

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

LOST

"In Transit"

Episode 7.24

by
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TEASER

INT. BEDROOM - SCHENECTADY, NY - DAY - **FLASHBACK (1971)**

A hand lifts a monkey figurine -- dressed in a tunic-like garment -- up the trunk of a homemade palm tree. GRUNTING NOISES emerge from...

The mouth of A YOUNG GIRL, 11, Caucasian, short blonde hair. She kneels over a jungle play set -- made from painted plastic and paper mâché. Miniature MONKEYS -- adorned in human cloaks -- and HORSES dot the model of rural acreage.

ANOTHER GIRL calls out...

GIRL (O.S.)

Jill?

Jill turns, faces HER FRIEND -- 10, Caucasian, long blonde hair. The friend holds two Barbie dolls.

JILL'S FRIEND

You can be Skipper today.

YOUNGER JILL

I already told you, Bonnie -- dolls are stupid. I don't want to play with those.

YOUNGER BONNIE

Monkeys in a jungle are boring.

YOUNGER JILL

They're from *Planet of the Apes*. I worked hard on them.

YOUNGER BONNIE

That movie looked so dumb. Talking gorillas?

YOUNGER JILL

Not just gorillas. Orangutans and chimpanzees, too.

Bonnie places her Barbie doll in a red toy convertible. Jill picks up a female ape.

YOUNGER JILL (CONT'D)

My favorite is Zira. She uses her brain... not her beauty.

YOUNGER BONNIE
So they're a bunch of nerds.

YOUNGER JILL
No way! And there are these mutants living underground... they brainwash people using their minds.

YOUNGER BONNIE
That's impossible.

YOUNGER JILL
Says you.

A KNOCK on Jill's door. It opens, and TABITHA ERDMAN -- at the age of 31, albeit her face weathered -- peeks in.

TABITHA
Bonnie, your mother said she'll pick you up at eight.

YOUNGER JILL
So she can stay for dinner?

TABITHA
Yes. You girls wash up now.

Jill and Bonnie drop their toys, get to their feet. Bonnie grins, pokes Jill's shoulder.

YOUNGER BONNIE
Mind control. What a joke.

YOUNGER JILL
You're just jealous because you'll never be able to do it.

OFF THE ELEVEN-YEAR-OLD JILL, who follows her friend out into the hallway. AND AS JILL'S SMILE BECOME A CONFIDENT SMIRK --

INT. ORCHID STATION - UNDERGROUND LAB - NIGHT

The adult JILL ERDMAN checks the ammunition in the weapon she holds. She exchanges glances with GABRIEL CHO and AMELIA, as they listen in:

CINDY (O.S.)
Clem, dear, calm down --

CLEMENTINE (O.S.)
No, Cindy! I won't calm down! You just bargained away my mother to a deranged man!

CINDY CHANDLER faces off against CLEMENTINE PHILLIPS, as ZACH SPENCER and JI YEON KWON watch.

CINDY
Would you rather he put a bullet in
your mum's skull?

CLEMENTINE
How do we know he won't do that
anyway?

ZACH
We don't. But the alternative
would've been much worse.

CINDY
(to Clementine)
Listen to Zach, sweetheart. He's
actually thinking --

ZACH
I also think we should go after
them.

Jill focuses on Zach, who sees Cindy's glare of disapproval.

JI YEON
You mean to rescue Cassidy?

CINDY
No. It would be too reckless. We
can't --

ZACH
We can't assume he won't hurt her.

Clementine shifts her gaze from Zach over to Cindy, now pleading with her eyes.

CINDY
Did you see him doing anything like
that in one of your visions?

ZACH
I didn't need to. His behavior
spoke for itself.

CINDY
Sorry. I need to go on more than
just your gut.

JILL
Who put you in charge, anyway?

Cindy turns on Jill, pointedly.

CINDY

Walt's advisor did. And you're new here, so you don't get to question our ways.

JILL

I'm not new to the island, Cindy.

CINDY

It's a much different place than when Ben was in charge.

JI YEON

Cindy, please stop to consider --

Cindy addresses everyone in the room -- including ADAM ENGELS, who lurks in one corner.

CINDY

End of discussion.

Cindy ushers Clementine toward the kitchenette area, comforts her. Jill stands there, appears as though she's just been slapped in the face.

Gabriel approaches Jill from behind, speaks in a low tone:

GABRIEL

I agree with you, by the way.

JILL

(faces him)

Thanks. But if she's not going to listen to me, she sure as hell won't listen to you.

GABRIEL

She should.

Jill studies Gabriel's demeanor.

JILL

And why's that?

(beat)

What did you mean when you said you could... "feel" what that crazy man was feeling? You told Cindy you can... "read" people.

GABRIEL

I've been able to do it ever since I was a kid.

JILL
Like... an empath?

GABRIEL
Sort of. If I get close enough --
or if he has a sudden burst of
emotion -- I'll be able to... sense
his intent.

JILL
How?

GABRIEL
By seeing his true colors.

Jill considers this, glances back over toward where Cindy
tries to keep Clementine calm.

JILL
Tell me more.

Gabriel leans in, as Jill listens. Amelia positions herself
between them and Cindy -- who's out of earshot.

TEMPLE - ALTAR ROOM

LIAM PACE sits on some stone steps, which lead up to an array
of STATUES -- Apollo, Janus, Enki, Obatala. The likenesses
are surrounded by flora, other plant-life, and a small
wishing pool with a mini-waterfall trickling from above.

LIAM
How much longer am I going to have
to wait here?

OTIS stands guard by the door.

OTIS
For as long as he wants you to.

LIAM
Gee... so nice to feel appreciated.

A door CREAKS open. Otis peers through the doorway, then
makes way for...

WALT LLOYD -- wearing a plain white robe -- who saunters into
the chamber. He ignores Otis, strides right up to Liam.

WALT
Liam. Good to see you again.

LIAM

We haven't had much of a chance to chat, yet.

WALT

I've spoken at length with your friend, Rob. He's looking forward to seeing you again.

LIAM

Ditto, mate.

WALT

Amy tells me your other friend, Jordan, has agreed to pledge his loyalty to us.

LIAM

Your blokes have kept us apart, so I couldn't really say if he --

WALT

What about you, Liam? Are you willing to commit, as well?

LIAM

I just don't want to die. So if that's what I have to do --

WALT

Your brother wasn't afraid to die.

Liam freezes at the mention of his brother.

WALT (CONT'D)

Charlie. Or, at least, that's what I've been told.

LIAM

But you... you knew Charlie, right?

WALT

For less than two months. Then I was... taken.

LIAM

By who?

WALT

The people who used to control this island. They let me and my father return to the outside world.

LIAM
But you came back.

WALT
Obviously.

LIAM
What about your father?

Walt looks down, avoids giving an answer.

LIAM (CONT'D)
Too personal?

WALT
It isn't something I like to talk
about.

Walt turns to Otis, requests:

WALT (CONT'D)
Would you leave us?

OTIS
You sure?

WALT
Yes. He won't hurt me.

Otis hesitates, exits. Walt turns back to Liam, smiles.

LIAM
So when do I get to see Rob?

WALT
Soon.

LIAM
What about Tina? She's getting
cabin fever in here. Tried to kill
your Temple Master.

WALT
Good thing I'm still alive, then.

LIAM
Her sister's out there looking for
her, you know. So how do we -- ?

WALT
Tina is a... special case.

LIAM
How so?

Walt circulates over to the altar. He plucks a rose petal from one of the statues.

WALT
This altar room is where we all
come to... contemplate.

LIAM
Contemplate?

WALT
Our pasts. To channel all the
forces driving this island...
giving it life.

Walt sniffs the rose, then looks up.

WALT (CONT'D)
Has Charlie appeared to you yet?

LIAM
You mean...?

WALT
His spirit.

LIAM
No. But that Russian git with the
eyepatch did.

Walt frowns at that revelation.

LIAM (CONT'D)
Tell me this, Walt -- when our
plane first crashed here, your
blokes tried to drag us off the
beach, kicking and screaming...

WALT
I'm truly sorry for that. We tried
doing things a different way for
awhile, but it didn't work.

Walt stands face-to-face with Liam, solemn.

WALT (CONT'D)
Unfortunately, I haven't found the
right balance when it comes to
running things around here.

Walt lays one hand on Liam's shoulder.

WALT (CONT'D)
Will you help me, Liam? Will you
join with me to make sure we purge
everything evil from this island?

Liam stares back at Walt, ponders.

WALT (CONT'D)
Will you do it for Charlie?
(beat)
So that he won't have died for
nothing.

Liam's lower lip trembles as he continues to contemplate.

END OF TEASER

ACT ONE

INT. BARRACKS - THE FORMER LINUS RESIDENCE - NIGHT

OLIVIA GOODSPEED sits down at the dining room table now used by Cindy, Steve, Zach, and Emma. She stares at a basket of fresh fruit -- including apples -- that OPAL DESSALINES slides toward her.

OPAL
You are not hungry?

OLIVIA
God told Adam and Eve not to eat the apple. How do I know you haven't poisoned it?

OPAL
Olivia, please. Clearly, such a tactic would be a waste of my time.

OLIVIA
Clearly.

OPAL
You wished to speak with me. So, speak.

OLIVIA
Do they need to be here?

She gestures to the array of Opal's minions who stand around the living room's perimeter -- MELBA, JEREMIAH, LESTER.

OPAL
You waste time making inquiries to which you already know the answer.

OLIVIA
Fine. Tell me where Emma is.

OPAL
Locked up.
(beat)
And if you try anything, I have more hostages whom I can kill.

OLIVIA
But the one you really want to kill is Amy, right?

Opal returns Olivia's smirk as though to say "Touche."

OLIVIA (CONT'D)
We've planted moles within your organization.

OPAL
And there have been sightings of you off the island, as there have also been of Mr. David DeGroot.

Opal presses her fingers together.

OPAL (CONT'D)
But Amy Goodspeed mysteriously disappeared off the face of God's green earth, six years ago. She has never surfaced since then.

OLIVIA
No. She hasn't.

OPAL
So... the logical conclusion I have drawn is that she has become your new Temple Master.

OLIVIA
"Temple Master?" What is that?

OPAL
Nice try. Tell me, Olivia -- is Dr. Pierre Chang still alive on this godforsaken rock as well?

Olivia maintains her game face.

OLIVIA
Dr. Chang was killed when Charles Widmore poisoned this island.

OPAL
I am not an idiot. I know both Amy and Dr. Chang escaped death.

OLIVIA
And you think you can do the same?

OPAL
Where is he? Where does Dr. Chang reside? In your beloved Temple, with Amy?

OLIVIA
What makes you so certain he's on this island?

Opal rises from the table, addresses her people.

OPAL
Change of plans. We head to Hydra
Island.

MELBA
Why are we -- ?

OPAL
No questions, Melba. Just prepare
everyone.

She looks at Olivia, whose face doesn't break.

OPAL (CONT'D)
While in transit to the Hydra
station, we shall raid The Orchid.
It is one of the two most likely
places where he could be.

Opal continues to address them, but her eyes don't linger
from Olivia's stare.

OPAL (CONT'D)
And even if Chang is not there, it
should prove to be a fruitful
expedition.

With a side-glance at Lester...

OPAL (CONT'D)
Do not let Ms. Goodspeed out of
your sight. I do not want her to
warn whoever her people have
stationed at The Orchid.

As Melba leads everyone out of the house, Lester points the
gun at Olivia -- who merely grins at Opal. That causes Opal
to flinch ever so slightly.

ORCHID STATION - UNDERGROUND LAB

Jill looks over at Cindy, who argues with Clementine in the
kitchen area. Ji Yeon stands in Clementine's blind spot.
Amelia stands nearby, takes in the entire scene. Jill turns
back to Gabriel, murmurs:

JILL
I'm going to try to convince her.

GABRIEL
I don't think she'll change her
mind.

AMELIA

He's right. After what happened to Steve, she'll be hard-pressed to risk anyone else she's close to.

GABRIEL

I'm not really close to Cindy -- so I'll volunteer to go. She has no special affection for me.

AMELIA

But Zach does.

Jill gives Amelia a Look.

AMELIA (CONT'D)

Oh, it's no secret. Everybody knows.

Gabriel glances over at Zach, who still talks with Cindy and Clementine in the lab's adjoining kitchenette. He meets Jill's gaze -- and Jill makes a beeline over to Cindy.

JILL

(approaching)
Cindy.

CINDY

(swivels around)
Do you need something?

JILL

Yes. I need you to listen to me.
You know Gabriel...?
(gestures)
Well, he's special.

CINDY

Aren't we all?

JILL

No... I'm pretty sure he's one of them.

CINDY

"Them?"

JILL

You know what I'm talking about.
Those who were meant to come here for a reason.

CINDY

Apparently, we were all meant to
come here for a reason.

ZACH

(steps forward)
But some of us never really
belonged back there... and still
don't.

Everyone in the lab turns toward Zach. A bit of intrigue
hangs in the air.

ZACH (CONT'D)

And some of you are here to help us
get to where we need to be.

OFF JILL, who nods back at Zach's pointed stare.

It's something for which I've been preparing my entire life.
I realize that, now. AND AS SHE LOCKS HER STARE ONTO
CINDY'S, NOT BACKING DOWN --

INT. PENTHOUSE - LONDON - DAY - **FLASHBACK (1992)**

Jill -- now at the age of 31 -- allows a receptionist to lead
her into a penthouse suite. They pass a framed oil painting
depicting an ANKH -- this is the same penthouse from one of
Opal's flashbacks in the previous episode!

CHARLES WIDMORE -- at the age of 55, dressed nicely -- steps
out of a back room. He holds himself with utter, complete
command of the suite -- walks over to Jill, extends his hand.
She shakes it.

WIDMORE

Ms. Erdman.

JILL

Mr. Widmore. Thank you for --

WIDMORE

No need to say that.

Jill flinches.

WIDMORE (CONT'D)

I have some rather unfortunate
news.

(beat)

We will be letting you go.

JILL

I see...

WIDMORE

And I presume you know exactly why this decision has been made.

JILL

Because my team couldn't locate Hawking for you.

WIDMORE

Oh, you could have brought her to me. You simply didn't.

He smirks, which causes Jill to recoil.

JILL

You're making a mistake.

WIDMORE

I don't believe I am.

JILL

You've been out of the country for so long. You need people like me to help you.

WIDMORE

What I need are people who will remain loyal.

Jill averts her gaze.

WIDMORE (CONT'D)

Now, to show I'm not a heartless man, you'll be provided with a generous severance package.

JILL

Whatever you need to tell yourself.

WIDMORE

It's currently in transit to your bank account. And I'm sure you could use the money, Jill. After all...

(sly)

...your dear mum, Tabitha, certainly needs as much financial support as possible for her... recovery.

JILL

Don't you dare talk about her.

Jill stands, towers above him. Widmore rises, as well.

JILL (CONT'D)
If anything happens to her, I
swear, Charles --

WIDMORE
Threats do not work on me.

Jill looks at him with absolute disgust.

JILL
Send The Economist my love.

OFF JILL, who strides away from a glowering Charles Widmore.
AND AS SHE BURSTS THROUGH THE PENTHOUSE EXIT, STEAMING --

INT. ORCHID STATION - UNDERGROUND LAB - NIGHT

Jill advances toward Cindy, who immediately clicks her weapon
into position.

CINDY
Don't come any closer.

JILL
Take it easy. I just want to talk
about this.

Jill spreads her arms in surrender, causing Cindy to relax
slightly. Then --

JILL (CONT'D)
Sorry...

Jill delivers a kick to Cindy's shin -- and grabs Cindy's
weapon from her as Cindy collapses to the floor. Jill
quickly aims the gun.

JILL (CONT'D)
You're not in charge anymore.

Cindy grunts, released a slight wail. She looks up at Jill
with absolute disgust -- and glances around at everyone else.

Zach, Gabriel, Clementine, Ji Yeon, and Amelia each stare at
Jill in shock. Adam still lingers in the corner, smirking.
But none of them make a move to help Cindy.

JILL (CONT'D)
(to Clementine)
I think we need to go get your
mother back now. You game?

Clementine nods, speechless. Jill nods back, glances over at
Cindy -- whose scowl turns to panic.

AURORA STATION - UNDERGROUND

DAVID DEGROOT sits across from ALISTAIR CARROLL, his own gun in hand. Alistair doesn't appear the least bit frightened.

DAVID
So you're still not going to talk?

ALISTAIR
Oh, I'll talk... but I won't be telling you what you wish to hear.

David turns toward CHARLIE HUME and AARON LITTLETON, who stand guard near the exits alongside MARCUS.

DAVID
Charlie, Aaron -- bring me some Midazolam from the supply room.

CHARLIE
Um... are you sure that's -- ?

DAVID
Safe? No, of course there's a risk. But Adam's inspired me... we need answers. Answers that we can't let Dessalines have.

MARCUS
If that's what you're worried about, why not just kill him?

DAVID
Walt still wants Mr. Carroll to remain alive.

He nods toward the supply room.

DAVID (CONT'D)
Bring me some LSD, too.

AARON
David, I really don't think --

DAVID
(ignores Aaron)
Charlie, don't you want to find out what he knows about your mother?

Charlie looks over at Alistair, who keeps his mouth shut. Both Aaron and Charlie gaze at the door marked "SUPPLIES."

SUPPLY CLOSET - SEVERAL MINUTES LATER

Charlie moves aside sliding shelves, sifts through various containers filled with chemicals. Aaron straddles the doorway, glances out into the main lab.

CHARLIE

Aaron, help me find it, mate.

AARON

(hushed)

What are you doing, man? You've never trusted David. What makes you think he'll let you -- ?

CHARLIE

I don't.

Charlie faces Aaron, who reacts as Charlie displays an unmarked bottle.

CHARLIE (CONT'D)

He's not going to let us listen in on what the old man has to say. He'll lock us out... David just wants to hear everything he can before Walt shows up.

AARON

So... you're going to -- ?

CHARLIE

Poison him. You in?

Aaron glances back out into the main lab again, sees David standing over Alistair like a schoolyard bully. He turns back to Charlie.

AARON

What do we do?

CHARLIE

Ever spike a bevy?

Charlie holds up a packet of DHARMA powdered fruit juice mix. Aaron musters a smile, underscored by dread.

END OF ACT ONE

ACT TWO

INT. ORCHID STATION - UNDERGROUND LAB - NIGHT

Jill aims her weapon at Cindy, who's still keeled over on the floor. Zach, Clementine, Gabriel, Ji Yeon, and Amelia watch. Adam, still by himself, just smirks.

CINDY

(gasps)

Please... don't do this...

JILL

If anything bad happens to Cassidy,
will you ever be able to look her
in the eyes again?

Jill gestures to Clementine, who frowns. Cindy makes eye contact with the young woman, but neither of them appear to be on the same page.

JILL (CONT'D)

(to Zach)

What about you?

ZACH

I'm going with.

CINDY

Zach...

ZACH

Sorry, Cindy. I think you're wrong
about this.

Cindy appears pained -- like a mother losing her child.

GABRIEL

(to Jill)

Can I come too?

JILL

Of course you can.

ZACH

No.

(approaches Gabriel)

You need to stay here, where you'll
be safe.

GABRIEL

I want to help.

JILL
 He'll be fine, Zach. All of you
 will -- I'll take care of you, I
 promise.

OFF JILL, who stares from Zach to Gabriel to Clementine.

I'm going to do for you what no one ever did for me. AND AS
 HER EYES SPILL OVER EACH OF THEM, MATERNALLY --

EXT. UNIVERSITY FINE ARTS BUILDING - DAY - **FLASHBACK (1995)**

SUPER IN/OUT: EDMONTON, CANADA / UNIVERSITY OF ALBERTA

Jill -- now at the age of 34 -- shivers in her fur jacket.
 FOOTSTEPS crunch over the snow, the pair of boots belonging
 to --

An adult BONNIE -- now also at the age of 34 -- who comes up
 behind Jill, puts an arm around her.

JILL
 I don't know about this, Bonnie.

BONNIE
 Do you trust me?

Jill smiles at her friend, who motions for Jill to follow
 her. As they head inside the:

INT. FINE ARTS BUILDING - UNIVERSITY ART DEPARTMENT FOYER

Bright tempera paintings line the walls of a cozy lobby.
 Bonnie leads Jill down a:

HALLWAY - WALKING

The two women pass several professors' offices.

BONNIE
 He really wants to meet you.

JILL
 And how does he know Charles
 Widmore?

BONNIE
 They're... old friends.

JILL
 And by "friends" you mean -- ?

BONNIE
 David and Goliath.

They stop in front of an office numbered "1542." Its name plate reads: "DR. DEAN MORIARTY, PROFESSOR OF ART HISTORY."

JILL
Is he David or Goliath?

BONNIE
Depends on what day it is.

She knocks on the door. It opens, and standing in the doorway is...

BENJAMIN LINUS, at the age of 40, dressed conservatively. He pushes his spectacles up onto his nose.

BEN
Bonnie.
(to Jill)
You must be Ms. Erdman?

JILL
Something tells me that's a rhetorical question.

BEN
(to Bonnie)
She's good.

He steps aside, gestures for them to walk into:

BEN'S ACADEMIC OFFICE

Copious bookshelves line the walls of the small dwelling. As Ben waves from them to take some empty seats...

RICHARD ALPERT, ageless, but also in specs and banal attire, nods at them.

BEN (CONT'D)
This is my colleague, Dr. Richard Alpert.

JILL
(to Richard)
You're a professor too?

RICHARD
I think it's obvious to you by now that neither of us are professors.

JILL
(to Ben)
You don't sound Canadian.

BEN
 (to Bonnie)
 You were right. She's quite
 perceptive. A great catch.

JILL
 I'm not a Mackinaw trout, Mr.
 Moriarty.

BEN
 Linus. Benjamin Linus.

JILL
 So tell me how this works. Will I
 be a courier of stolen jewels? Or
 maybe you'll have me transport some
 fake Picassos?

BEN
 Actually, we want you to be part of
 a science team.

Jill raises her eyebrows.

RICHARD
 You do like science, don't you?

JILL
 Aced my way through every chemistry
 and physics course I took.
 (to Ben)
 Although I have the feeling you
 already knew that, didn't you?

Ben smirks. He retrieves a manila envelope from his desk,
 hands it to Jill. She opens it, removes several B&W PHOTOS
 of Charles Widmore.

BEN
 What can you tell me about this
 man?

JILL
 Charles Widmore. World-famous
 industrialist. Has his hands in
 every cookie jar on every
 continent.

She hands the photos back to Ben.

JILL (CONT'D)
 A real heartless bastard.

BEN

I can see we're going to get along famously.

BONNIE

Told you.

BEN

(to Jill)

What if I said that my team is doing great work in a place Charles Widmore can never get to?

Jill raises her eyebrows, listens more intently.

BEN (CONT'D)

Eugenics. Cloning. Mammal psychology. Breakthroughs in fertility.

JILL

Then I guess I'd ask where exactly this place is.

BEN

Please understand... if we invite you into our sanctuary -- a bulwark of endless knowledge and power -- you must swear to keep it a secret.

JILL

This is sounding very Skull-and-Bones to me, Mr. Linus.

RICHARD

Let me ask you something. After all those years of loyalty you devoted to Widmore... to this day, has he ever given you your severance pay?

Jill's face turns dark.

JILL

It's still... in transit. According to his people.

BEN

Mmm. And might it arouse your interest to learn that as long as we continue to protect this special place from your former employer, we can eventually topple that gargantuan empire he's built?

JILL
With a rock and a slingshot?

She and Ben trade gleams of respect.

RICHARD
All we're asking for is six months,
Jill. After that, if you're not
comfortable you can back out.

BONNIE
But trust me... you will be.

JILL
Six months is a long time. And I
have responsibilities --

BEN
Your mother? Tabitha.

Jill nods.

BEN (CONT'D)
I promise you... I'll take care of
her.

OFF JILL, who watches as Ben extends his hand to her. AND AS
JILL CLASPS HER WEB AROUND BEN'S, SQUEEZING BACK WITH
AFFECTION ON HER FACE --

INT. ORCHID STATION - UNDERGROUND LAB - NIGHT

Jill motions for Gabriel to step safely behind her. Zach
still appears nervous.

JILL
(to Zach)
I promise, he'll be safe.

Zach nods, motions for Clementine to join them. Clementine
steps away from Cindy... over to Jill's side. An utter look
of betrayal on Cindy's face.

CINDY
Please. This isn't part of the
plan. If you follow her --

Jill knocks Cindy unconscious with the butt of her gun.
Everyone reacts -- but Jill beckons Ji Yeon.

JILL
You. Come here.

Ji Yeon makes her way into the kitchenette, shell-shocked.

JILL (CONT'D)
Stay here and look after her. Give us a twenty minute head start.

JI YEON
She may be out longer than that.

JILL
So be it.

Jill turns away, catches sight of Adam -- whose lips appear smarmy even from across the room.

JILL (CONT'D)
What are you smirking at?

ADAM
You need me, Jill. I've been loyal to Walt for more than a decade.

AMELIA
Jill, don't listen to him. He --

ADAM
I know all the latest hot spots on this rock. Besides...
(ominous)
...how do you know one of them won't betray us? Remember Juliet?

Jill steps over to Adam, faces him. She's hard-core.

JILL
I don't trust you.

ADAM
You don't even know me.

JILL
I know enough about you.
(to Amelia)
Stay behind, keep an eye on him.

Amelia nods. Adam glares at both women, as Jill turns back to the members of her party.

JILL (CONT'D)
Ready?

JI YEON
Wait...

Ji Yeon slowly makes her way over to Jill, who tightens her grip on the weapon.

JI YEON (CONT'D)

Zach?

ZACH

(to Jill)

It's okay. She'd never hurt us.

Zach approaches, meets Ji Yeon halfway.

JI YEON

If you encounter Aaron, out there... would you please give him a message?

ZACH

What message?

Ji Yeon leans in, whispers in Zach's ear. He processes her words, nods. Then, Zach turns to the rest of Jill's search party.

ZACH (CONT'D)

We're out of here.

Jill leads them all toward the exit. Ji Yeon stares down at the floor tiles -- atop which Cindy still lies, unconscious.

INT. BARRACKS - THE FORMER LINUS RESIDENCE - NIGHT

Olivia sits calmly, as Lester continues to aim his weapon at her from across the table.

OLIVIA

You do realize that gun can't kill me?

LESTER

My buddies have this place surrounded. You make one wrong move, and that pretty blonde girl gets a bullet in her chest.

OLIVIA

And are you going to be the one to pull the trigger?

Lester shifts on one foot. Melba enters, her own weapon in hand. Her British lilt quivers slightly.

MELBA

Lester, I need to have a word with Ms. Goodspeed.

LESTER

Dessalines told me not to let her out of my sight.

MELBA

Well she told me our guest might respond better to another woman. So beat it.

Lester backs toward the door, his eyes locked onto Olivia with distrust. He creaks open the back door, leaves Melba alone with Olivia.

OLIVIA

Opal never told you to do that, did she?

MELBA

I wanted to see you alone.

OLIVIA

About...?

MELBA

Please leave the premises. I'll create a distraction. I just don't want to see anyone else...

OLIVIA

...killed? Ironic, coming from someone with a gun in her hands.

Melba swallows, appeals to Olivia with concern in her eyes.

OLIVIA (CONT'D)

How much do you know about me?

MELBA

Enough that you can't die from exposure to lethal energy. I saw you waltz right through that fence.

OLIVIA

And how much do you know about your own boss?

MELBA

Plenty. She's way older than she looks, for starters.

OLIVIA

Is that so?

MELBA
Just like you, Ms. Goodspeed.

OLIVIA
Well... not quite "just like me."

MELBA
I don't claim to understand it, but
I know it's true.

OLIVIA
You have a sense of faith. That's
good.
(beat)
I'll heed your warning, and leave.
But... you have to do something for
me, first.

Melba raises her eyebrows.

OLIVIA (CONT'D)
Before I go... let me see Emma. I
need to tell her something
important.

MELBA
She's being held in another
bungalow. There'd be no way to
even sneak her in here --

OLIVIA
Then you'd better find a way.

Melba studies the dead-seriousness on Olivia's face.

OLIVIA (CONT'D)
Or your people are going to have
far more blood on their hands than
you could have ever bargained for.

Olivia doesn't break her stare. Melba glances toward one of
the windows.

TEMPLE - ALTAR ROOM

ROB HAMILL -- now dressed in pirate-like attire -- is
escorted into the chamber by Otis and EZEKIEL. He sees Walt
and Liam waiting for him -- Walt looks stoic, Liam relieved.

LIAM
Rob!

ROB
Hey, Liam.

Rob stares straight at Walt, who nods. The doctor turns back to Liam.

ROB (CONT'D)
We have to do what they say, man.

LIAM
How do you -- ?

ROB
It's cool. I chatted with Walt,
and he explained everything to me.
It all makes sense now.

He steps closer to Liam.

ROB (CONT'D)
Do you trust me?

Liam nods.

ROB (CONT'D)
Good.
(to Walt)
But I'm going to need something
from you, in exchange.

WALT
It doesn't work that way.

ROB
Well, it's going to have to. One
of your people killed one of mine.
Sami Rubba.

WALT
Yes. Adam felt he was acting in
the island's best interest. It was
unfortunate.

ROB
He has to pay for what he did.

WALT
So you want me to punish Adam?
Exile him?

ROB
I want you to make it so he can
never hurt anyone... ever again.

Walt digests Rob's demand.

WALT

There's a woman who was on your flight -- Carmen Reyes. Before your group separated... you knew her?

ROB

Sort of. She's Hurley's mother, right?

WALT

Olivia sent her to The Orchid. It's a greenhouse several miles southeast of here.

ROB

You want us to go and bring her back to you?

WALT

I want you to convince her to reveal the location of the manifest from your plane -- the one she and her son have hidden from me.

Rob looks at Liam, who shrugs.

ROB

You know everything about this place. You also knew about me, and several of my friends. So why wouldn't you already know who every single person on our plane was?

WALT

Because...

(solemn)

...I don't do this job as well as one of the men who came before me.

Rob looks at Walt, almost with sympathy.

WALT (CONT'D)

You have your instructions. Bring me the manifest, and you'll have your revenge.

A frown spreads across Rob's face. He glances again at Liam... who appears utterly sick to his stomach.

END OF ACT TWO

ACT THREE

EXT. BARRACKS - THE OTHERS' FORMER REC ROOM - NIGHT

Lester taps his foot, browses through a copy of "THE FAR SIDE" comic. But, from behind...

A gun barrel THWAPS him against the back of the head. Lester collapses face-down on the grass, his comic falling to the ground as well.

Olivia and Melba scamper over Lester's unconscious body, sneak around to...

THE BACK OF THE HOUSE

Melba cranes her neck, surveys the rest of "New Otherton."

MELBA

There. That bungalow over by the apple trees. Opal has at least three men on Emma, possibly more.

OLIVIA

Give me your gun.

MELBA

I beg your pardon?

OLIVIA

You need plausible deniability. If they see me with your weapon, you won't get blamed.

(beat)

You realize I'll have to knock you out.

MELBA

Better you than her.

Olivia musters an apologetic smile.

APPLE TREES - FIVE MINUTES LATER

Olivia peers out from behind a branch, while Melba hangs back in the shade.

One of Opal's armed men, DEREK, guards the door to the bungalow.

Olivia slips off her shoes, tiptoes like a stealth bomber -- her back flat against the building as she inches her way behind Derek.

DEREK
 (swiveling)
 Who's there...?

OLIVIA
 Hi...

DEREK'S P.O.V.

Olivia slams the butt of Melba's weapon against his forehead, as Derek's vision goes BLACK.

RESUME OLIVIA

She steps over his body. Melba hurries to Olivia's side, whispers:

MELBA
 Okay, I'll go in first, and you --

OLIVIA
 Sorry.

Olivia slams her weapon against the side of Melba's head. Melba collapses, unconscious. Giving herself momentum, Olivia positions one leg, and...

INT. BUNGALOW - REC ROOM

...KICKS OPEN the door. Two more guards, SIEGFRIED and FIONA, raise their weapons.

FIONA
 Stop right there!

SIEGFRIED
 We will shoot!

OLIVIA
 Go right ahead.

Olivia approaches Siegfried, who pelts Olivia's chest with several bullets.

OLIVIA (CONT'D)
 (sotto)
 Ouch.

Olivia twirls Siegfried's arm behind his back with a CRACK. Siegfried howls in agony.

Fiona lunges, her rifle butt aimed for the back of Olivia's skull.

Olivia swivels in time to deliver a swift kick to Fiona's ribs -- propelling her flat onto her back against the hardwood floor. Fiona gasps, the wind knocked out of her.

Olivia turns to EMMA SPENCER, who's bound to a chair by rope.

EMMA

Olivia!

Olivia grabs a knife out of her pocket, slices through the rope. Emma jumps out of the chair, free.

OLIVIA

Come on!

The two women run outside.

EXT. BEYOND THE APPLE TREES - ONE MINUTE LATER - RUNNING

Olivia and Emma dash through the forest.

EMMA

Wait! We have to go back! Ivy and Bong-Cha...

OLIVIA

There's no time. They'll have to be left behind.

EMMA

But that crazy bitch will kill them!

OLIVIA

She might kill them if we stay, too. You want to join them?

Olivia ushers Emma toward the treeline.

JUNGLE - WALKING

Jill leads a procession consisting of Clementine, Zach, and Gabriel through the brush. They shine flashlights and lanterns at the ground.

CLEMENTINE

Looks like they veered off the trail.

ZACH

He didn't bother to cover their tracks.

CLEMENTINE

It's pitch black. He probably isn't thinking straight. Knows that when I find him...

(vengeful)

...I'm going to blow his guts out.

ZACH

Doesn't that make us just as bad as them?

CLEMENTINE

What would you do, Zach? If he had taken Emma hostage? Or Cindy? Or your boy toy over there?

She gestures to Gabriel, who stops in his tracks. Jill notices, beckons him forward.

ZACH

He won't kill her just for the hell of it. She's his leverage.

CLEMENTINE

You don't know that.

Jill turns, halts their procession.

JILL

He's right, Clementine. When the guy had Steve and I at gunpoint, he made it quite clear that he isn't loyal to his leader.

CLEMENTINE

It could have been just an act.

JILL

Or he could be useful to us. To help us find their Achilles Heel.

Clementine falls silent, glowers. As Jill resumes their trek, Gabriel catches up to her.

GABRIEL

What about Zach's sister? Their people still have her.

JILL

Emma will be fine.

GABRIEL

What makes you so -- ?

JILL
 Because... if she's hurt, the
 island will keep her alive.

Jill turns to face Gabriel, who stares back in confusion.

JILL (CONT'D)
 You guys have to trust me. This
 island is like a doctor of fate.
 Even when someone gets mortally
 wounded... if you're not meant to
 die yet, it won't let you die.

OFF JILL, who stares into the jungle, forlorn.

And if you never make it to the island, you may miss your
 second chance at life. AND AS SHE TRUDGES FORWARD, WEAPON
 FIRMLY IN HAND --

INT. ST. SEBASTIAN HOSPITAL - DAY - **FLASHBACK (2000)**

Jill -- at the age of 39 -- looks down upon the hospital bed
 of...

Her mother, Tabitha, at the age of 59.

Jill's eyes harbor melancholy. Tabitha's eyes flutter open,
 weak.

TABITHA
 Jill...

JILL
 You gave us quite a scare today.

TABITHA
 Wh-what happened?

JILL
 You fainted, Mom. Right in the
 middle of the theater.

TABITHA
 Where... am I?

JILL
 Dr. Ward said you're going to be
 all right. We got lucky this
 time... you barely avoided a
 concussion.

TABITHA
 There was something I was going to
 say to you, sweetheart. But I --

Tabitha's eyes glaze over as she trails off. Jill holds her mother's hand, squeezes it. Tabitha merely takes slow, deep breaths.

BONNIE (O.S.)

Jill?

Jill turns around to see Bonnie -- now at the age of 39 -- in the doorway. She leaves her mother's side, embraces Bonnie.

JILL

You came.

BONNIE

As soon as we heard. Ben insisted.

Jill releases Bonnie, gives her old friend a tentative gaze.

BONNIE (CONT'D)

They're downstairs.

Bonnie exits. Jill follows, a back-glance at her sleeping mother.

HOSPITAL LOBBY - FIVE MINUTES LATER

Jill arrives in a waiting area where Ben -- now at the age of 35 -- rises to greet her. TOM FRIENDLY -- at the age of 52, clean-shaven -- flanks Ben from the rear.

BEN

Jill. How is she?

JILL

The doctor said she'll be fine.

(steps closer)

You came all this way -- ?

BEN

I still care about you, Jill. Just because you no longer live among us... you will always be one of us.

Jill glances over at:

JILL

Tom. No surprise to see you here.

TOM

We've got some loose ends to tie up in town. Ben needed me.

JILL
Of course he did.
(to Ben)
Should I be insulted?

BEN
I could have easily stayed behind.
Sent someone else. But I wanted to
be here for you, personally.
(softens)
It hasn't even been a year since
Yvonne's accident.

JILL
Don't.

Ben nods, reaches out toward her.

BEN
I'd like to go somewhere a little
more private, if you'd please.

Jill glances back at Bonnie, who nods.

TOM
We've got a van outside.

Jill makes a beeline toward the sliding glass exit doors.

EXT./INT. VAN - MOMENTS LATER

Tom slides open a van door. Ben climbs in, then helps Jill
and Bonnie inside as well.

BEN
I didn't want to risk your mother's
hospital room being...

JILL
...bugged. I wouldn't put it past
him.

BEN
That's why it's so imperative I
keep you in L.A. Staying one step
ahead of Widmore.

BONNIE
You've been out of touch for
awhile, Jill.

JILL
 Sorry. I've had my contacts inside
 Hanso trying to track down the
 vials. My mother's.

BEN
 To no avail, I presume?

JILL
 Who's running the island right now?

BEN
 Isabel. But the Temple is in
 Dogen's hands.

JILL
 Ben... why won't you reconsider?

Ben avoids eye contact with her.

JILL (CONT'D)
 Please. Maybe the island can heal
 my mother.

BEN
 No, it can't. It isn't her time.

JILL
 Says who?

BEN
 Jacob.

Jill appears skeptical. She faces Bonnie.

JILL
 Are you buying this?

BONNIE
 I have to.

Jill returns her stare to Ben, plays along.

JILL
 So the only reason I can't bring my
 mother to the island is because
 "Jacob" doesn't feel it's safe?

BEN
 What other reason would there be,
 Jill?

JILL
 You tell me, Ben.

They lock eyes -- sadness in Ben's expression, but Jill dons irritation.

JILL (CONT'D)

Every few weeks, gibberish spills out of her mouth. A series of mathematical equations that mean nothing to me.

(beat)

Afterward, she acts as though those numbers mean nothing to her. My mother's always been good at pretending.

Ben looks down, sympathetic.

JILL (CONT'D)

But if it helps us find the Third Basement... I'll keep listening to her recite them.

(beat)

For as long as I have to.

Jill slides open the van door, jumps out.

EXT. VAN

Ben and Bonnie stare after Jill, who strides away through the parking lot.

BEN

Jill!

(louder)

Jill, I'm not trying to hurt you!
I promise you that!

OFF JILL, who holds back tears. AND AS SHE APPROACHES THE HOSPITAL DRIVEWAY, STILL NOT LOOKING BACK AT HER ALLIES --

EXT. JUNGLE - NIGHT

Jill leads her team to the edge of a creek. She kneels next to the water.

CLEMENTINE

You've got to be kidding me.
You're taking a water break?

JILL

Clementine --

CLEMENTINE

My mother's life is in danger, and you're stopping for drinks!

JILL
He won't get very far through pitch
black, dragging her across the
jungle like that.

CLEMENTINE
Unless he slits her throat first.

Zach puts a hand on Clementine's shoulder, but she shrugs him
away. Jill looks to Zach for help, but he scrutinizes her.

JILL
What? You don't trust me, either?

ZACH
Did you work for Ben?

JILL
I'm sorry?

ZACH
Benjamin Linus. Were you loyal to
him?

Jill looks at the ground.

JILL
Would it make a difference?

ZACH
It might.

GABRIEL
Who's Benjamin Linus?

ZACH
You don't want to know.

JILL
Clearly, you're asking me that for
a reason.
(beat)
Testing me?

ZACH
I've read through Ben's files. His
old diary. Did you know he used to
keep a diary?

JILL
Always struck me as more of the
books-on-tape sort of guy.

ZACH
 He wrote about you, Jill.
 (beat)
 I'm sorry you lost Yvonne.

Jill's expression seems to become poisonous, even without much facial movement. Zach suddenly gasps, as though struck by an electrical current.

FLASH:

Adam throws a knife, which hurtles past jungle trees...

CLEMENTINE (O.S.)
 Mom!

...directly into A WOMAN'S chest. Blood spurts out.

END FLASH

Zach snaps back to reality. Gabriel comes up behind him, touches Zach's shoulder.

GABRIEL
 What did you see?

ZACH
 Clem's right. We have to keep moving.
 (to Clementine)
 I saw your mom. Dying.

Clementine reacts as though she's been punched in the gut. Zach addresses Jill, ominous.

ZACH (CONT'D)
 I think Adam's coming after them.

JILL
 (to Clementine)
 Would he have any reason to attack your mother?

CLEMENTINE
 I've never been able to figure that kook out. But now that I know...
 (glances at Zach)
 ...I'm not letting him near her.

GABRIEL
 (to Jill)
 You said this island heals people.

GABRIEL (CONT'D)

Even if someone tries to kill
Cassidy... doesn't that mean she
could survive?

JILL

If she's meant to.

Clementine looks at Zach, who avoids eye contact.

INT. AURORA STATION

Charlie emerges from the supply closet, carries the
pharmaceutical bottles and some syringes. Aaron holds a tray
with four paper cups of juice.

David looks up at them from where he stands over Alistair,
impatient.

DAVID

Took you long enough.

CHARLIE

Sorry. Wanted to make sure we
found the right ones.

DAVID

(to Aaron)

What's with the beverages?

AARON

Got thirsty. Thought we could use
a drink. He surely could.

Aaron gestures at Alistair, who scrutinizes the tray of
juice. As Aaron sets down the tray...

AARON (CONT'D)

Has he broke yet?

DAVID

No. But it's only a matter of
time.

Charlie takes on of the cups for himself. He selects one,
hands it to Aaron. Takes a third one, hands it to David.
Then, taking a sip from the cup...

CHARLIE

Ah! That really hits the spot.

(to Alistair)

You have to be thirsty by now.
We've got one for you, if you start
answering our questions.

Aaron sips, nervous. Alistair remains tight-lipped. David looks down at his own cup, then sizes up Charlie and Aaron with suspicious eyes.

DAVID

How about a peace offering, Mr. Carroll?

(extends the cup)

Drink.

ALISTAIR

I'm not thirsty.

DAVID

Come on. No strings, I promise. Just take a nice, refreshing gulp. Tastes like Kool-Aid.

(glances at Charlie)

They do have Kool-Aid in your time, don't they, Mr. Carroll?

Charlie watches -- on pins and needles -- as David brings the cup closer to Alistair's mouth. Alistair leans forward, Aaron's eyes widening by the second...

CHARLIE

Stop! Don't drink that!

David lowers the cup, smirks.

DAVID

Whyever not, Charlie?

Charlie looks at the floor, defeated. David's stare on him becomes intense.

DAVID (CONT'D)

Nice try, though.

David drops the cup -- allowing the tainted juice to splatter onto the floor. With one final glare at Charlie, then one at Aaron --

DAVID (CONT'D)

I appreciate the clarity, boys.

David grabs the syringes out of Charlie's hands.

Charlie trades guilty expressions with Aaron, then closes his eyes.

END OF ACT THREE

ACT FOUR

EXT. JUNGLE - DAY (DAWN)

Jill leads Clementine, Zach, and Gabriel over a knoll, as the sun pokes out.

JILL
Stop.

CLEMENTINE
What now?

JILL
We're being stalked.

GABRIEL
What?

Jill projects her voice.

JILL
Come on out!

No answer. With another side-glance at Zach...

JILL (CONT'D)
We know you're there... Adam!

They all look at the treeline. Still no response.

OFF JILL, whose face appears even more agitated.

He's got to be there. I know when someone is lurking in my shadow. AND AS SHE MASSAGES THE GUN IN HER HANDS --

INT. SIMON'S BUTCHER SHOP - DAY - **FLASHBACK (2013)**

Jill -- now at the age of 52 -- slams down a meat-cutter, peeling off a slice of roast beef. She looks up as the door opens -- a jingle alerting her to the arrival of a new customer. Not looking up...

JILL
I'll be with you in a minute.

She finishes shaving off the last of the rump. Jill looks up from behind her counter, only to see...

Olivia, still ageless, dressed in plain clothing and a fedora.

JILL (CONT'D)
Well, if it isn't Carmen Sandiego.

OLIVIA

Jill. I trust you've been well.
Staying safe.

JILL

Fortunately, a lot of cops frequent
this place. Would you like me to
make you a sandwich, Olivia?

OLIVIA

Not necessary. I found out your
slowest time of day.

Jill glances over, sees the shop completely empty.

OLIVIA (CONT'D)

Ben and Richard are both dead.

JILL

How?

OLIVIA

Too little time to explain all the
details.

JILL

So... how many of us are left?

OLIVIA

Stanhope. Engels. Tillman.
Beckett. Morrissey. Chandler.
The Spencer kids.

JILL

What about Burditt? Or the
Nadlers? Or --

OLIVIA

Yes. But I'm not as concerned
about them.

(beat)

Reyes had brought in a lot more new
people. I'm still trying to figure
out who we can trust.

JILL

Well, if Reyes summoned them --

OLIVIA

He's not in charge anymore.

JILL

I know. Word got back to us that he'd transferred all his power to young Mr. Lloyd. But additional details were few and far between.

(beat)

I thought it might have been a rumor.

Jill looks Olivia straight in the eyes.

JILL (CONT'D)

So now we answer to Walt. You. Me. All of us.

(beat)

Can we trust him?

OLIVIA

We have to.

She fingers some dried salami, which hangs from the top of a display case.

OLIVIA (CONT'D)

I know you still want revenge, Jill. For what happened to Yvonne... and your mother.

Jill's face turns dark.

OLIVIA (CONT'D)

But Widmore is dead. His people are in disarray without him. Yet, it's only a matter of time before they regroup.

(serious)

We must finish them off before that can happen. I need you to keep a clear head.

JILL

Do I have to go back?

OLIVIA

When Eloise initiated you, she explained we must always heed the judgement of the island's protector. Yes?

Jill nods.

OLIVIA (CONT'D)

Walt hasn't decided it's your time to return. But, someday, he might.

A JINGLE follows the end of Olivia's sentence. The two of them see A SLENDER WOMAN -- early-fifties, Caucasian, brunette, but with a striking body -- enter the store. She speaks with a German accent.

GERMAN WOMAN

Jill?

JILL

Ernestine...

ERNESTINE

(glances at Olivia)

Did I interrupt something?

OLIVIA

No. I was just leaving.

With a final Look at Jill, Olivia exits the butcher shop. Ernestine walks up to the counter.

ERNESTINE

Who was she?

JILL

Just... one of my regulars.

ERNESTINE

To where does she want you to return? And who is Walt?

Jill just smiles. She leans forward, gives Ernestine a long peck on the lips.

JILL

Someone who runs a boring poultry convention up in Sacramento.

ERNESTINE

You have never mentioned this before.

JILL

I might be gone for... a few days, soon.

She takes Ernestine's hand, massages it.

JILL (CONT'D)

Now, we're still on for dinner tonight?

OFF JILL, who lifts Ernestine's hand to kiss it. AND AS HER EYES FLUTTER, TRYING TO BLINK AWAY GUILT --

EXT. JUNGLE - DAY

Jill aims her weapon at the treeline. Adam steps out, his arms surrendered -- and an eerie smirk on his face.

ADAM
How did you know it was me?

JILL
You'd seemed eager to come with us.
Why is that, Adam?

ADAM
I just want to help.

JILL
Go back to The Orchid.

ADAM
But I only wish to --

JILL
Go back!

A dark cloud seems to spread over Adam's once-tranquil face. He backpedals toward the treeline, silent. Disappears into the jungle.

CLEMENTINE
Why didn't you shoot him?

JILL
(to Zach)
Are you positive you saw Cassidy
being attacked by Adam?

ZACH
Yeah... I guess.

JILL
You guess?

ZACH
The flashes appear in bits and
pieces. It's not like watching a
whole scene from a movie.

CLEMENTINE
We can't risk it.

JILL
So why didn't you shoot him,
Clementine?

Clementine stops short. Zach and Gabriel look at her, sympathetic. Jill moves forward.

JILL (CONT'D)

Let's go. Before their trail gets cold.

CLEMENTINE

You said you didn't trust him.

JILL

And I also don't want to be responsible for killing the wrong person.

Jill motions for them to follow her. Zach and Gabriel fall in step with Jill's no-nonsense march. Clementine sighs, brings up the rear.

INT. THE ORCHID - UNDERGROUND LAB - DAY

Cindy stirs awake, as Ji Yeon and Amelia rush to her side.

CINDY

Where's... that woman who hit me?
Jill!

JI YEON

She went after Cassidy. Took Zach, Gabriel, and Clementine with her.

CINDY

Is she just a complete drongo?
She'll get them all killed!

AMELIA

I worked with her on this island for several years, dear. Jill has a good head on her shoulders --

CINDY

And how long has it been since you last saw her, Amelia?

Amelia looks down, sheepish.

AMELIA

Twenty-three years... give or take.

CINDY

A lot has happened since then. To all of us.

Cindy tries to sit up on her own, but Ji Yeon and Amelia steady her.

JI YEON

You are in no condition to be standing.

CINDY

You shouldn't have let Clementine leave. She's unstable. Who knows what she'll --

AMELIA

She wants to get her mother back safely. I'm sure she'll stay focused on that objective.

Cindy looks skeptical.

EXT. VALLEY OUTSIDE "NEW OTHERTON"

Olivia and Emma dash around trees and brush. They arrive in a clearing near:

THE SONIC FENCE

The two females run closer to it.

EMMA

They can't be far behind!

OLIVIA

As soon as I turn it off, you run straight through that fence!

Olivia kneels by the keypad, deactivates it.

OLIVIA (CONT'D)

Don't wait for me! Their bullets can't hurt me, but they'll kill you!

Emma rushes between pylons, unharmed. Olivia looks over her shoulder.

IN THE DISTANCE

Several of Opal's goons emerge from the jungle -- yelling, their guns aimed.

Olivia takes off without reactivating the fence. As she runs into the jungle...

JOHN LOCKE lurks in the shadows.

LOCKE
Why, thank you, Olivia.

Locke stares at the pylon-dotted edge of "New Otherton.

JUNGLE - SAME

Zach leads the way along the creek, with Gabriel and Clementine right behind him. Jill brings up the rear, glances over her shoulder with anxiety.

ZACH
We have to be getting closer.

CLEMENTINE
Neither of them know the terrain.
That should give us an advantage.

GABRIEL
Do you think they're hiding out
someplace?

CLEMENTINE
Don't know. But if he does
anything to --

JILL
I think we're being followed.

GABRIEL
What makes you -- ?

JILL
In my line of work, you get a sixth
sense for these sorts of things.

ZACH
You're sure it isn't just your
nerves?

JILL
I don't think so. We'd better stay
extra-alert, or --

Adam leaps out from behind some trees, pounces on top of her. Jill screams, rolls around with Adam as he grabs her neck and squeezes it.

END OF ACT FOUR

ACT FIVE

INT. CHURCH - NIGHT - **FLASHBACK (2019)**

A hand lights several candles with a matchstick.

The glow from candlelight illuminates the profile of a feminine HOODED FIGURE.

Jill -- now at the age of 58 -- plods down the center aisle, approaches the hooded figure from behind.

JILL
I finally found you.

The woman turns around to face Jill, pulls down her hood -- revealing the face of DR. AMY HONALE, at the age of 44.

JILL (CONT'D)
Dr. Honale.

HONALE
So you knew it would be me.

JILL
Process of elimination.
Vanderfield, Wales, Peck, Hicks,
Flood, Cheever. Hackett, Wig,
Vasquez, Zander, Kilpatrick,
Maillot... they're all dead.

HONALE
A smart cookie, you. And very
thorough.

She moves over to the altar. Jill follows her with fierce eyes.

JILL
Tell me exactly what you do. What
this is all about.

HONALE
I was chosen by Walt... the same
way one Eloise Hawking was chosen
by Jacob.

JILL
Tell me something I don't already
know!

Honale locks eyes with Jill, cocks her head.

JILL (CONT'D)

Answer me, dammit! You can't imagine what I've been through to get here!

HONALE

Can't I? You've lost everyone you've ever cared about...

(smirks)

Yvonne. Bonnie. Ernestine. Your brave mother, Tabitha.

JILL

Don't you dare talk about them.

HONALE

You wonder how I know these things, Jill. A Keeper's burden is to know what's going to happen, before it does.

JILL

You can see the future? You mean you could have prevented -- ?

HONALE

No. Our protector appears to me, sharing knowledge of everyone connected to the island.

JILL

You mean Walt?

HONALE

At this point in time, yes. Walt has told me all about you, Jill Erdman. And one mere hour ago, I could feel you headed straight here to confront me.

(beat)

The way you are right now.

Jill absorbs all of this, exhales.

JILL

So what's my role in this? What do you and Walt need me to do?

HONALE

Walt needs you to be an ambassador.

Jill appears confused.

HONALE (CONT'D)

Years from now, another plane will crash on the island. You will survive this ordeal. Walt doesn't know exactly when, or who else will be on it -- but he knows you need to be one of its passengers.

JILL

Why?

HONALE

To bridge the gap between us and them.

JILL

And what makes you and Walt so sure I'll be willing to do this?

HONALE

Because without your instincts, it will be all the easier for darkness to succeed in consuming... everything. And everyone.

(beat)

Now would your mum have wanted that?

OFF JILL, who somehow looks both spooked and resolute at the same time by Honale's words. AND AS HER EYES STRAY TOWARD ONE OF THE CANDLES, FOCUSING ON ITS BRIGHTNESS --

EXT. JUNGLE - DAY

Adam rolls around with Jill on the jungle floor. She tries to knee him in the groin, but he twists her leg at an angle. Jill screams.

ZACH

Get off of her!

Zach leaps onto Adam, who seizes Zach's arms. Adam practically body-slams Zach onto the ground, spine-down. Zach grunts, the air knocked out of him.

Jill musters her strength, lunges at Adam -- but he spins around, tackles her. As Adam grasps Jill's neck, choking her...

A CLICK accompanies the gun barrel that brushes Adam's neck.

CLEMENTINE (O.S.)

Let her go.

Adam releases Jill, who gasps for breath. Gabriel runs to Zach's side. As Adam raises his hands, turning around...

CLEMENTINE (CONT'D)

Those are some nice kamikaze moves there, Muscles.

(beat)

Pretty spry for an old guy.

ADAM

What are you doing, Clementine?

CLEMENTINE

Seems that's what I should be asking you. Why are you trying to keep us away from my mom?

Adam tightens his lips, defiant. Jill regulates her own breathing, hobbles to her feet. She shuffles into place next to Clementine.

JILL

You're working for him, aren't you?

ADAM

And who, pretell, is this "him" you speak of?

Jill looks at Clementine, who stares at Adam with complete revulsion.

JILL

Esau.

A slow smirk spreads across Adam's lips. Clementine looks at Jill, who appears less than thrilled at the dilemma clearly facing them, as we...

SMASH TO BLACK.

END OF SHOW