

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

LOST

"Eighty-Four Percent"

Episode 7.25

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LOST
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TEASER

INT. ST. SEBASTIAN HOSPITAL - NIGHT - **FLASHBACK (1978)**

A heart monitor FLATLINES.

DOCTORS stand around a body that lies across their operating table.

A much-younger DR. CHRISTIAN SHEPHARD -- at the age of 34, his hair brown -- glances down at his watch. DR. JOSEPH STUBBS -- Caucasian, mid-twenties, brownish-blond -- assists.

SHEPHARD

Call it.

STUBBS

Time of death... Four-Fifteen A.M.

As NURSES clean up the O.R., Dr. Shephard turns to his left.

SHEPHARD

Sorry you had to observe this.

DR. THOMAS MITTELWERK -- at the age of 48, also in hospital scrubs -- replies in his thick, Austrian accent:

MITTELWERK

I am no stranger to death, Dr. Shephard.

SHEPHARD

Still, you're here to do research -- not watch us handle scalpels.

MITTELWERK

Oh, I do not mind. In fact, I have found your team's recent developments in spinal fusion to be most... intriguing.

Dr. Shephard manages a smile at his visiting colleague.

HALLWAY - TEN MINUTES LATER

Mittelwerk follows his hosts down the hall.

SHEPHARD

I feel bad. We're supposed to be showing you our --

MITTELWERK

Please, Dr. Shephard. I have delivered bad news to survivors many times. Allow me to be here for you.

Shephard nods, thankful. He and Dr. Stubbs approach A WOMAN.

SHEPHARD

Mrs. Carlyle?

SABRINA CARLYLE -- at the age of 25, although her rough features cause her to look about ten years older -- turns, faces the three men.

SABRINA

Yes?

SHEPHARD

I'm Dr. Christian Shephard. This is Dr. Joseph Stubbs, attending physician. And Dr. Thomas Mittelwerk, visiting from our sister facility in Copenhagen.

SABRINA

How's Josiah?

STUBBS

I'm afraid your father-in-law didn't make it.

Sabrina barely reacts.

SABRINA

I see.

SHEPHARD

His son... your husband...?

SABRINA

Was in Miami, on business. Is on a plane back here right this moment.

STUBBS

Is there anything we -- ?

SABRINA

No. Jerry's in the will. His father left us most of the estate.

With a slight nod at Mittelwerk, then some parting words for Dr. Christian Shephard:

SABRINA (CONT'D)

Thank you.

She walks off. Shephard stares after her, perplexed.

SHEPHARD

She seemed to take the news well.

STUBBS

Guess they weren't very close.

Shephard shakes his head, saddened.

LAB - HALF AN HOUR LATER

Mittelwerk -- now out of scrubs, wearing a fresh labcoat -- finishes washing his hands. Shephard approaches him from behind.

SHEPHARD

I don't understand. This serum worked wonders when we tested it on rats.

MITTELWERK

Hormone therapies have a much different effect on the human body.

SHEPHARD

Well, you should know. A little bird told me about those miraculous recoveries you folks at Mittelos have overseen lately.

MITTELWERK

But we do not go straight to human testing. It must be a gradual process.

(beat)

Mice. Rabbits. Bears. Primates. And then human volunteers.

SHEPHARD

Our friends up in Portland assured us they were confident this batch would --

MITTELWERK

If I could make a request? Allow me to bring a sample of your serum back to Denmark with me?

Shephard removes a vial from the counter in front of them.

SHEPHARD

If it didn't work on Mr. Carlyle --

MITTELWERK

I wish to have my chemists attempt to modify it. Perhaps we might concoct a version that is more... successful.

SHEPHARD

What could it hurt?

He hands the vial to Mittelwerk.

MITTELWERK

My deepest gratitude.

SHEPHARD

Just promise me one thing, Dr. Mittelwerk. Don't rush into any human testing.

(beat)

Try it out on an animal, first. Maybe one of your monkeys.

MITTELWERK

You read my mind.

OFF MITTELWERK, who holds up the vial in front of his face.
AND AS HE GLEAMS BROADLY, PRIDE IN HIS EYES --

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

Mittelwerk -- in the present-day -- saunters down some steps. He follows an armed SILAS, who opens the door into the:

GALLEY

RACHEL BLAKE looks up from where she's being held captive. Another member of Opal's team, THOR -- early-fifties, husky, scruffy -- guards her with a gun.

RACHEL

Are you going to waste me? The same way you did to Darla? And Hugh? And Zander? And Benoffski?
(inquisitive)
And my father?

MITTELWERK

Miss Blake, you have become quite the irritant. And believe me, we could have disposed of you when we had the chance.

RACHEL
So what's stopping you now?

THOR
I'll do the honors.

SILAS
Shut up, Thor.

MITTELWERK
Gentlemen.
(to Rachel)
What's stopping me? Clearly you
have been pursuing us for the past
seventeen years. Even after I was
exonerated.

RACHEL
Around the same time my father
mysteriously "disappeared" again.
My, how coincidental..

MITTELWERK
But you have kept yourself hidden
very well.
(beat)
That must mean you are working
with... them.

RACHEL
(plays dumb)
"Them?"

MITTELWERK
You know who I mean. Members of
The Circle.

Rachel looks away from him.

MITTELWERK (CONT'D)
Your silence speaks volumes.

RACHEL
(cavalier)
All I know is I was strolling along
Pipers Creek, minding my own
business, when a couple of your
thugs grabbed me, threw a bag over
my head, stuck a needle in my arm --

MITTELWERK
And you expect us to believe you
think that was random? Silly
little woman.

RACHEL
Nothing with you people is random.

MITTELWERK
Dessalines was tracking you. She intercepted your rendezvous point.
(beat)
Who were you scheduled to meet in Seattle, Rachel Blake?

RACHEL
You should have a pretty good idea. After all... why else would you bring me here?

MITTELWERK
Have you not been attempting to come to this island for nearly two decades?

RACHEL
So am I supposed to give you a fruit basket now?

Mittelwerk laughs, only half-amused. Then, leans in.

MITTELWERK
You will tell us everything you know about the people on that island. Who is loyal to Walt Lloyd? Who can be manipulated?

RACHEL
That's your end game? To kill Walt?

MITTELWERK
Have you even met the man?

RACHEL
Have you?

MITTELWERK
He must be stopped, Miss Blake. He deems himself a god.

RACHEL
Isn't that what you think you are?

MITTELWERK
I beg your pardon?

RACHEL
 Organ harvesting. Gene therapy.
 Spider protocol. The Third
 Basement.

(beat)
 And, of course, Joop.

Mittelwerk narrows his eyes.

MITTELWERK
 We saved that little runt from
 misery.

RACHEL
 By turning him into a guinea pig?
 Injecting one risky substance after
 another into his bloodstream,
 decade after decade --

MITTELWERK
 He will probably live for another
 hundred years because of us! As
 will his progeny!

RACHEL
 And how long will the rest of you
 be here? Four-hundred? Eight-
 hundred?
 (beat)
 Forever?

Mittelwerk looks as though he could kill her... but he
 doesn't move. ZORAN SAVO steps into the galley.

SAVO
 Thomas. We have regained a signal
 from Dessalines.

MITTELWERK
 And?

SAVO
 She wishes to speak with both of
 us.

Mittelwerk doesn't take his eyes off of Rachel, as he
 speaks...

MITTELWERK
 (to Thor)
 Do not let her out of your sight.
 Give her another tranquilizer, if
 you must.
 (to Rachel)

MITTELWERK (CONT'D)
 We will resume this discussion
 shortly, Miss Blake.

Mittelwerk follows Savo up to the top deck. Silas closes the door, remains in the galley. Thor gives Rachel an almost salacious smile.

EXT. JUNGLE - WALKING

A pair of plain brown shoes stumble over grass and rocks.

JILL ERDMAN prods ADAM ENGELS forward, at gunpoint. ZACH SPENCER, GABRIEL CHO, and CLEMENTINE PHILLIPS follow them, carrying their lanterns, flightlights, and canteens.

ADAM
 So what are you going to do with
 me?

JILL
 What do you think we should do with
 you?

ADAM
 If you were smart, you'd waste me.

CLEMENTINE
 Ask and you shall receive, Norman
 Bates.

Clementine stops Jill, who grabs Adam's shoulder as she pauses.

CLEMENTINE (CONT'D)
 Why don't we go ahead and waste
 him?

JILL
 Because we're not killers,
 Clementine.

CLEMENTINE
 I'll make an exception just this
 once.

JILL
 No.
 (shoves Adam)
 Move!

As the group resumes walking...

ZACH
(to Gabriel)
Do you see anything?

GABRIEL
What are you talking about?

ZACH
You know.
(gestures at Adam)
Him.

GABRIEL
It isn't a switch I can just flip
on whenever I feel like it.

ZACH
Please... try.

Gabriel focuses in on Adam as they trail Jill along the path.

GABRIEL'S P.O.V.

Adam, corralled forward from behind, suddenly is encircled by
a CLOUD OF BLACK. Then, just as quickly, the blackness
DISSIPATES.

RESUME ZACH AND GABRIEL

Gabriel flinches, glances at the ground.

ZACH
Well...?

GABRIEL
Not good.

They continue to follow Jill, who pokes Adam with her gun
every few steps. From the front...

A maniacal smile spreads across Adam's face.

END OF TEASER

ACT ONE

EXT. SEAPORT MARINE - DAY - **FLASHBACK (1986)**

SUPER IN/OUT: MYSTIC, CONNECTICUT

OLIVIA GOODSPEED -- at the age of 45, her hair pulled back in a ponytail and covered with a visor -- strolls down the harbor of the marina. She suddenly stops in her tracks, looks around. Then, calls out:

OLIVIA
I'm not stupid! I know when I'm
being followed!

Silence.

OLIVIA (CONT'D)
Whatever you want -- you're not
going to get it until you ask me
directly!

A mature WOMAN -- wearing a sunbonnet and sundress -- steps out from behind a STATUE of CHARLES W. MORGAN. She tips her bonnet up and away from her eyes -- it's LIDDY WALES, in her early-forties although she appears at least ten years older.

WALES
Olivia Goodspeed?

OLIVIA
Are you asking? Or do you already
know who I am?

WALES
My name is Liddy Wales. I'm on the
Board of Directors for the Hanso
Foundation.

OLIVIA
I don't want anything to do with
those people -- or you.

WALES
Would you change your mind if I
told you I was working against
them?

Olivia's face softens, curious.

WALES (CONT'D)
I know a great diner just around
the bend. Why don't I buy you a
cup of tea?

Wales saunters toward a harbor-side restaurant, not waiting for a response. Olivia cannot help but follow.

INT. DINER - TEN MINUTES LATER

Wales carves out a piece of fish from her plate with a knife and fork. Olivia sits across from her, picks at her salad.

WALES

I presume Connecticut has treated you a lot better than Detroit?

OLIVIA

How did you -- ?

WALES

They're still watching you, Olivia. Fortunately, you have a guardian angel on the inside.

(looks up)

Me.

OLIVIA

Why do you care? What's in it for you?

WALES

You obviously quit for a reason.

Olivia looks down at her salad bowl.

WALES (CONT'D)

They've threatened you, haven't they? To never tell anyone about your work on the island... or else.

OLIVIA

A few years ago, some TV producer wanted to interview me. For this show on conspiracy theories -- *Mysteries of the Universe*.

WALES

Ah, yes. A short-lived program, if I recall correctly.

OLIVIA

They tried to get me to tell them about my work with DHARMA.

WALES

But you knew doing so would put you at risk.

Olivia nods.

WALES (CONT'D)

And when you first returned from the island -- you agreed to recruit for Bentham Academy. Why?

OLIVIA

Mr. McIntyre told me they were doing good work there.

WALES

And then you found out...

OLIVIA

Students who graduate from that school tend to... disappear.

(beat)

I didn't want to be next.

WALES

What if I told you we could provide you with a new identity? A safe place to work... where you'll constantly be surrounded by allies.

OLIVIA

Who's... "we?"

WALES

We are the good guys, as they say.
(leans in)

And soon, we're going to take back that island from those who show it no respect.

Olivia takes a sip from her glass of iced tea.

OLIVIA

It'd be nice not to have to keep looking over my shoulder anymore.

WALES

Indeed. But let me be candid with you, Olivia. At some point in the future, the island will most likely call you back. To help protect it from those very bad people.

OLIVIA

I see...

WALES

When that time comes, will you be
up to that task?

OFF OLIVIA, who can't seem to break her gaze with Liddy
Wales. AND AS OLIVIA FORMS A SIMPER ACROSS HER OWN LIPS,
INIMICAL AND UNWAVERING --

EXT. JUNGLE - DAY - RUNNING

Olivia shepherds EMMA SPENCER through the jungle at breakneck
speed. Emma trips, but Olivia catches her before Emma can
fall headfirst into the dirt.

EMMA

How... far...?

OLIVIA

Not until we reach the Temple... or
The Orchid. Whichever one we hit
first.

As they rush forward...

NINA PUTNAM steps out into their path, resolute. Emma
shrieks, but Olivia steadies her.

NINA

(to Olivia)

You.

OLIVIA

Well, if it isn't Locke's new best
friend.

NINA

And you have bulletproof skin.

OLIVIA

Does that surprise you?

NINA

Not really.

(beat)

I'd expect nothing less from
someone whose job it is to protect
this place.

Olivia holds her gaze on Nina, intense. Emma addresses Nina:

EMMA

Where did Locke go?

NINA
To clean up a mess.

Nina smiles at Olivia and Emma, who trade glances.

VALLEY OUTSIDE "NEW OTHERTON" - WALKING

OPAL DESSALINES leads her people, armed, across the valley. MELBA walks directly in Opal's blind spot. JEREMIAH and JUDE bring up the rear. In-between, several of the guards escort IVY and BONG-CHA at gunpoint.

OPAL
(to Melba)
How could you let her blindsides you like that?

MELBA
She just came out of nowhere, ma'am. Punched my lights out --

OPAL
(swivels)
Do you honestly expect me to believe an old woman was able to get the best of you?

MELBA
Several rounds of our ammunition bounced off of that old woman. Yet, you barely blinked.

OPAL
Are you insinuating I am leading you astray, Melba?

MELBA
I don't know. Are you insinuating that I've been disloyal?

OPAL
If the shoe fits.

MELBA
So then kick my bottom with it. Either you trust me or you don't.

Opal flares at Melba, who doesn't back down.

OPAL
Trust is earned. And maintained.

Opal's walkie-talkie suddenly blares:

SAVO (V.O.)
Opal! Can you hear me?

Opal grabs her walkie, speaks into it -- eyes glued to Melba:

OPAL
What took you so long to pick up,
Dr. Savo?

SAVO (V.O.)
The stowaway is making Dr.
Mittelwerk restless.

OPAL
Pity. Is he there with you now?

MITTELWERK (V.O.)
I am here, Miss Dessalines.

OPAL
Good. Tell everyone on the crew to
relax. We have --

JUDE
(eyes wide)
Ma'am...!

OPAL
(irritated)
Jude, do not interrupt my --

JUDE
Look!

He points. Opal follows Jude's gaze, freezes in her tracks. The entire group reacts, as a MECHANICAL WAIL echoes through the valley. A PILLAR OF BLACK SMOKE rises from beyond the treeline. Jumping into panic mode:

OPAL
Everybody, run! Split up!

As the group begins to scatter...

MELBA
Run? To where?

OPAL
(over her shoulder)
We meet up at The Orchid! Now, go!
All of you!

Melba watches everyone disperse in various directions. The BLACK SMOKE curls around from out of a clearing, practically dancing across the open valley...

She twirls around in disarray. Then, jets toward the treeline...

Branches and vines WHIP against Melba's face. She pumps her arms and legs through the jungle.

As she inhales and exhales, ardently... Melba thrashes through more underbrush only to come inches away from colliding with...

JOHN LOCKE, who stands confident and staunch in her path.

LOCKE

Hello, there.

Melba freezes, then begins to back away. Locke advances toward her, matter-of-fact.

As Melba breaks into a sprint...

BLACK SMOKE encircles her, obscures her view of the jungle foliage.

INT. OPAL'S CATAMARAN - WHEELHOUSE

The boat's captain, NICO -- Greek, mid-thirties, athletic and handsome -- turns the steering wheel. In his Greek accent:

NICO

Should I keep taxing around the island, Dr. Savo?

Savo holds a walkie-talkie to his mouth.

SAVO

I do not know.
(into the walkie)
Dessalines? Dessalines! Are you there?

Nothing can be heard but the walkie's voiceless CRACKLE.

SAVO (CONT'D)

We have lost her.

Savo trades dire Looks with Mittelwerk -- and they both stare out the window at the island's coast.

END OF ACT ONE

ACT TWO

INT. LAB - NIGHT - **FLASHBACK (2006)**

SUPER IN/OUT: CHENCHEY INSTITUTE - SARAJEVO, BOSNIA

Zoran Savo -- at the age of 49, wearing a white labcoat -- stares through the glass of a one-way mirror.

A TEENAGE GIRL -- brunette, wearing a mustard-colored jumpsuit with a CHENCHEY LOGO, her delicate face covered by a blindfold -- sits strapped into an execution-style chair. A lab assistant -- TONY NAGY, last seen in Season 4's episode "THE LITTLE PRINCE" -- finishes adjusting her straps.

SAVO

This young woman has exhibited much promise in her abilities.

CHARLES WIDMORE -- at the age of 69, in business attire -- stands to Savo's left. Widmore studies the girl, who appears utterly terrified.

WIDMORE

And of what benefit are her...
"abilities" to me, Dr. Savo?

To Widmore's left stands DICK CHEEVER -- Caucasian, mid-forties, brunet.

CHEEVER

You do still want to find the island, don't you, Charles?

WIDMORE

And what makes you so certain she can find it for us, Cheever?

CHEEVER

Dr. Savo has shown me what she's capable of.
(to Savo)
Shall we...?

Savo leans in, speaks into a microphone as he presses the "on" button. He speaks to her in French, for which we are given the benefit of SUBTITLES:

SAVO

(in French)

Now, Genevieve, do not be frightened. I only want you to help me find something.

Genevieve trembles, says nothing. From behind the glass, Savo holds up a flashcard -- it bears the image of a VULTURE, which Savo positions facing himself, Cheever, and Widmore.

SAVO (CONT'D)
 (in French)
 What do you see, my dear?

GENEVIEVE
 (in French)
 I see... a bird. Bald. Scary.

SAVO
 (in French)
 Very good, my dear.

He switches out his flashcard for a different one. It bears the image of MEDUSA.

SAVO (CONT'D)
 (in French)
 And now?

GENEVIEVE
 (in French)
 It is... a woman. Serpents tangled
 in her hair.

SAVO
 (in French)
 Correct.

He holds up another -- this one is an elaborate ILLUSTRATION of a swan in the process of floating across a canal's surface. Fertile vegetation lines the water's edges.

SAVO (CONT'D)
 (in French)
 What do you see now, Genevieve?

Genevieve hesitates, concentrates.

WIDMORE
 You do realize I can't speak
 French.

SAVO
 I assure you, Charles, she has
 correctly identified the given
 image eighty-four percent of the
 time.

CHEEVER

What about the two you've shown her
so far?

SAVO

She is having a very good day.
(in French; into the
microphone)
Can you see it, my darling?
Describe what you see.

Genevieve's breathing becomes heavier. Sweat pours down her
face and neck, as she hyperventilates.

WIDMORE

What's wrong with her?

SAVO

Sometimes she needs a little extra
motivation.
(in French; into the
microphone)
Must I put you in the room again,
young lady?

GENEVIEVE

(in French)
No!

SAVO

(in French)
I am not joking around here! Dig
back into your mind -- however deep
you must go!

GENEVIEVE

(in French)
I cannot...!

SAVO

(in French)
Compel yourself to see it --
or we shall exile you to
someplace from which you may
never escape!

GENEVIEVE

(in French)
No! Please, no! I do not
have the strength! It hurts
too much! I will not be able
to endure --

The intensity on Genevieve's face comes to a head. She
cringes, wails...

GENEVIEVE (CONT'D)

(in French)
-- the pain!

A cascade of glass rains down into the observation deck, as Genevieve screams. Savo, Widmore, and Cheever dodge the spray of shards. Little pieces, big pieces...

And one extremely long, pointy piece -- which flies straight at Nagy, who jumps aside to avoid it as the glass projectile hits the wall behind him and shatters.

A COMPUTER MONITOR

On its screen, the real-time FOOTAGE of Genevieve's interrogation continues to record.

An ICON of the goddess PERSEPHONE momentarily BLIPS across the screen, accompanied by the command "DOWNLOADING..."

RESUME WIDMORE, SAVO, AND CHEEVER

Widmore steps forward, watches Genevieve panting and whimpering from her restraints. He turns to Savo.

WIDMORE

I thought her talent was to see things! Remote viewing.

SAVO

That is what we thought, too. At first...

OFF SAVO, whose knowing glance meets that of Dick Cheever. AND AS SAVO LOOKS FROM WIDMORE BACK OVER TO GENEVIEVE, WITH PITEOUS EYES --

INT. OPAL'S CATAMARAN - GALLEY - DAY

Savo marches down the stairs as Silas holds the galley door open for him. Rachel looks up at him.

SAVO

What did you do?

RACHEL

I beg your pardon?

Mittelwerk enters, as Savo towers over their prisoner.

SAVO

We lost communication with our men on the island! You jammed the signal!

RACHEL

What makes you think I'd know how to do that?

MITTELWERK

Please! It was you who hacked the Hanso Foundation website, some seventeen years ago... Persephone.

RACHEL

I can't say I know what you mean by that.

SAVO

Quit playing games, Miss Blake.

He grabs her by the collar. Rachel seethes, but still feigns a fake smile.

SAVO (CONT'D)

Your friends in The Circle are not around to protect you now, are they?

RACHEL

One thing perplexes me, Savo.

(wider grin)

Why would the two of you risk everything you've worked for by teaming up with someone like Dessalines?

SAVO

You obviously have a death wish.

MITTELWERK

Do not let the girl rattle you, Zoran. That is precisely her goal.

Mittelwerk separates them with his hands. Savo backs off.

MITTELWERK (CONT'D)

Why are you doing this, Miss Blake? You must possess a lot of passion to have pursued us for this long.

RACHEL

Funny. Since you're the ones who abducted Alvar in the first place, it seems as though you fired the opening shots.

Savo fumes. Mittelwerk darkens, violates Rachel's personal space.

MITTELWERK

We have ways of making you talk.

RACHEL
Don't bet on it.

They stare each other down. Mittelwerk becomes the first of them to blink.

EXT. TEMPLE - COURTYARD

GIDEON leads ROB HAMILL, LIAM PACE, JORDAN MILLER, and RIVER DAYTON out of the main ziggurat. The former Lancelot survivors all wear simple brown clothing.

WALT LLOYD emerges from an adjacent exit, also dressed in rustic brown. He nods at them, trailed by BURDITT -- the Other previously seen in Season 6's "THE LAST RECRUIT," now in his late-forties.

WALT
Gideon has told you where we're going?

RIVER
Not really. Said we'd be embarking on a "journey."

JORDAN
And that's all he'd tell us.

WALT
I instructed Gideon to let me explain the details to you.
(to Gideon)
Is Olivia back yet?

GIDEON
No. I'm getting worried.

WALT
Don't be. If they force Amy into hiding... you know what to do.

Gideon nods. Walt gestures to Burditt, addresses his newest recruits.

WALT (CONT'D)
This is Lyle Burditt. One of my best men. He will accompany us on this excursion.

LIAM
Hey, Burditt. Nice to meet you.

WALT
We must leave now.

RIVER
 Wait. We have a right to know
 where you're taking us.

BURDITT
 Your only right is being allowed to
 prosper here.

Walt holds up his hand.

WALT
 (warning)
 Burditt.
 (to River)
 I will tell you what you need to
 know... on the way there.

Walt gestures. TODD, SUSAN, and MIGUEL step forward, help
 Burditt escort Rob, Liam, Jordan, and River --

INT. TEMPLE CORRIDOR

-- through the main ziggurat, out onto --

EXT. TEMPLE - MAIN ZIGGURAT

-- a staircase of small steps descending toward the lagoon.

FROM ONE OF THE TEMPLE'S ALCOVES

MORRIS OLDHAM lurks, observes Walt's group headed straight
 for the Temple Wall. Oldham smirks, looks over his shoulder.

Then...

He ducks into the underbrush on his hands and knees. Begins
 to shuffle across the jungle floor, away from the Temple.

OVER THE COURSE OF SEVERAL HOURS

Walt leads his group across rugged terrain, southbound.

LIAM
 So why aren't we using one of your
 nifty little vans?

WALT
 It's more scenic this way.

Rob walks in step with Walt, leaving the rest of them in his
 dust.

ROB
I promised my people answers.
Ball's in your court, man.

Walt addresses everyone as they continue to walk.

WALT
The reason I asked the four of you
to accompany me is because there's
a threat to our collective safety.

JORDAN
What kind of threat?

WALT
A very dangerous woman has arrived
on this island. Her name is Opal
Dessalines. She and her people
will be looking for me.

RIVER
Why?

WALT
To kill me.

RIVER
You can be killed?

Walt stops, faces River with intensity.

WALT
Is there a reason you need to know?

Jordan shakes his head at his cousin, who glances at him
curiously. Walt resumes his trek, and everyone follows suit.

WALT (CONT'D)
I need the four of you to convince
any of your people whom we might
encounter to join us. For their
own safety.

JORDAN
Your Temple Master said your Temple
was the safest place on the island.

WALT
It is. That's why I'm going
someplace else. When Dessalines
comes after me, I want her far away
from the majority of my people.

LIAM

So we're your cannon fodder?

WALT

Not if you do what I say. We will arm you and position you strategically. Dessalines will most likely have bodyguards with her, so I'll need you to... finish them off.

Jordan, River, and Liam exchange glances. They look to Rob, who avoids eye contact.

LIAM

Did you know about this Opal-lady, mate?

Rob says nothing, keeps walking.

RIVER

(to Walt)

How do you know we won't turn on you?

WALT

It's called a leap of faith.

BURDITT

Besides, I'd blow your heads off before you could pull the trigger.

SUSAN

Great pep talk, Lyle.

TODD

Come on, you guys. We're in this together.

WALT

Yes, you all are.

(beat)

I, however, will probably be confronted by Dessalines once I'm alone.

MIGUEL

We're not leaving you alone, Walt.

WALT

You must.

(sighs)

She'll sacrifice any of her people to save herself.

WALT (CONT'D)

Which is why you need to defend our island against them. Take down every last one. If you're distracted by protecting me... one of them might slip past you. The consequences would be... unpredictable.

ROB

Walt... where do you think this Dessalines-woman is going to confront you?

WALT

It's a very ancient, very special place. She and I will get all of our issues out in the open.

(beat)

Even if it involves a sacrifice on my part.

Everyone stops in their tracks, deadened by his words. Walt forges ahead, solemn.

END OF ACT TWO

ACT THREE

INT. BELINSKY ACADEMY FOR THE GIFTED - DAY - **FLASHBACK (2007)**

SUPER IN/OUT: MOSCOW, RUSSIA

A TEENAGE MELBA -- at the age of 24 -- sits at a round table with several other STUDENTS. They each use colored pencils to sketch a detailed picture -- Melba's ILLUSTRATION depicts the Great Sphinx of Giza, Egypt. It's extremely detailed, right down to the last curvature.

Some fingers tap Melba on her shoulder. She turns to see MADAME NEKRASOV -- early-forties, slender, dressed in a Belinsky uniform. The teacher speaks to Melba in English, with a Russian accent:

NEKRASOV

Miss Ganjavi, you have a visitor.

TEENAGE MELBA

My mother? One of my siblings?

NEKRASOV

No. His name is Mr. Vanderfield. He is on the Hanso Foundation's Board of Directors.

(beat)

He has heard about you.

Melba nods, somewhat disappointed.

A pair of shoes steps into the common room. They belong to...

JACOB, still alive and ageless, who watches Melba with fatherly affection. He approaches her, clears his throat.

JACOB

Are you Melba?

TEENAGE MELBA

Yes.

She turns, meets Jacob with her eyes. An almost instant connection between them.

JACOB

I'm Mr. Vanderfield. But please, call me Jacob.

TEENAGE MELBA

How do you do?

He extends his palm. She smiles, accepts his handshake.

JACOB

May I?

She gestures. He sits, notices Melba's elaborate sketch.

JACOB (CONT'D)

You pay so much attention to detail.

TEENAGE MELBA

It's a bit of a... gift.

JACOB

And how do you plan to use this gift, Melba?

TEENAGE MELBA

I don't know. Maybe to help people find things they've lost?

JACOB

A noble endeavor. Have you shared those thoughts with... Dr. Honale?

Melba freezes, gazes at him with suspicion.

TEENAGE MELBA

You know Dr. Honale?

JACOB

We're old friends.

She looks at her classmates, then back at Jacob.

TEENAGE MELBA

Let's take a walk outside, Mr. Vanderfield.

Without waiting, Melba stands up and heads toward the exit. Jacob follows.

EXT. BELINSKY ACADEMY - ONE MINUTE LATER

Melba leads Jacob past patches of roses and tulips. He stops to sniff one.

TEENAGE MELBA

So if you know Dr. Honale... do you belong to The Circle?

JACOB

Not exactly.

Melba panics, as though she's slipped up. Jacob puts a hand on her shoulder.

JACOB (CONT'D)

Don't worry. Their secret's safe with me.

Melba studies his facial movements.

TEENAGE MELBA

Who are you? Why did you come here?

JACOB

I wanted to meet you, Melba.

TEENAGE MELBA

Why me?

JACOB

I know what a tough life you've lived. And you've prospered in spite of it.

TEENAGE MELBA

How do you -- ?

JACOB

Your talents -- your gift... deep in your heart, you know you're meant to help people with it.

TEENAGE MELBA

Very few people have ever believed in me.

JACOB

I believe in you, Melba. And so does Ilana.

TEENAGE MELBA

Ilana. She went away, on an assignment. Do you know when -- ?

JACOB

Ilana probably won't be back.

Melba reacts.

JACOB (CONT'D)

She's gone to a place where she'll have to confront some very bad people. I know she'll put her life on the line, if it comes to that.

Melba seems to accept this, but still can't take her eyes off of him.

TEENAGE MELBA
Will you visit me again?

JACOB
No. I'll be... moving on soon.

Melba appears chilled by his words.

JACOB (CONT'D)
Don't ever doubt your instincts.
They'll lead you to exactly where
you need to go.

OFF MELBA, who fidgets, backing up a step before pausing to lock eyes with him again. AND AS SHE ALLOWS JACOB TO REACH OUT AND USE HIS HAND TO SOFTLY SQUEEZE HER WRIST --

EXT. JUNGLE - DAY

Melba awakens to find herself lying flat atop the jungle floor. She sits up, touches her temples. Cringes. In the distance, Melba sees the four-toed STATUE OF TAWERET.

MELBA
What in the -- ?

A rifle CLICKS. Melba looks up -- CINDY CHANDLER stands over her, weapon aimed.

CINDY
Hands where I can see them.

Melba rises. She positions her wrists behind her neck, execution-style.

MELBA
Who are you?

CINDY
That's not important right now.
Move!

Cindy nudges Melba forward, guides her toward THE ORCHID STATION, the upper levels of which tower above the treetops.

INT. CYCLOPS STATION - "THE CORNEA"

PIERRE CHANG sits in front of his bay of surveillance cameras. He turns a dial, adjusts the AUDIO up.

ON THE B&W MONITOR

Gideon chats with AMY GOODSPEED in Amy's private chamber.

AMY (V.O.)
How long will it take them?

GIDEON (V.O.)
Walt's bringing everyone there on
foot, so not until after dark.

AMY (V.O.)
And if Dessalines gets him... who
will be Walt's successor?

GIDEON (V.O.)
Let's hope that doesn't happen.
Maybe she won't find those four
toes very interesting...?

Chang lowers the AUDIO, presses an INTERCOM button.

CHANG
Lapidus...

LAPIDUS (V.O.)
What's up, doc?

CHANG
Who's with you right now?

LAPIDUS (V.O.)
Rose and Bernard. Vanessa. Miles.

CHANG
Bring them in. I'd like to speak
with all of you.

He cuts out the intercom, half-listens to the N.D. CONVERSATION between Amy and Gideon. Miles enters the room, trailed by Rose, Bernard, Vanessa, and Lapidus.

MILES
Dad? You wanted to see us?

CHANG
Where are Franz and Nancy?

MILES
Sent them back to The Hydra.
Roxanna needed some extra hands.

CHANG

I must have someone deliver a message to Walt on my behalf.

(to Lapidus)

Take Rose and Bernard with you on one of the outriggers.

LAPIDUS

To the main island?

CHANG

Walt is bringing a team to the statue. Please tell him... I won't let The Cyclops be breached.

MILES

What if he asks me -- ?

CHANG

You're not going with, Miles.

(gestures)

Only the three of them.

ROSE

Excuse me?

BERNARD

In case you haven't noticed, we're three of the oldest folks here.

(gestures at Vanessa)

What about her?

VANESSA

Thanks for throwing me under the outrigger, Bernard.

CHANG

Locke won't hurt any of you. And if you encounter Dessalines or her people -- you know all the best hiding spots.

ROSE

Plus we're not related to you.

She directs a side-glare at Miles, who bows his head.

CHANG

Age is your friend, Rose. If Dessalines finds you, she'll merely take you hostage.

BERNARD

Oh, is that all?

CHANG

They won't view you as physical threats.

ROSE

Gee, you're just piling the flattery on us today, aren't you?

CHANG

I've studied her psychological profile. She'd be more likely to make an example out of younger members of our group who are in better shape.

LAPIDUS

Well, with those odds, how can we refuse?

CHANG

You can't. I'm calling the shots. And I need Miles and Vanessa here to coordinate with me. Now, go.

CLAIRE (O.S.)

I want to go, too.

Everyone turns to see CLAIRE LITTLETON in the doorway.

MILES

Claire...

CLAIRE

Aaron's in danger on that island, isn't he?

CHANG

Claire, now isn't the time --

CLAIRE

My son is eighteen. If Miles and Vanessa are sitting ducks out there... Aaron's a golden goose.

CHANG

No. It's too dangerous for you.

CLAIRE

Please, Dr. Chang! I'm begging --

CHANG

No!

(to Miles and Vanessa)
Restrain her.

Miles and Vanessa each grip one of Claire's shoulders, as she protests. Chang addresses Rose, Bernard, and Lapidus:

CHANG (CONT'D)

Get moving.

The three older survivors exchange glances, wary. They slowly exit the room, over the sounds of Claire's WAILING.

ORCHID STATION - UNDERGROUND LAB

Cindy holds her weapon on Melba, whom JI YEON KWON finishes handcuffing to a chair.

JI YEON

Who is she, Cindy?

CINDY

One of them.

JI YEON

Did she threaten -- ?

CINDY

Not now, sweetheart.

(looks around)

Where's Steve?

JI YEON

Amelia and Carmen moved him upstairs.

CINDY

Good. They don't need to see this.

JI YEON

See what?

CINDY

(to Melba)

You'll tell me everything I want to know. If you refuse, the next couple of hours are going to be very... unpleasant for you.

MELBA

Now wait just a bloody minute here! I haven't even done anything to either of you!

CINDY

And if I were to unlock your cuffs, you expect me to believe you'd just want to play patty-cake?

Melba stews, but says nothing. Cindy steps closer, rifle still aimed.

CINDY (CONT'D)
Do you work for Dessalines?

MELBA
I was on her team, yes.

CINDY
How did you find your way to The Orchid?

MELBA
John Locke dropped me off here.
After giving my brain a good shagging.

CINDY
Locke? So your boss has told you what Locke's turned -- ?

MELBA
I've only been told what she wants me to know. And she said none of us are to reveal anything if we get captured.

Cindy rears back the rifle, as though to clock Melba across the face with it. Melba cringes, braces herself. Cindy stops short.

CINDY
She told you not to say anything.
Yet, you're talking with me.

Melba opens her eyes, tentative.

CINDY (CONT'D)
Cooperation. Wise choice.
(beat)
Where are the rest of your people?

MELBA
Olivia Goodspeed entered your compound to retrieve a hostage. A young lady named Emma. They escaped.

Cindy's eyes show relief.

MELBA (CONT'D)
Then Locke invaded. Everyone ran for their lives.

MELBA (CONT'D)

He caught up to me... and the next thing I know, I'm waking up in the middle of the jungle in front of your brill little greenhouse.

CINDY

Did your boss describe for you what exactly she wants from this island?

MELBA

Opal isn't my boss anymore.

Cindy studies Melba's face, which is now hardened and unfeeling.

EXT. JUNGLE OUTSIDE "NEW OTHERTON"

Jude races past leaves and branches. Winded, he comes to a halt at the edge of:

THE DHARMA MASS GRAVE

He gasps at the sight of skeletons piled atop one another. Looks over his shoulder, then to both sides.

LEAVES RUSTLE. The treetops directly in front of Jude SWAY back and forth, accompanied by a familiar MECHANICAL WAIL.

JUDE

Holy sh--

He turns, begins to run -- only to collide with the well-built form of...

John Locke. Flashing a matter-of-fact smile.

Jude backs away, inches short of the burial pit.

LOCKE

And just where do you think you're going?

JUDE

Wh-- what do you want with me?

LOCKE

I was sent by your friend, Melba. Although she doesn't realize that yet.

Jude closes his eyes, as Locke's SHADOW eclipses him.

END OF ACT THREE

ACT FOUR

EXT. OCEAN - DAY - **FLASHBACK (2007)**

SUPER IN/OUT: THE ISLAND - DECEMBER 20, 2007

A faraway sound of an AIRPLANE DESCENDING at accelerated speed. And then...

AJIRA FLIGHT 316 falls from the sky, headed straight into the drink.

INT. COCKPIT - AJIRA FLIGHT 316

Lapidus -- at the age of 55, wearing his pilot's uniform -- cringes, tries his best to maneuver the plane forward. The MODE CONTROL PANEL and PRIMARY FLIGHT DISPLAY go haywire.

FIRST-CLASS CABIN

KATE AUSTEN -- at the age of 30, wearing a gray T-shirt and jeans -- and Claire -- at the age of 25, wearing brown pants and a blank tank shirt covered with a plaid vest-jacket, her blonde hair frizzy and unwieldy -- hold hands, scream.

Miles -- also at the age of 30, wearing a bluish-gray shirt with light brown pants -- tucks his head in his lap.

RICHARD ALPERT -- now aging normally, wearing a collared black checkered shirt with charcoal pants -- buries his face in his hands. Sitting across from him...

JAMES "SAWYER" FORD -- at the age of 39, wearing a collared blue shirt and jeans -- cringes. Devastated...

SAWYER

Son of a --

EXT. COCO BAY - OCEAN

The plane CRASHES down into the water.

SAWYER (O.S.)

-- biiiiitch!!!

His voice FADES as the plane SUBMERGES.

UNDERWATER

Sawyer, Kate, Miles, and Lapidus each swim out of the submerged aircraft. Claire floats by, her eyes closed -- Sawyer grabs onto her. Miles takes hold of Richard, who appears near-unconscious.

EXT. CLOSER TO THE ISLAND'S SOUTHWESTERN COAST

Kate's head pops above the ocean. She spits out water.

Sawyer rises to the surface next, sputters. He holds Claire in his arms, helps her cough out a mouthful of seawater.

Miles bursts out of the water, drags Richard with him. Richard chokes out his seawater. Then, looks at Miles.

RICHARD

Do you still believe in duct tape?

MILES

Hey, it got us into the air.

RICHARD

Yeah... for about three minutes.

Miles looks over at the others.

MILES

You guys okay?

SAWYER

Just call me King Triton.

CLAIRE

Wait... where's Frank?

Everyone looks around. Kate points:

KATE

Over there!

Lapidus doggy-paddles, clings onto an inflatable life raft.

LAPIDUS

Thought this might come in handy.

They all swim over, climb into it. Sawyer, Kate, Miles, and Richard paddle with their hands.

SAWYER

So close...

MILES

Looks like we're about half a mile out. Maybe more?

RICHARD

Hopefully they got the cork back where it belongs.

MILES

What's that?

Miles points -- not more than ten feet away, a lone outrigger floats upright on the surface.

CLAIRE

How'd it get all the way out here?

LAPIDUS

Probably thrust from a shore while the island was shaking.

They paddle over, climb in. Lapidus notices a long rifle next to one of the oars, picks up the weapon.

LAPIDUS (CONT'D)

Who would leave a gun abandoned on an outrigger?

SAWYER

Hey, if it's got bullets...

Sawyer seizes the weapon. Richard, Lapidus, Miles, and Kate grab oars. With his free hand, Sawyer steadies Claire, who's shaking.

SAWYER (CONT'D)

It'll be okay, Mamacita. We'll get you home to your boy.

Claire musters a smile back at him.

MOSQUITO COAST - HALF AN HOUR LATER - SAILING

The five rowers navigate their outrigger eastward, while a weary Claire relaxes. Lapidus surveys the coast.

LAPIDUS

No more cliffs crumbling. That's a good sign.

Claire gasps, points:

CLAIRE

Look! It's Locke!

IN THE DISTANCE

Six N.D. FIGURES row another outrigger -- except one of the passengers has a familiar bald head.

KATE

That's impossible! He's dead!

RICHARD
Apparently not.

SAWYER
He will be...

Sawyer drops his oar, picks up the rifle. He FIRES, twice.

LAPIDUS
What the hell are you doing?

SAWYER
That bald bastard can bleed now!
I'm making Swiss cheese out of him.

Sawyer FIRES again. The other outrigger begins paddling away from them.

MILES
Dude, stop! What if they're armed?

As Sawyer FIRES two more shots...

SAWYER
If they were armed, would they...

He FIRES a sixth time.

SAWYER (CONT'D)
...be getting out of dodge?

Sawyer FIRES a seventh time.

RICHARD
What if my people are on that boat?

Sawyer FIRES an eighth...

SAWYER
Then they're playing for the wrong
team, Santa Anna.

...and a ninth...

MILES
Wait! Aren't you feeling deja vu
here?

SAWYER
Yeah. Takes me back to my days on
the Mod Squad...

...and a tenth shot. Miles clasps Sawyer's rifle with his hands. Someone on the fleeing outrigger STANDS UP.

MILES

No, I think they're us!

SAWYER

What the hell are you talking about?

Two SHOTS ricochet from the other outrigger. Claire screams.

MILES

Remember when we were skipping through time? With the real Locke?

Another GUNSHOT, and Sawyer gasps. A dark, bloody splotch APPEARS on his chest against the blue shirt fabric.

KATE

Sawyer!

And Sawyer falls forward, into the arms of Kate. Miles crawls to their side. Richard picks up the rifle, FIRES OFF two shots of his own.

RICHARD

If they are your past selves, it means they can't die. But we can.

He FIRES a third shot, as one of the distant figures peers up at the sky, SHOUTS. Then...

The outrigger VANISHES into thin air.

LAPIDUS

Where'd it go?

RICHARD

Back to the past? Or the future?

Kate examines Sawyer, who struggles to breathe. Miles tends to Claire, whose arm is covered with blood.

MILES

Claire's been hit, too!

KATE

(not looking up)
Get to the shore! Hurry!

Lapidus and Richard paddle the outrigger forward.

SOUTHEASTERN COAST OF THE ISLAND - SEVERAL MINUTES LATER

Lapidus, Richard, and a now-shirtless Miles drag the outrigger as far onto the sand as they can manage.

Claire's arm is wrapped with a makeshift tourniquet -- the bluish-gray shirt Miles had been wearing.

Still inside the boat, Kate hollers at Sawyer:

KATE
Don't die on me, James! Don't you dare...!

SAWYER
(struggles)
Take... care... of them,
Freckles...

Sawyer gags, blood trickling from his mouth. He DIES, his eyes wide open.

Kate sobs, shakes Sawyer's lifeless arms. Claire, Miles, Richard, and Lapidus watch, helpless.

Reaching over, Kate uses her hand to shut Sawyer's eyelids.

VANESSA (O.S.)
We're safe.

They all turn, see Vanessa -- then at the age of 35, clothes tattered and face weathered -- standing farther inland.

RICHARD
Vanessa? Where is everyone?

VANESSA
All over. But the island stopped sinking... somebody fixed it.

She notices Kate weeping over Sawyer's body.

VANESSA (CONT'D)
Is he... gone?

Kate nods, heaves more sobs.

VANESSA (CONT'D)
We'd better bring him to the Temple. For burial.
(beat)
There's a new man in charge now.

OFF LAPIDUS, who looks over at Richard. AS RICHARD SHRUGS, AND FRANK TURNS HIS ATTENTION TO SAWYER'S CORPSE AND THE INJURED CLAIRE --

EXT. OUTRIGGER - OCEAN - DAY - SAILING

Lapidus sits at the helm of another outrigger, paddles. Rose and Bernard each sit in either of his blind spots, propel the boat with their own oars.

LAPIDUS

You two okay back there?

ROSE

Just peachy, Frank. Absolutely peachy.

BERNARD

I still don't understand why Walt would take the risk of confronting Dessalines directly.

ROSE

I've given up trying to figure that boy out.

BERNARD

He's not a boy anymore.

ROSE

Just paddle, Bernard.

Awkward silence. Lapidus tries to break it with chit-chat.

LAPIDUS

Seems like such a... waste.

BERNARD

How so?

LAPIDUS

We spend sixteen years trying to keep this place hidden from them. Yet, they're suddenly able to cruise right up to our shores in a luxury catamaran... if we're to believe what Cindy described for Olivia.

BERNARD

That's what I mean. None of this would've happened if Walt hadn't told David to assign JoJo and Hurley together to push the button.

ROSE

It all comes back to that damn button.

BERNARD

Walt should've known better. Those two have never gotten along...

LAPIDUS

Look, I don't really understand the kid either. Half the time he sounds like some Rhodes scholar.

(beat)

But there's no reason to believe Dessalines is loyal to Widmore's people.

ROSE

Oh, there's a connection.

(huffs)

Every-damn-one is always connected around here.

LAPIDUS

Still seems a shame to think we did all that work for nothing.

OFF LAPIDUS, who surveys the shores of the main island.

We can't let that dead bastard win. We just can't! AND AS THEY APPROACH SOME CLIFFS, A FORLORN GAZE ON FRANK'S FACE --

EXT. BEACH HOUSE - DAY - **FLASHBACK (2015)**

SUPER IN/OUT: OUTSIDE OF GEORGE TOWN, CAYMAN ISLANDS

Lapidus -- now at the age of 63, well-groomed and dressed in business-casual attire -- saunters up to a beachside walkway. He RINGS the doorbell.

BELLA WIDMORE, now at the age of 76, answers. She sizes Lapidus up and down, speaks with her regal British accent:

BELLA

Mr. Lapidus, I presume?

LAPIDUS

Mrs. Widmore. Good to finally --

BELLA

Call me Bella. I only maintain that surname for business purposes. Please, come in.

She steps aside, allows Lapidus to enter.

INT. BEACH HOUSE

Lapidus admires the swanky kitchen.

LAPIDUS

Nice place.

BELLA

Let us dispense with the frivolities, Mr. Lapidus. I know why you're here.

LAPIDUS

Is that so?

BELLA

You work with the people who have my grandson. On that wretched island that Charles convinced himself I knew nothing about.

(beat)

The place where my daughter died?

LAPIDUS

How did you -- ?

BELLA

If Penny were still alive, she'd have found a way to contact me.

LAPIDUS

My condolences, ma'am.

BELLA

So tell me -- is Charlie still alive? Is he doing well?

LAPIDUS

Sounds like you're answering both of your own questions. Grandmother's instinct?

BELLA

Indeed. And this new... guardian of the island...?

LAPIDUS

We call him our protector.

BELLA

Walt Lloyd. I know.

Lapidus looks shocked -- she's one step ahead of him.

LAPIDUS
You know about Walt?

BELLA
You mean "Keith Johnson?" I have informants within The Circle.

LAPIDUS
So why'd you need to see me?

BELLA
Why did Walt allow you to pay me a visit?

LAPIDUS
He wants you to know Charlie's going to be okay.

BELLA
I wouldn't be so sure of that.

Lapidus does a double take.

BELLA (CONT'D)
I knew my grandson from the ages of four to eight. When he stayed with me, Charlie would wake up at night, screaming in terror.

Lapidus nods, knowingly.

BELLA (CONT'D)
What's become of the rest of them? Shephard? Reyes? Austen? Kwon? Jarrah?

LAPIDUS
Shephard, Kwon, and Jarrah are dead. Hurley's still on the island -- helping Walt adjust. Kate Austen comes and goes, like the rest of us.

BELLA
Mmmm. What about those whose deaths were... staged?

LAPIDUS
A bunch are still alive. Claire Littleton. Bernard and Rose Nadler. Cindy Chandler. Nancy Ruskin. Erwin Schroeder. Steve Jenkins. And others who I rarely ever see...

BELLA

Interesting. Why would you share this information with me so freely, Mr. Lapidus?

Lapidus looks her straight in the eye.

LAPIDUS

Your daughter... I was there when she found the Oceanic Six. We helped them stage their "rescue" on Sumba. They didn't just land there by chance, you know.

BELLA

I assumed as much.

LAPIDUS

Penny's spirit has... appeared to me. The island's changed now, Bella. Dead people can show themselves whenever and to whoever strikes their fancy.

Bella holds her gaze on him, barely gets her words out.

BELLA

What... what did she say to you?

LAPIDUS

She told me if I ever saw her mother -- to tell you she loves you.

(beat)

And that you're never to come looking for her. Ever.

A tear slides down Bella's cheek. She nods, choked up.

OFF LAPIDUS, who holds his hand over Bella's, consoling. AND AS HE GLANCES OVER AT A FRAMED PHOTO OF BELLA, PENNY, AND AN EIGHT-YEAR-OLD CHARLIE HUME --

EXT. FUSELAGE BEACH CAMP - DAY

Lapidus, Bernard, and Rose drag their outrigger onto the shore. They approach the remnants of their old residence.

BERNARD

No place like home, eh?

ROSE

After all that's happened, they seem like such simpler times.

LAPIDUS

Except now Locke actually is Locke again.

ROSE

And that's a good thing?

BERNARD

Let's just get this done.

LAPIDUS

Alright, where to? If we go northwest, we'll hit The Aurora --

BERNARD

That's where they're keeping that creepy guy -- the one from the future.

LAPIDUS

Or, we head due north. Make a pit stop at The Tempest or The Staff --

ROSE

I say we cut straight across the mesa to get to the statue faster. Get this over with.

Lapidus shrugs, leads them toward the jungle.

FROM BEHIND A CLUSTER OF TREES

JOSEPHINE TILLMAN -- sweaty and dirty from days' worth of camping in the jungle -- watches them walk away. She follows the trio, stealthy.

INT. AURORA STATION - UNDERGROUND

AARON LITTLETON and CHARLE HUME are strapped to chairs, side-by-side. They face away from ALISTAIR CARROLL, who's still tied up -- and now blindfolded, as well.

AARON

What are you going to do with us, David?

MARCUS still watches over the prisoners, gun trained on them.

OVER BY A MONITOR BANK

DAVID DEGROOT sits, observes the screens where there would normally be video surveillance. Nothing but STATIC.

DAVID
You'll find out.

CHARLIE
Walt's still running the show,
mate. You have his permission to
kill us?

DAVID
Who says I'd want to kill you?

He turns around, stands up.

DAVID (CONT'D)
Just because you tried to kill me?

AARON
You're out of control. This isn't
what Walt would want you to do.

DAVID
Well, unless he pops in here to
tell me that himself, I guess I'll
just have to listen to my gut.

ALISTAIR
(to Charlie and Aaron)
You boys are wasting your breath.

Charlie and Aaron both swivel their heads. Alistair remains
still, but his voice remains haunting.

ALISTAIR (CONT'D)
I know what you're capable of,
Charles Donovan Hume.

Charlie reacts.

ALISTAIR (CONT'D)
Although I doubt your mate, David,
does.

DAVID
Enough!

David leaps out of his seat. He charges over to Alistair,
who continues...

ALISTAIR
And young Aaron Austen... or is it
Aaron Littleton now? You most
certainly won't be leaving --

David grabs Alistair by the collar.

DAVID
One more word, old man, and I'll
bash your skull in.

ALISTAIR
(casual)
No you won't.

Alistair begins to laugh -- growing from a chuckle to uproarious guffaws. Aaron and Charlie look at each other, baffled. As Alistair cackles...

David pistol-whips Alistair across the back of the head. Alistair's laughter stops, as he falls forward.

ORCHID STATION - UNDERGROUND LAB

Cindy stands over Melba, while Ji Yeon watches them.

JI YEON
Cindy, should I call the Temple?
Or The Aurora? See what Amy or
David -- ?

CINDY
(to Melba)
What's your name? Your full name!

MELBA
Melba Theresa Ganjavi.

CINDY
Who do you work for?

MELBA
(smirks)
Who do you think?

CINDY
Answer me!

Ji Yeon balks.

MELBA
Used to do freelance investigation
for the Heatherton Group. Then I
took a gig on that lovely catamaran
parked along your shores.

CINDY
And Dessalines recruited you?

MELBA
Yes. She saw how special I am.

CINDY

What do you mean by that?

Melba smirks.

MELBA

All these years, your protectors -- Hugo and Walt -- have had you bringing people here because those folks are special, right?

CINDY

What do you know about -- ?

MELBA

But has he told you why they're so special?

Cindy swallows, as the elevator shaft DESCENDS. Ji Yeon and Cindy turn, see Morris Oldham step out of the elevator car.

OLDHAM

Am I interrupting something, gals?

CINDY

Oldham, what are you doing here?

OLDHAM

Happened to be in the neighborhood.
(points to Melba)
Who's she?

MELBA

I was just about to tell these ladies how approximately sixteen percent of humanity is... special.

OLDHAM

"Special" in what way?

CINDY

I'm asking the questions here!

MELBA

You know how your sacred protector has the ability to appear in places he normally wouldn't be seen?

JI YEON

We were told the island's protector inherits that ability.

MELBA

Not quite. Extrasensory capabilities are inherent in sixteen percent of us.

CINDY

Including you?

Melba simply smiles.

OLDHAM

What about the other eighty-four percent?

MELBA

Well... I guess that makes the rest of you merely... ordinary.

Oldham glances at Ji Yeon, who gaps. Cindy locks her eyes on Melba, whose smile turns into a smirk.

END OF ACT FOUR

ACT FIVE

INT. ARCHAEOLOGICAL DIG SITE - DAY - **FLASHBACK (2019)**

SUPER IN/OUT: MEDENINE, TUNISIA

Killian -- at the age of 27, only slightly younger-looking -- trudges across the Sahara sands, trailed by a SMALL GROUP of other archaeologists.

In Killian's blind spot walks CHARLOTTE'S TRANSLATOR -- last seen in the Season 4 episode "CONFIRMED DEAD." She's now in her mid-forties, a bit older-looking.

KILLIAN

Stop.

The group halts. Killian gestures to a site where other WORKERS dig up the desert.

KILLIAN (CONT'D)

We're here.

TRANSLATOR

What's your team looking for, Mr. Yamada?

KILLIAN

Not just polar bears anymore.

He gestures, as two workers tote a small skeleton past them.

KILLIAN (CONT'D)

Dr. Harrington, my chief zoologist, has found skeletal remains of some birds. Like none he's ever seen.

TRANSLATOR

Birds?

KILLIAN

Don't sound so surprised, Daeva. After all, Charlotte Lewis shared her theories with you, didn't she?

He cocks his head. Daeva appears taken aback.

DAEVA

I'm sorry, but that was more than fifteen years ago. This excavation has just be reopened. In the time since then, how can we sure a bunch of pranksters haven't -- ?

KILLIAN

We can't. But this project is mine now. That means if we run into anymore of those cute little hieroglyphics, I need your skills.

(darker)

And you don't get to ask questions. Got it?

Daeva looks back at him, unmoved.

DAEVA

With all due respect, sir -- you never knew Charlotte. And, quite frankly, I know nothing about you.

Killian considers that, then smirks.

KILLIAN

I used to play oboe in middle school. I'm a Giants fan -- my older bro loved the Dodgers. In high school we made bets about it... I had to streak.

Daeva makes a face at the trivial facts he spouts.

KILLIAN (CONT'D)

And I know how to use a gun.

Daeva's face turns unnerved at Killian's new tone.

KILLIAN (CONT'D)

So if they find anything that's... exotic -- I don't want you squawking to the press. Got it?

She nods, hurries away from him toward the excavation site.

OFF KILLIAN, whose gaze moves from Daeva to his other workers. AND AS HIS EYES FLICKER THE SLIGHTEST HINT OF SADNESS --

EXT. JUNGLE - DAY

The present-day Killian crouches in some underbrush. He peeks out, observes...

Adam, being corralled at gunpoint by Jill. Zach, Gabriel, and Clementine trail behind them.

CLEMENTINE

(to Jill)

So why do you get to carry the gun?

JILL
 (facetious)
 Because I'm the oldest.

CLEMENTINE
 We're supposed to be looking for my
 mom. If we waste time baby-sitting
 him --

JILL
 No, Clementine. Not unless we're
 forced to. It isn't our way.

CLEMENTINE
 Well maybe it should be.

Jill swivels. From his hiding spot, Killian studies the
 older woman's body language.

JILL
 You think you know this place
 better than I do?

CLEMENTINE
 A lot has changed since you were
 here last.

ZACH
 Come on. Don't fight. It won't
 help us find Cassidy any quicker.

Jill and Clementine trade hostile glares one last time, but
 the group continues on its way.

Killian ducks back underneath the shrubbery. Looks down at
 the knife he cradles in one hand.

EXT. MESA - OLD GOLF COURSE SITE

Rose, Bernard, and Lapidus stroll across the valley.

ROSE
 This is where Hurley built us a
 golf course. Three holes.

LAPIDUS
 You don't say...

ROSE
 Honestly, I never understood it,
 myself.

BERNARD

It was a pretty good way to release stress. I used to play a hole or two with Steve and Paulo, every now and then.

LAPIDUS

(points)
Hey, is that...?

They see Josephine seated atop a large boulder, her weapon laid across her lap. The plateaued landscape is spread out behind her. She waves at them.

BERNARD

JoJo!

Bernard hurries toward her. Rose and Lapidus follow.

BERNARD (CONT'D)

Why are you sitting out here?

JOSEPHINE

I was tracking you three from a distance. Circled around so you'd run across me. Didn't want to startle you guys.

She gestures at their weapons, pointedly.

ROSE

Bernard told us you left his group. The one Miles was in charge of.

JOSEPHINE

Yeah. I'll tell you about it on our way there.

LAPIDUS

On our way where? We haven't even decided --

JOSEPHINE

I know. I overheard you arguing. And I agree with Rose -- we need to get to the statue.

ROSE

Thank you!

JOSEPHINE

But not for the reason you think.

Josephine's feet hit the ground. She heads off. The rest of them, speechless, follow her.

JUNGLE - WALKING

Jill halts the group. She presses her rifle butt against Adam's spine.

JILL

We rest here for three minutes.

Everyone sets down their lanterns and flashlights. Zach unfastens a canteen from his belt, hands it to Gabriel -- who takes a swig.

CLEMENTINE

So when we find my mom, what are we going to do with him?

She gestures at Adam.

JILL

I don't know. We'll cross that bridge --

KILLIAN (O.S.)

You won't need to.

Killian walks out into the open, arms spread at his sides. Jill whirls around, aims her weapon at him... as Killian slowly kneels, sets his knife on the ground.

CLEMENTINE

Where's my mom?

KILLIAN

In a safe place.

CLEMENTINE

You bring her to us, you bastard!

KILLIAN

I will. But first, I need something from you.

ZACH

And what might that be?

Killian rises to his feet, not taking his eyes off Jill's gun. His arms remain outstretched in surrender.

KILLIAN

Amnesty.

JILL
I beg your pardon.

KILLIAN
If I bring you to her mother...
(gestures at Cassidy)
...you have to promise to deliver
me to your leader, unharmed.

GABRIEL
You mean Walt?

Jill shushes him. She swivels back toward Killian.

JILL
I can't guarantee he won't order
you to be executed.

KILLIAN
Understood. But I have a feeling
those two...
(gestures toward Zach and
Gabriel)
...are also two of the special
ones. So they won't let any harm
come to me.

JILL
What makes you think -- ?

KILLIAN
(to Zach)
You and your sister... you were on
Oceanic Flight Eight-Fifteen. And
the whole world believes you to be
dead. Am I right?

Zach just looks at Killian, speechless.

KILLIAN (CONT'D)
(gestures at Gabriel)
And I've seen the way you two look
at each other, Zach Spencer. You
both can see it in each other.

Gabriel raises his eyebrows at Zach, who keeps his stare
pinned on Killian. To Jill and Adam...

KILLIAN (CONT'D)
You two, on the other hand, aren't.
You're just two of the ordinary,
pitiful, eighty-forty percent
who'll never amount to --

Adam seizes the gun from Jill, who tries to resist. He knocks her to the ground, points the weapon -- and shoots Jill in the arm. She wails.

Zach leaps onto Adam, who whirls around -- knocking out Zach with one blow to the head. Gabriel runs to Zach, kneels at Zach's side.

Adam trains the gun on Clementine, who looks back at him with not only fear... but also with pure hatred.

CLEMENTINE

Whatever you think you're doing,
Adam, you need to --

ADAM

Stop? Who's going to stop me,
little girl? You?

CLEMENTINE

What changed you?

ADAM

That's none of your concern. But I
can't let you live, Clem. I can't
let any of you live.

Swivels the gun at Killian...

ADAM (CONT'D)

Especially not him!

Clementine rushes at Adam, tackles him. The rifle goes flying from Adam's grip.

Killian runs, disappears behind some shrubbery.

Adam continues to wrestle with Clementine on the jungle floor. He rolls himself on top of her, clasps his hands around Clementine's neck, when...

A gunshot RINGS OUT.

Adam's face appears frozen in shock. Blood SPURTS from his chest, onto Clementine's face... and she cringes.

A lack of life appears in Adam's face.

As Clementine pushes Adam's corpse off of own abdomen, she sees...

Gabriel, who stands there with Jill's rifle in his hands. His entire body shakes -- he stares at his own handiwork in horror.

Clementine sits up, exhales. She sees Zach's body sprawled on the ground, unmoving. She watches Jill roll off of her side, taking in the result of the drama that just unfolded.

Then, Clementine stares back at Gabriel, meets his mortified gaze.

CLEMENTINE

I guess you are pretty special
after all.

Gabriel drops the gun, his arms and fingers trembling even more intensely, as we...

SMASH TO BLACK.

END OF SHOW