PHIL (CONT'D)
 Bon voyage.

OFF OPAL, who glares at Phil, vengeful. AND AS SHE STARES AT
 THE SUB, PRODDED CLOSER TO IT WHILE STILL IN HANDCUFFS --

EXT. VALLEY/TREELINE - DAY

Opal leads Melba, Jude, and Jeremiah into the jungle. Melba
 still forces Ivy to walk forward.

MELBA
 What did the DHARMA Initiative do
 that scares you so much?

OPAL
 It isn't what they did. It's what
 they tried to do.

MELBA
 Which was...?

Opal stops, stares Melba straight in the face. Dares her to challenge her authority.

OPAL

This island lies on many pockets of electromagnetic energy. Properly manipulated, these "hot spots" will alter the fabric of space and time.

Melba, Jude, and Jeremiah react.

MELBA

Time travel?

OPAL

Possibly. Or tapping into the ability to alter events.

(beat)

That is what DHARMA leader Horace Goodspeed had hoped to do... until Charles Widmore and Benjamin Linus stopped him.

JUDE

I thought Walt was in charge -- ?

OPAL

He is... now. And before him, Hugo Reyes. But Mr. Linus set all of this in motion... especially after he exiled Widmore to the mainland.

MELBA

But Widmore's dead. So how do we know Walt's underlings aren't -- ?

OPAL

We don't. And that is why I must be the one to run the island.

Melba, Jude, and Jeremiah study Opal's expression -- they see the mania creeping into her eyes.

OPAL (CONT'D)

We must alter events to our benefit.

JEREMIAH

Ma'am... it doesn't work that way. Whatever happened, happened. You can't just change --

OPAL

Don't tell me what I cannot do!

A pulse of fear overtakes the faces of Opal's subordinates.

OPAL (CONT'D)

Now, we find that blonde girl. Use her to get inside their Temple.

MELBA

She might not even be in the vicinity. If she isn't hiding --

OPAL

She is. Now move...

(darker)

...or I can put a bullet into you both just as easily as I did the Indian gentleman.

Melba appears even more disturbed, but pushes Ivy forward. Opal leads them into the jungle.

INT. TEMPLE - AMY'S CHAMBER

AMY GOODSPEED saunters into her living quarters. LIAM PACE stands, waits for her. GIDEON and EZEKIEL flank him.

AMY

Mr. Pace... may I call you Liam?

LIAM

May I call you Amy?

AMY

I don't see why not.

LIAM

What's this all about, Amy?
Where's my mate, Rob?

AMY

Dr. Hamill is in another part of the Temple. Walt wishes to discuss their plans in private.

LIAM

Their plans...?

AMY

An evil woman named Opal has arrived on the island with a fleet of her soldiers.

LIAM

So what does this Opal-bird want?

AMY

She wants to take control of this Temple. To create her own rules.

Amy removes a knife from the pocket of her robe. Liam balks.

LIAM

What the bloody hell are you going to do with that?

AMY

Normally, protocol requires us to administer electrical shocks to each newcomer, once... cleansed.

LIAM

So... torture.

AMY

No. Insurance.

She strokes the knife with one hand.

AMY (CONT'D)

That electricity detects any... infection found within its recipient's core.

LIAM

Infection? You mean like a virus?

AMY

Yes. Like that.

(beat)

However, I'm willing to take a leap of faith with you, Liam. I believe you're different. An exception.

LIAM

Okay...

AMY

I will not subject you to such a horrific process. But in return, you must swear your loyalty to us.

LIAM

Alright. I can do that.

AMY

It requires more than just words, Liam. If you agree to be loyal to us, you will be... marked.

LIAM

Marked?

AMY

Hold him in place.

Gideon grabs one of Liam's shoulders, while Ezekiel takes the other one. Liam struggles against their strength.

LIAM

Get your soddin' hands off of -- !

AMY

It's one or the other, Liam. You can pledge your loyalty, right now... or you can sit in that chair.

She points to Dogen's chair of torture, in which Sayid Jarrah was once infamously "tested." Liam contemplates the choice.

LIAM

Mark me.

AMY

Lift his shirt.

Gideon and Ezekiel each lift Liam's shirt up next to his belly button. Amy positions the knife, slices a curvature against Liam's flesh. He cringes, as she draws blood.

Someone RAPS on the door. Amy stops, swivels -- sees TINA PUTNAM in the doorway, hair and clothing tousled.

AMY (CONT'D)

Tina? Who let you out?

TINA

Walt did. I have a message for Liam.

She approaches Amy, who holds up her knife. Gideon and Ezekiel reach for their guns.

LIAM

A message?

TINA

From your brother, Charlie.

Liam reacts.

AMY

Go back to your cell, Tina. We will discuss this at a later --

LIAM

No. I want to hear the message.

He beckons Tina, who approaches. Amy, Gideon, and Ezekiel stiffen. She leans in, whispers to Amy:

TINA

I know where on the island your enemies are, right now.

Amy raises her eyebrows, listens:

TINA (CONT'D)

They... are...

Tina lunges, knocks the knife out of Amy's grip. She clasps Amy's neck and squeezes.

TINA (CONT'D)

...right here!

Tina and Amy collapse to the ground. Amy struggles to resist, but Tina has her hands firmly around Amy's neck. Liam tries to pull Tina off the Temple Master, while Gideon and Ezekiel try to pull the two women apart.

LIAM

Tina, what are you doing? Stop!

Gideon knocks Tina upside the head. She tumbles onto the floor, out cold.

Ezekiel helps Amy up, as the Temple Master regains her breath. Liam looks down at the unconscious Tina, confused. Amy composes herself, meets Gideon's slightly smug stare.

AMY

You have something to say, Gideon?

GIDEON

That's been happening to you a lot lately, hasn't it?

Amy turns away from him, looks down at her own feet...

...where Tina remains. Unmoving.

END OF ACT ONE

ACT TWO

INT. DHARMA BOATHOUSE - DAY - **FLASHBACK (1985)**

Opal, now at the age of 37, sits at a table, her wrists bound by handcuffs once again. She's surrounded by rickety walls.

HORACE GOODSPEED, at the age of 55, enters. He's dressed in a tan jumpsuit -- trailed by Amy, at the age of 46, who's adorned in nurse's scrubs.

PIERRE CHANG -- at the age of 50, wearing rugged clothes while cradling his prosthetic arm -- brings up the rear.

HORACE

The sub is ready.

OPAL

Have I not been loyal to you for the past eight years, Horace?

HORACE

You've broken our trust, Opal.

CHANG

Opening doors you have no business opening...

OPAL

Big talk from someone who gets a second chance at life.

Opal and Chang trade glares of hostility. Then, Opal shifts her eyes over to Amy, who appears very uncomfortable.

OPAL (CONT'D)

And you -- pretending to be so innocent. If your husband only knew what you were capable of...

AMY

Stop it. Stop trying to drive a wedge between us. Don't think I'll forget the trouble you stirred up, back when Horace and Olivia were --

OPAL

Who's really to blame for creating that situation, Amy?

Amy glances at her husband with guilt, but Horace keeps his anger fixated on Opal, resolute.

HORACE

The decision's been made. Can't talk your way out of this one.

Opal stares down at her cuffed wrists.

CHANG

Mitch will accompany you to the mainland. You are to have absolutely no further contact with anyone from DHARMA.

OPAL

You cannot control what I do, once I'm back there.

CHANG

What will your mother say if she finds out who you've become?

OPAL

Probably nothing. We have no reason to speak to each other.

Horace guides Opal to stand up. He, Amy, and Chang lead her out of the boathouse. They emerge --

EXT. BOATHOUSE

-- into the jungle. Once outside, they head to the Pala Ferry dock, which can be seen in the far-off distance. The GALAGA SUB rises from the water's surface.

OPAL

Someday... I will get to all of you. The power offered by this island shall be mine.

None of them respond.

OFF OPAL, who stares out at the blue ocean. AND AS SHE CLOSES HER EYES, FORCING HER CHIN TO STOP TREMBLING --

EXT. VALLEY OUTSIDE THE BARRACKS - DAY

Opal shoves Ivy to the ground. Ivy hits the grass, face-down.

OPAL

Oh, Miss Emma...!

Opal delivers a kick in the ribs to Ivy, who groans.

OPAL (CONT'D)

Wherever you are, I know you can see and hear me. Your master would not have trained you to run away completely blind.

FROM BEHIND A GORGE

Emma ducks back out of sight, catches her breath. She strains to listen.

RESUME OPAL AND IVY

Opal kneels, positions her gun near Ivy's skull.

OPAL

Last chance to save a life, Emma Thorne.

EMMA (O.S.)

Wait!

Emma walks out from behind the gorge, her hands in the air. Opal turns the gun on her.

EMMA (CONT'D)

So you already know my first and last names.

OPAL

Not many blonde women named Emma work for the Hanso Foundation. Move forward. Slowly.

Emma complies.

EMMA

What do you want from me?

OPAL

You will bring us to the rest of your people at their Temple.

EMMA

Why would you want to go there?

OPAL

Your Temple Master, Amy. She has much for which she must be held accountable. I wish to have a little chat with her.

EMMA

And if I refuse?

Opal swivels, SHOOTs Ivy squarely in the chest. Ivy gasps, trembles. Emma reacts.

EMMA (CONT'D)

You bitch!

OPAL

Thank you. Next time, I won't use a blank.

Emma sees Ivy struggle to sit up. She eyes Opal, who exchanges the revolver in her hand for another one that's fastened to her belt.

Opal beckons Emma, who steps forward with great reluctance.

INT. TEMPLE - AMY'S CHAMBER

Amy takes a sip of tea. Her eyes pop open, alert.

AMY

Hello, Olivia.

She turns around, confirms OLIVIA GOODSPEED's presence in her doorway.

OLIVIA

Is that chamomile?

AMY

Rosebud.

OLIVIA

Mmm. Is there enough for me?

AMY

No.

OLIVIA

How may I help you, Amy?

AMY

I can feel a potent danger headed our way. May I have your thoughts?

OLIVIA

Thank you for asking. But I've already decided to drive to the barracks. I'm going to confront Dessalines myself.

AMY

Why would you do that?

OLIVIA

To keep the rest of you safe. You know she won't hurt me.

AMY

She can't.

OLIVIA

I'm sure she intends to eventually invade The Orchid. And The Cyclops. So let's prevent that from coming to pass.

Amy takes another sip of tea.

AMY

While you're gone, should I have Gideon collect Mr. Miller, so we may administer the test?

OLIVIA

No. He's given us no reason to doubt him... yet.

Opal turns to leave, but pauses long enough to say...

OLIVIA (CONT'D)

Oh, and Amy -- if Dessalines or her people somehow manage to get past me, and the sentries spot them approaching...

(forboding)

...if I were you, I'd abandon your hubris and find a good place to hide yourself.

Olivia waltzes out the doorway. Amy slams down her tea cup, nearly shattering it.

AURORA STATION - UNDERGROUND

DAVID SHEPHARD holds ADAM ENGELS firmly against the wall. CHARLIE HUME and AARON LITTLETON eye Adam, suspicious.

DAVID

So you expect me to believe Amy sent you to inject him --

Points to ALISTAIR CARROLL, once again strapped to a chair.

DAVID (CONT'D)

-- with this...?

ADAM
Truth serum.

DAVID
Without even telling me?

ADAM
We had no way to contact you. She
must have assumed the worst.

David gives Adam a long stare, then looks back over at
Alistair. Hurley, AMELIA, and MARCUS guard the prisoner.

DAVID
(to Adam)
We're not injecting him.

ADAM
But Amy said --

DAVID
I outrank Amy! And quite frankly,
Adam, I don't know how I can trust
you when you keep something like
this --

ALISTAIR
You can't trust him.

All eyes fall upon Alistair.

ALISTAIR (CONT'D)
He's been corrupted.

DAVID
You be quiet.

ADAM
He's playing games with us, David.
With you. That's why we should --

DAVID
No. We can't predict what effects
Amy's serum will have on him. And
if anything happens to Mr. Carroll
before Walt has a chance --

Charlie whisks the syringe out of David's hand.

DAVID (CONT'D) Hey! AARON Charlie, what are you -- ?

With one brisk motion, Charlie stabs the needle into
Alistair's arm. The old man moans, becomes drowsy.

David pushes Charlie aside, pulls the syringe out of Alistair's artery. Marcus yanks Alistair up by the collar.

DAVID (CONT'D)
 (to Charlie)
 Just who do you think you are? I didn't --

CHARLIE
 We're running out of time!

His eyes sweep over Adam, who nods.

ADAM
 Ask him what you want to know, young man.

Charlie leans in, shakes the barely-conscious Alistair.

CHARLIE
 What's going to happen to me? What did you mean, earlier? You said I won't exist in the same way other --

ALISTAIR
 You'll be lost...

Charlie looks to Aaron, Hurley, and Amelia -- all of whom appear disturbed. David frowns, while Adam just smiles.

ALISTAIR (CONT'D)
 Part of you... always will...

Alistair loses consciousness. David turns to Adam, frustrated.

DAVID
 I don't want you near this man. Go to The Orchid -- and take Amelia.

ADAM
 Sir --

DAVID
 I'm hard-pressed to do anything permanent when you were following Amy's orders. I'll speak with her in due time.
 (beat)
 Until then, Cindy will need your help.

AMELIA
 David, I don't think --

DAVID

If she reaches this area of the island, we must fortify that lab.

HURLEY

What are we going to do with him?

Hurley points at Alistair, who's out cold.

DAVID

I'll take over the interrogation.

David gives Charlie a warning look. Marcus stares down at the floor. Amelia glances at Adam, uncomfortable.

AMELIA

David... I thought you said you were going to wait for Walt.

DAVID

I changed my mind.

David looks from Alistair to Charlie and Aaron -- both of whom avert their gazes. Hurley appears nervous. Adam reaches over to prod Amelia toward him, but she shirks away.

ORCHID STATION - UNDERGROUND LAB

CINDY CHANDLER checks on JI YEON KWON, who's still asleep atop her cot. ZACH SPENCER approaches Cindy's side.

CINDY

How's Steve?

ZACH

He's still out. I've secured him in the sunroom on the upper level.

CINDY

Thank you, Zach.

ZACH

What are we going to do with him?

Zach gestures to KILLIAN, who's gagged and tied to a swivel chair. CASSIDY PHILLIPS, JILL ERDMAN, and GABRIEL CHO all surround him, guard Killian with weapons.

CINDY

I haven't figured that out yet.

JILL

How do you normally deal with prisoners?

CINDY

We haven't had many. Not for a long time.

CLEMENTINE

I hate to say it, but this is the one time I wish Oldham was nearby.

CASSIDY

You mean that old guy who Olivia healed? Why's he so special?

CLEMENTINE

He's the Dr. Moreau of this island.

GABRIEL

We can't really let him go.
(gestures to Killian)
He could lead his people right back to us.

ZACH

They may be headed here anyway.

CASSIDY

So if that happens, maybe we can use him as leverage?

CINDY

Let's hope it doesn't happen, dear.

Killian makes a muffled noise through his gag.

JILL

I think he has something to say.

GABRIEL

Should we hear him out?

CINDY

No. He'll only try to manipulate you.

She addresses everyone in the room.

CINDY (CONT'D)

Until I say otherwise, I don't want any of you taking your eyes off of him. Is that clear?

Everyone glances at one another, ominous.

EXT. VALLEY OUTSIDE THE BARRACKS - DUSK (NIGHT)

Opal consults with Melba and Jeremiah in a low voice. Emma and Ivy are held at gunpoint. Jude joins them, urgently.

JUDE

Ma'am, there's a young woman on the other side of the sonic fence.

OPAL

A woman? Who is she?

JUDE

We don't know. She's screaming at us that she wants to see the person in charge.

Opal scowls, motions for all of them to follow her.

OUTSIDE THE SONIC FENCE - FIVE MINUTES LATER

Opal leads Melba, Jeremiah, and Jude to the pylons -- Emma and Ivy still in tow. Across the barrier...

Nina stands on the other side, hands cupped around her mouth.

NINA

Bring me whoever's calling the shots over there!

OPAL

That would be me, missy.

Opal steps as close as she can get to the invisible barrier -- her nose separated from Nina's by a couple of feet.

OPAL (CONT'D)

And just who are you?

Nina glances toward Emma, gives her a quick half-wink. Then, resumes her exchange with Opal:

NINA

A friend of mine would like to meet you.

Opal looks back at her subordinates and hostages, hesitant.

END OF ACT TWO

ACT THREE

EXT. EDGE OF THE SONIC FENCE - NIGHT (DUSK)

Opal sizes up Nina from across the row of pylons.

OPAL

Tell me about this friend of yours.

NINA

Let me past your fence. You can take me captive, ask me anything.

OPAL

You really believe I'm going to fall for that trick?

Nina suppresses a smile.

OPAL (CONT'D)

Let us start over. Your name?

NINA

Nina Putnam.

OPAL

Can't say that rings a bell. Now, this friend of yours... might his name be -- John Locke?

NINA

Perceptive.

OPAL

It is how I have remained alive for so long.

Neither of them breaks her stare. Melba, Emma, Jude, Jeremiah watch in fascination, but Ivy still groans in pain.

OPAL (CONT'D)

So, Nina Putnam, from where did you come?

NINA

My plane crashed here, three weeks ago. Lancelot Flight Four-Twenty-Three.

OPAL

And how did you make John Locke's acquaintance?

NINA
I got lost in the jungle. He
helped me find shelter.

OPAL
How much longer shall we keep up
this charade?

NINA
If I was your enemy, why would I
place myself at your mercy?

OPAL
Show me your foot.

NINA
I'm sorry?

OPAL
Roll down both of your socks, so I
can see each ankle.

Nina hesitates, then eyes the cluster of guns grained upon
her. She kneels, pulls down one of her socks past the calf.

AN ORNATE CIRCULAR TATTOO graces the side of Nina's ankle.

OPAL (CONT'D)
Did you think I would actually let
you in without seeing that?

OFF OPAL, who sizes Nina up and down with the utmost
scrutiny.

I know precisely how you and your people operate, girly. AND
AS SHE GESTURES TO HER OWN SUBORDINATES, MOTIONING THEM
CLOSER TO THE FENCE --

INT. PENTHOUSE - LONDON - DAY - **FLASHBACK (2001)**

Opal, appearing to have barely aged over the past fifteen
years, saunters into a penthouse suite.

She's greeted by CHARLES WIDMORE, at the age of 64, and DR.
THOMAS MITTELWERK, at the age of 71, but appearing about two
decades younger.

WIDMORE
Ms. Dessalines. Welcome.

OPAL
Mr. Widmore. Nice to finally meet
you after all this time.

She nods at Mittelwerk, as the two men lead her over to an L-shaped formation of sofas.

WIDMORE

Long overdue.

MITTELWERK

That it is. Opal has been one of our most successful subjects.

OPAL

Please, Thomas. You refer to me as though I was a lab rat with no free will of my own.

Opal sees two people on the couches -- MARTIN KEAMY, at the age of 27, in military regalia, and ZOE, at the age of 39, wearing a pants suit along with her trademark eyeglasses.

WIDMORE

Allow me to introduce you to two of my esteemed colleagues. First Sergeant Martin Keamy, U.S. Marine Corps. And Dr. Zoe DuPont of the Hanso Foundation.

Opal scrutinizes both Keamy -- who scowls -- and Zoe -- who musters a shy smile.

OPAL

Of what importance are they to me?

WIDMORE

Once we locate the island, Sergeant Keamy will be our first line of offense. I'm charging him with capturing Benjamin Linus and disposing of anyone else who may pose a security risk.

OPAL

And her?

WIDMORE

Dr. DuPont is the foundation's chief geophysicist. After Keamy has secured the island, Zoe will anchor Phase Two. We'll survey its topography for any changes, and then exploit those resources accordingly.

OPAL

And that's where I come in?

WIDMORE

No. You will remain on the mainland.

OPAL

Why?

KEAMY

Because Mr. Widmore said so. That should be good enough for you.

OPAL

I'm risking my health and sanity to organize this exercise on behalf of Widmore Industries. So that we might prevent your enemies from reaching the island before you do.

ZOE

It's for your own well-being. The anomalies emanating from that landmass may prove... hazardous.

OPAL

You take me for a fool? I lived on that island for more than twenty years. As you can see, I am fine.

WIDMORE

Indeed, you are more than that.

Widmore gives her the once-over.

WIDMORE (CONT'D)

You look remarkably good for a fifty-three-year-old. If I didn't know any better, I'd easily mistake you for someone in her thirties.

OPAL

Spare me the flattery, Charles. I have operated in good faith this entire time. I demand answers.

KEAMY

You don't demand anything from --

OPAL

Oh, shut up!

Keamy appears genuinely shocked at her outburst.

OPAL (CONT'D)
(to Widmore)
Who are these people whose paths I
am hindering?

Mittelwerk looks at Widmore, who sighs.

WIDMORE
They're bodyguards, Opal. For a
man named Jacob.

OPAL
Jacob...?

WIDMORE
He controls the island. Their job
is to kill anyone who attempts to
overthrow him.

OPAL
Dr. Chang and Horace always spoke
of somebody named Jacob. The
Hostiles mindlessly worshipped him,
but I never --

ZOE
You never saw him? And you have to
see something to believe it exists?

OPAL
It certainly helps.

Widmore stares Opal straight in the face.

WIDMORE
I assure you... Jacob is very real.
And he's a selfish coward who
forces others to do his bidding --
all so he can reap the powers of
that island.

OPAL
And how would you know this?

WIDMORE
Because... I used to be one of
them.

Opal reacts.

WIDMORE (CONT'D)
A Hostile. Before I was exiled by
Benjamin Linus.

Opal contemplates this, nods.

MITTELWERK

Linus, Alpert, and their people
continue to evade us. That's why
it's so critical we plant you on
the inside.

WIDMORE

To gain their trust. And you will
be instrumental in bringing more
people over to our side.

Opal looks at Keamy and Zoe, both of whom appear deadly
serious. She turns back to Widmore.

WIDMORE (CONT'D)

Now, before I send you to
Copenhagen, tell me -- have you
been... marked?

Opal smiles, lifts up her pant leg. She reveals AN ORNATE
CIRCULAR TATTOO. Widmore nods in approval.

OFF OPAL, who releases her knee area so the hem falls to her
shoe. AND AS SHE STARES AT A FRAMED OIL PAINTING THAT
RESEMBLES AN ANKH, DARKNESS RETURNING TO HER FACE --

EXT. EDGE OF THE SONIC FENCE - NIGHT (DUSK)

Opal continues to face off against Nina from behind the
invisible barrier.

NINA

So you were with Widmore, back when
he was alive?

OPAL

I've never been "with" anyone.
Charles Widmore was a means to an
end for me. I knew he would have
killed me, eventually -- which is
why I kept all of my options open.

NINA

Good thing he died so mysteriously.

OPAL

Except his death set me back years.
It kept this place hidden from both
sides.

NINA

Sucks to be you, huh?

OPAL
Not anymore.

Opal motions. Melba, Jude, and Jeremiah raise their weapons.

OPAL (CONT'D)
Inorganic materials are immune to
the fence's sonar pulses.

NINA
If you were going to shoot me,
you'd have done it already.

OPAL
And if you had the ability to walk
through that fence unharmed, you
would have done that by now.
(addresses her underlings)
We are done here. Back to the
barracks.

The group turns, guides Emma and Ivy away from the fence.
Nina continues to yell:

NINA
Hey, don't go! He'll be mad at me!

OPAL
Sucks to be you.

Opal marches forward, not looking back.

INT. HURLEY'S DHARMA VAN - DRIVING

Adam steers the van across the mesa. Amelia sits next to him
in a perpetual pout.

ADAM
You've been pretty quiet, Meely.

AMELIA
I think I'm coming down...
(pretends)
...with laryngitis.

ADAM
Funny woman, you.

An awkward silence.

AMELIA
Why do you think David made Hugo
stay back at The Aurora?

ADAM

Don't know, don't care.

AMELIA

What are you up to, Adam? You seemed eager to get to The Orchid.

ADAM

Tread carefully, Amelia. The less you know, the better off you'll be.

AMELIA

I knew it. So you're planning --

ADAM

You've never liked me, have you?

She doesn't respond.

ADAM (CONT'D)

Don't cross me, and I assure you -- this time of ours together will be brief.

Amelia stares out the window away from him, disturbed.

EXT. VALLEY OUTSIDE THE BARRACKS

Opal holds a compass, watches it swivel and POINT NORTH. She unfolds a MAP OF THE ISLAND, checks it against her compass bearing.

OPAL

Melba, come here.

Melba leaves Emma and Ivy with Jude and Jeremiah, joins her boss.

MELBA

Yes, ma'am?

OPAL

Once that girl, Nina, has gone back to where she came from, this will be our route.

Opal traces a westward path across the map from where the barracks is located.

OPAL (CONT'D)

Their Temple should be somewhere due west of our present location.

MELBA

How will we know we're there?

OPAL

Be on the lookout for a landmark.
Something... ancient. I cannot say
exactly what, but it should --

Another of Opal's mercenaries -- LESTER, African-American,
mid-thirties -- runs toward them.

LESTER

Ma'am! There's someone else
outside the fence...
(catches his breath)
A man...!

OPAL

What man?

LESTER

He's bald, white... told us he
wants to meet you...
(gasps)
...said his... name is... John
Locke.

Opal's eyes widen.

EDGE OF THE SONIC FENCE

Opal struts back up to the fence, everyone following her once
again. She sees Locke standing next to Nina, a casual grin
on his face.

LOCKE

Hello, there.

OPAL

You are John Locke?

LOCKE

I am. And you must be Opal
Dessalines.

As he identifies her, she looks almost terrified.

LOCKE (CONT'D)

We need to talk.

Opal glances back at her people, grips her weapon tighter.

END OF ACT THREE

ACT FOUR

EXT. RESORT - POOLSIDE - BERMUDA - DAY - **FLASHBACK (2019)**

Opal, appearing only slightly older, sips a mai thai. She sits at an umbrella table, reads a book entitled "OCEANIC FLIGHT EIGHT-FIFTEEN: AN UNLIKELY ODYSSEY" by Korrie Winslow.

FOOTSTEPS approach her table. Opal looks up from her reading, sees:

Amy Goodspeed -- appearing to be in her late-fifties to early-sixties -- dressed in summer clothing.

OPAL
How did you find me?

AMY
We have people tracking you. The same way yours have been tracking some of us.

Amy pulls out a chair for herself, sits.

AMY (CONT'D)
Pretending to be everyone's ally when you are only loyal to yourself. That's some hot fire you're playing with, Opal.

OPAL
I would think you might appreciate the knowledge I have gleaned.

AMY
Widmore's been killed. It was like cutting off the head of the snake.

OPAL
But sometimes snakeheads grow back.

AMY
Very true.
(leans in)
I've come to give you a friendly warning. That lab in Sri Lanka you've infiltrated -- the one run by Widmore's nephew.

Opal glares at her.

AMY (CONT'D)
They're onto you.

OPAL

You interrupt my holiday to save my hide, out of the goodness of your heart?

AMY

With everything you know about the island, it's in our best interest not to see you co-opted.

OPAL

So why not just kill me? Then you have silenced my lips for good.

AMY

What kind of a person do you think I am?

OPAL

The kind who would break up an otherwise happy marriage.

Amy looks down at the table.

AMY

I truly do regret causing Olivia such pain.

OPAL

The "other you" felt bad about what she did to Olivia, too.

Amy meets Opal's gaze.

OPAL (CONT'D)

I did not believe her, either.

AMY

Take my advice, Opal. Stay far, far away from that island.

(beat)

Let your parents lie dormant.

OPAL

Do you hope to go back there someday, yourself, Amy?

(beat)

What tantalizes you so greatly about that place? Certainly not John Locke. You would not last five minutes alone with him.

Amy sighs, rises from her chair.

AMY
I tried. But it's your future.

She begins to walk away.

OPAL
Amy...

Amy stops, turns to one side.

OPAL (CONT'D)
If you do arrive there before me...
know that I will not be far behind.

Amy struts away, hastily. Opal stands up, brings her drink over to:

THE POOLSIDE BAR

A female BARTENDER with long, dark hair has her back turned to Opal, who clears her throat. Opal slams her drink down on the counter.

OPAL
Refill. I had the house special.

The bartender turns, faces Opal -- it's MELBA, at the age of 27, only slightly more youthful-looking, dressed in cabana wear. Melba picks up Opal's glass.

MELBA
Certainly. Another pineapple-mango
mai thai, coming up.

Opal plants herself down upon a bar stool, glances around.

OPAL
Slow time for you right now, I see.

MELBA
Not like it matters. People around
here are stingy with their tips.

OPAL
Ah.

She watches Melba mix her drink with speed and precision.

OPAL (CONT'D)
So what did you do... before you
took to pouring alcohol?

MELBA

What makes you think this isn't my life's ambition?

OPAL

Because if it was, you would hardly be so concerned with how much you earn in gratuities.

Melba smirks, sets down the drink.

MELBA

Do I sense a proposition coming my way?

OPAL

Perhaps.

MELBA

Is it something I'll regret?

OPAL

That depends. In which trade have you worked?

MELBA

Private investigation. But I'm taking some time off.

OPAL

I promise you -- the place to which I'm headed has plenty for you to... investigate.

Melba raises her eyebrows, slides Opal's drink across to her.

OFF OPAL, who takes in Melba's curiosity with eyes as cunning as a fox. AND AS SHE RAISES HER BEVERAGE, TOASTING IT IN THE AIR --

EXT. EDGE OF THE SONIC FENCE - DUSK (NIGHT)

Opal eyes Locke from across the row of pylons.

OPAL

What is your business here, John Locke?

LOCKE

Opal, I understand that you have plenty to be pissed off about. But I think you know, there's a better way...

OPAL

How could you know anything about me, Mr. Locke?

LOCKE

Your old buddy, Oldham. From back in your DHARMA days. He and I had a little... conference.

OPAL

I want nothing to do with your "conferences," sir.

LOCKE

Then I'll walk away. But at least let Nina inside... she's no threat to you. She'll speak on my behalf.

Opal looks over at Nina, then shakes her head.

OPAL

You actually believe I would be stupid enough to fall for that trick?

LOCKE

I'm telling you the truth. Scout's honor.

OPAL

There's no way you are getting through this fence, John Locke.

Locke's expression turns pensive.

LOCKE

Playing all sides against each other, the way you are, Opal -- it's only going to get you killed.

OPAL

You think you know who I am. But I guarantee you... I know far more about the threat you pose.

LOCKE

Oh?

OPAL

It has been eleven years since your... resurrection. In the interim, lore of your behavior has spread to the outside world.

OPAL (CONT'D)

To those of us who know what this island can do.

LOCKE

Well, you know what they say about tall tales -- they're neither true nor false, but usually fall somewhere in the middle.

OPAL

This discussion is over.

As Opal walks away -- her people following her -- Locke calls after them:

LOCKE

If you know as much about me as you claim, I don't need to tell you how useless those guns will be for you.

Opal continues to walk, a splash of fear spreading over her face.

INT. TEMPLE - INDOOR GROTTTO

Ezekiel escorts Liam into the interior garden. Liam sees Gideon positioned near a patch of white lotuses, meditating.

GIDEON

Leave us, Ezekiel.

EZEKIEL

Yes, sir.
(to Liam)
Don't try anything --

GIDEON

He won't

Ezekiel leaves them alone. Liam approaches.

LIAM

How did you know we were here?

GIDEON

One's powers of perception must be top-notch...
(opens his eyes)
...when you're the "sheriff."

LIAM

So... by "sheriff," I'm guessing you don't mean a belt buckle and cowboy hat...

Gideon stands up. Liam backs away.

GIDEON

It's a figure of speech, Liam. I oversee our community outside of this Temple... it falls upon me to make decisions when Walt, Olivia, David, and Amy are absent.

LIAM

David...?

GIDEON

He's in charge when Walt and Olivia go off the island.

LIAM

So... you people are able to leave?

GIDEON

If Walt deems it appropriate.

LIAM

Then why can't all of us leave?

GIDEON

There's too much at stake. Your friend, Dr. Hamill, is gradually beginning to understand this.

(beat)

And in time, so will you.

Gideon gestures for Liam to turn around. As Liam does so, Gideon lifts up the back of Liam's shirt -- revealing the completed marking, very similar to the one Juliet received.

GIDEON (CONT'D)

How's it healing?

LIAM

Still stings a trifle.

Liam faces Gideon again, gazes around the grotto.

LIAM (CONT'D)

What is this place?

GIDEON

Walt likes to come here to be alone. When he needs to concentrate.

(beat)

At times he lets the rest of us use it, too.

LIAM

Rob... Amy said he's with Walt
right now.

GIDEON

He is.

LIAM

Then riddle me this, Gideon -- why
do you take orders from a teenage
boy?

GIDEON

Walt's no longer a mere adolescent.

LIAM

He looks it to me.

GIDEON

Appearances can be deceiving.

LIAM

What about Tina? She said she'd
spoken to my brother. Was she
being deceptive?

GIDEON

I'm not so sure I'd call her
deceptive, Liam. I'd say she's
more... suicidal.

LIAM

So then why'd you call me here?
It's not like I'm going anywhere?

Gideon puts one hand on Liam's shoulder.

GIDEON

Would you like to see Dr. Hamill?

LIAM

Of course.

GIDEON

I'm sure he'd like to see you, as
well. The two of you have much to
talk about.

Liam holds his stare on Gideon, as though to say "What's the
catch?"

GIDEON (CONT'D)
 But before you confer, let me
 remind you of one additional
 consideration.

Liam waits for it...

GIDEON (CONT'D)
 Your people and mine -- we have a
 common enemy. A tyrannical
 woman... a sociopath who cares only
 about attaining power.

Liam ponders.

GIDEON (CONT'D)
 If you ever want to see your family
 again, it's in your best interest
 to help us defeat her.

LIAM
 I don't have any family left.

Liam moves toward the exit, raps against the side of the
 doorway. Ezekiel enters, escorts him out. Gideon stares
 after Liam, sympathetic.

AURORA STATION - UNDERGROUND

David smacks Alistair across the face with his bare hand.
 Aaron, Charlie, and Marcus watch, while Hurley cringes.

DAVID
 What year did you come from?

ALISTAIR
 That, sir, is privileged
 information.

David grabs Alistair's arm, jabs him with the syringe once
 again.

HURLEY
 Dude!

DAVID
 This stuff is supposed to make you
 talk.

ALISTAIR
 I can... withstand it... better
 than... most.

David releases the syringe, gives Alistair another whack across the face. Hurley blocks David with his body.

HURLEY
Stop it, man.

CHARLIE
Yeah... he'll be no use to us dead.

Alistair makes a mocking face at Charlie, who just stares back. David tries to move around Hurley's body.

HURLEY
You're going to do some serious damage. I won't let you --

DAVID
Go up to the pumps, Hugo. I'm sure Leann can use your help. Tell her I sent you.

HURLEY
You're... kicking me out?

DAVID
Yes.

Hurley takes in this reality, then backs away.

HURLEY
That's cold, dude.

With a final glance at Aaron and Charlie...

HURLEY (CONT'D)
Don't let him do anything we'll all regret.

...he turns, exits the laboratory. Aaron and Charlie return their attention to David, who's removed a razor blade from his pocket.

Alistair looks at it, puts on a brave facade.

ALISTAIR
What are you going to do with that, chap? Slit my throat?

DAVID
I had another body part in mind.

AARON

Let's just inject him with more of the serum. Amy wouldn't have given it to Adam if it didn't --

DAVID

The serum isn't working.

Charlie reaches out, holds David's arm in place.

CHARLIE

Wait.

DAVID

Charlie -- let go.

CHARLIE

Give me one second.
(to Alistair)
Are you going to answer my questions about my mum?

Alistair makes a solemn face for effect.

ALISTAIR

I doubt she'd want me to do that...
sweetie-fins.

Charlie absorbs Alistair's gibe -- then grabs the blade from David and aims it at Alistair's throat.

CHARLIE

Just because we're not going to slit your throat... doesn't mean we can't make those pipes hurt, mate.

Charlie threatens Alistair with his eyes. David smiles in approval, but Aaron appears fairly shaken.

ORCHID STATION - ELEVATOR CAR

Adam and Amelia finish their ride down to The Orchid's basement. The door opens, and they emerge into:

THE LABORATORY

Cindy has assembled Zach, Gabriel, Clementine, Cassidy, and Jill in a semicircle around Killian -- still tied to a chair.

CINDY

Adam, Amelia... what are you two doing here?

AMELIA
David sent us.

ADAM
Is he one of them?

Adam stalks over to Killian, who appears taken aback. Cindy reaches to restrain Adam, but he shoves her aside.

CINDY Hey!
ZACH What the hell are you doing, Adam?

Adam pulls out an army knife, slices through the ropes that bind Killian's hands. He grabs Killian by the collar.

ADAM (CONT'D)
David wants me to make an example out of this one. For all of his buddies.

CINDY
How could David even know -- ?

ADAM
Slice his intestines out, then use them to string him upside-down by his feet.

Killian knees Adam in the stomach. As Adam keels over, Killian throws him against Zach and Clementine -- sending them toppling to the floor.

Gabriel and Jill angle their guns... but Killian moves behind Cassidy, puts her in a headlock... and positions Adam's knife below her neck.

KILLIAN
Make one wrong move and she's dead!

Everyone freezes. Killian moves backward toward the elevator car, drags Cassidy with him.

CLEMENTINE
Let her go!

He squeezes Cassidy's neck area -- causing her to lose consciousness. Clementine jumps to her feet.

CLEMENTINE (CONT'D)
Cindy!

Cindy just stands there, conflicted. She sees the austerity on Killian's face.

CINDY
(to Killian)
Go. But don't hurt her.

ADAM
Are you crazy, woman...?

ZACH
You can't just let him take
her!

Killian steps backward into the elevator car, Cassidy in tow.

CLEMENTINE
Cindy, how can you -- ?

CINDY
We have no choice, dear.

As the elevator door closes...

Clementine rushes forward, but Cindy holds her back. Killian and the captive Cassidy begin their ascent...

CLEMENTINE
Mom! No!

Emotions sweep over Zach, Gabriel, Jill, Adam, and Amelia. Everything ranging from shock to disapproval to fury to sadness.

CLEMENTINE (CONT'D)
MOM...!

Tears form in Clementine's eyes, as Cindy continues to hold the young woman back.

END OF ACT FOUR

ACT FIVE

EXT. OUTSIDE THE SONIC FENCE - NIGHT

Locke stares through the fence, faces the valley leading to New Otherton. Nina, standing next to him, reacts to...

A pair of FOOTSTEPS approaching Locke. They belong to...

Olivia, who nods at both of them.

OLIVIA
Good evening, Locke.

LOCKE
Olivia. Long time no see.

Olivia looks at Nina, asks:

OLIVIA
So you're with him now?

NINA
You have yourself to thank... for refusing to give me my sister.

OLIVIA
It isn't safe for her -- or you, for that matter -- to be out there. With him.
(turns to Locke)
I assume you spoke to Dessalines?

LOCKE
She wants nothing to do with me.

OLIVIA
Can't say I blame her.

Olivia glances back toward where she's parked the DHARMA van, then faces the fence again.

FARTHER DOWN THE VALLEY

Melba, Jude, Jeremiah, and the rest of the team congregates.

Opal sits on a rock by herself, reloads ammunition into her semiautomatic.

WEARY MALE VOICE
You're embarking on a fool's errand.

Opal jumps up, springs into a defensive stance. She recognizes the spirit of Horace -- appearing to be in his late-fifties, ear-length hair, gray DHARMA jumpsuit.

OPAL
Horace. You are supposed to be dead.

HORACE
I am dead, Opal.

Her face hardens at him.

HORACE (CONT'D)
But despite everything you've done in your past, I don't want you to destroy yourself in the present.

OPAL
I will only destroy those who stand in my way.

HORACE
Then if I were you, I'd skidaddle back over to that sonic fence.

Opal raises her eyebrows.

OPAL
Why?

BRITISH MALE VOICE
Because, Opal...

She swivels... confronts the spirit of Charles Widmore -- appearing to be in his early-seventies, wearing a blue collared shirt covered by a caramel safari jacket and matching slacks -- on her other side.

WIDMORE
...everything you've worked for may come undone.

OPAL
By who?

WIDMORE
You're going to have to discover that for yourself. She's waiting for you at the fence.

HORACE
And you'd best listen to what she has to say.

WIDMORE

No bias there -- eh, Horace?

HORACE

None needed. I learned my lesson too late. Hopefully, Opal won't cause the same downfall for herself.

Both spirits turn their attention to Opal.

OFF OPAL, who sizes up each of the ghosts, in turn.

I've never made progress by listening to others. Why should I start now? AND AS SHE TIGHTENS HER GRIP ON THE WEAPON, STARING BACK AT HER SUBORDINATES IN THE DISTANCE --

INT. LISTENING POST - DAY - **FLASHBACK (APRIL 15, 2023)**

SUPER IN/OUT: ALEUTIAN ISLANDS, ALASKA / MITTELOS BIOSCIENCE LISTENING POST / APRIL 15, 2023

Opal jiggles some dials on radar equipment. A grid of the American Pacific Northwest pops up on one monitor.

OPAL

Melba!

Melba, now in the present, joins Opal inside the listening station.

MELBA

Yes, ma'am?

OPAL

Gather everyone. It is about to happen.

Melba nods, ducks out of the room.

CATAMARAN - TEN MINUTES LATER

Melba stands in front of the entire crew -- Killian, Jude, Jeremiah, and SILAS among them. Mittelwerk -- barely aged past his mid-seventies -- sits next to the radar equipment, attentive.

Opal addresses the group with authority.

OPAL

The hour is upon us. We have waited years for this moment, and now it shall be ours.

MELBA

With all due respect, what makes you so certain-- ?

OPAL

An event horizon is about to open. Dr. Amy Honale has foreseen it.

KILLIAN

Why would Dr. Honale reveal that to you? To any of us?

OPAL

She didn't.

Opal whistles at ZORAN SAVO -- now at the age of 70, still stocky with beady eyes, completely bald -- who stands off to the side. He nods, opens a broom closet --

OPAL (CONT'D)

He did.

-- and out falls a bloody corpse. Everyone cringes, then leans forward to take a good look.

SILAS

Isn't that -- ?

OPAL

Dr. Collins. He was a spy... for The Circle.

KILLIAN

How did -- ?

SAVO

We found him peeping in files that were meant to remain closed.

OPAL

After some... proper stimulation... we extracted the truth from him.

SAVO

And indeed, the truth has now set him free.

MITTELWERK

I have pinpointed the area.

He turns a computer monitor toward Opal. Everyone else follows her gaze to its screen.

MITTELWERK (CONT'D)

The pinhole should open within this six-point-nine radius, positioned approximately sixteen kilometers south of the Arctic Circle.

OPAL

That is ten miles, for those of you who have not yet embraced the metric system.

MELBA

When do we leave?

OPAL

Today. Whatever causes the snowglobe to falter will most certainly occupy their attention.

She paces in front of the group.

OPAL (CONT'D)

We shall survey the island from the coast. Find the most landing site.

SAVO

Preferably a spot where people are unarmed. That way, you can take hostages, if need be.

OPAL

But only once we are on the ground.

JUDE

What if they retaliate? Pursue us?

OPAL

Then shoot to kill.

Killian looks down at the floorboards. Opal approaches him.

OPAL (CONT'D)

Does something about this mission bother you, Mr. Yamada?

KILLIAN

In our dossiers... it said to be wary of...

He struggles to spit it out. She looks him in the eye.

OPAL

Ghosts? Is that what you wish to inquire?

KILLIAN

It just sounds so... surreal.

OPAL

If you truly believed that, you would not have signed up for this expedition, Killian.

She addresses the whole group.

OPAL (CONT'D)

Yes, there are spirits of the deceased on the island. Most of them have died there. Some may travel there through other means.

JEREMIAH

Can they hurt us?

OPAL

Only if you let them.

MELBA

These... spirits. Wouldn't they be transparent forms of energy? Unable to touch us?

OPAL

And vice versa. That is not what I meant.

(paces again)

They lie. They will attempt to manipulate you, especially in the absence of their mortal shells. You must not give in.

She looks straight at Killian.

OPAL (CONT'D)

No matter how much you wish to.

Opal's eyes spill over the group, as they all nod in understanding.

OFF OPAL, who looks over at the monitor Mittelwerk operates. AND AS SHE CLENCHES HER FISTS, PRACTICALLY STEAMING --

EXT. EDGE OF THE SONIC FENCE - NIGHT

Opal runs up to the fence, sees Olivia standing behind the pylons -- alongside Locke and Nina.

OPAL
 (under her breath)
 Olivia...

Melba, Jude, Jeremiah, and the other mercenaries join her.

OPAL (CONT'D)
 Take aim!

They all point their weapons toward where the outsiders stand. Olivia calls out to them from behind the fence:

OLIVIA
 You don't want to do that. I'd
 hate to see you waste your bullets.

Olivia takes one step toward the fence...

Opal and her people watch Olivia's movements...

Olivia successfully walks across the fence, arriving on the other side -- completely unharmed.

Opal looks furious.

OPAL
 Fire!

Her mercenaries pelt Olivia's body with bullets. Olivia's eyes bulge, as she's pushed back from the force of those deadly projectiles.

INT. AURORA STATION - UNDERGROUND

Alistair lies unconscious on the floor. David kneels over him, eyes trained like a fox on his prisoner. Marcus stands behind David, as backup.

Aaron nudges Charlie, pulls him aside. In low voices:

AARON
 We have to get out of here.

CHARLIE
 No. I'm not going.

AARON
 David has some kind of agenda. We
 can't let him put our lives at
 risk.

CHARLIE
 I have to learn what Carroll knows.

AARON

I've seen the rigor in that man's eyes. Nothing we do will get him to break.

CHARLIE

So let's go find Locke. He'll want to know --

AARON

Locke can't do anything. I saw him try. There's some form of... energy coming from Carroll's body. It's toxic to Locke.

Charlie reacts.

AARON (CONT'D)

Knocked him off his feet. Right after that, Locke told me to bring Carroll here.

(beat)

But he doesn't seem to be able to get into Carroll's mind.

CHARLIE

Then that makes Locke pointless.

Charlie moves away from Aaron, trains his eyes back upon where Alistair lies. Desmond's son appears deeply anguished.

ORCHID STATION - LAB

Clementine marches up to Cindy, who cannot seem to muster eye contact. Adam eyes the tension between the two of them.

CLEMENTINE

Why did you let him take her?

CINDY

If we'd taken the shot right then, he'd have killed your mum, Clem.

CLEMENTINE

Then we should be going after them!

ADAM

She's right, Cindy. He's seen this place now. What's going to stop him from leading an entire army back here?

CINDY

No. If he suspects we're following him, he may react. He could panic, and sacrifice her right in the middle of the jungle.

Jill steps forward.

JILL

What makes you so sure his people won't sacrifice Cassidy anyway, if we let him bring her to them?

ADAM

She raises a decent point.

Clementine looks at Cindy, expectant. Cindy glares at Jill, shakes her head.

CINDY

It's too risky.

Gabriel pipes in.

GABRIEL

He'll shoot her in cold blood if he thinks it'll save his ass. I could feel it.

CINDY

What do you mean you could... "feel it?"

GABRIEL

I can... read people.

CINDY

Are you claiming to be some kind of psychic, Gabriel?

Zach stands next to Gabriel, retorts:

ZACH

Well, I basically am one. And I trust Gabriel.

CINDY

And it's only your gut telling you that, Zach?

Zach glares at her, but Cindy doesn't back down.

CINDY (CONT'D)

Sorry. I'm in charge here, and I won't gamble someone's life based on a hunch.

(to Gabriel)

As well-meaning as yours might be, dear.

Ji Yeon stirs awake. Cindy hurries to her bedside.

CINDY (CONT'D)

Ji Yeon...

JI YEON

What... what did I miss?

CINDY

A lot of bad stuff, sweetheart.

Cindy kneels next to Ji Yeon's cot, hugs her. Clementine continues to scowl at Cindy -- and Clementine's discontent seems to spread to Zach, Gabriel, Amelia, and Jill, as well.

Adam just presses his lips together, smirks in Cindy's direction.

EXT. EDGE OF THE SONIC FENCE

Olivia grits her teeth from the impact of all the bullets. Surprisingly... she doesn't appear to be in very much pain.

Opal's mercenaries lower their weapons. Opal narrows her eyes at Olivia, who continues walking toward them.

MELBA

Why -- why isn't she bleeding?

OLIVIA

Because your bullets can't do anything to me. Neither can the sound waves from those pylons.

Olivia looks straight at Opal, smirks.

OLIVIA (CONT'D)

Of course, your leader already knew this.

Melba, Jude, Jeremiah, and their cohorts all turn to Opal, pretty much shell-shocked. Emma holds back a grin, while Ivy just looks confused.

FROM BEHIND THE FENCE

Nina looks at Locke, who cocks his head and raises his eyebrows.

LOCKE

She's a crafty one, ain't she?

BACK TO OLIVIA AND OPAL'S TEAM

Olivia faces the mercenaries, fearless.

OLIVIA

Now, if you're done playing with
your guns...

She takes a few more steps toward them, folds her arms.

OLIVIA (CONT'D)

...maybe we can actually have a
serious discussion.

Opal fixates her stare on Olivia -- nothing but pure hatred
in Opal's feral eyes, as we...

SMASH TO BLACK.

END OF SHOW