

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

LOST

"Our Mutual Enemy"

Episode 7.26

by  
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LOST  
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TEASER

INT. BEDROOM - NIGHT - ROME, ITALY - **FLASHBACK (2002)**

An eight-year-old WALT LLOYD sits, tailor-style, on his bed. He keeps his head bowed, listens to the VOICES of his mother and adoptive father arguing from the next room:

BRIAN (O.S.)  
I'm telling you, Chiara said it was  
Walt!

SUSAN (O.S.)  
Chiara doesn't like kids, Brian!  
He's your son, you're supposed to  
stick up for him!

BRIAN (O.S.)  
No, he's your son!

SUSAN (O.S.)  
You adopted him! He's just as much  
yours as he is mine!

Walt's feet hit the floor. He makes his way over to the door, presses an ear against it:

BRIAN (O.S.)  
You twisted my arm, Susan!

SUSAN (O.S.)  
That's such bull!

LIVING ROOM

SUSAN LLOYD-PORTER and BRIAN PORTER -- at the ages of 32 and 42, respectively -- face off, continue to bicker in a living room filled with modern Italian decor -- sectional sofas, table lamps, and a granite coffee table.

BRIAN  
You're in denial that there's  
something... weird about that kid!

SUSAN  
"Weird" as in he just magically  
lifted the neighbor's cat off the  
ground? Oh, somebody call Penn and  
Teller!

BRIAN  
I know it sounds far-fetched, but  
I've seen the way he looks at  
people! I wouldn't be surprised --

Walt cracks open his bedroom door.

YOUNGER WALT  
Mom? Brian?

BRIAN  
Get back in your room!

Walt ducks back inside. Slams the door.

SUSAN  
How dare you yell at my son like  
that!

WALT'S BEDROOM

Walt bows his head once again, closes his eyes. His entire  
body begins to shake.

BRIAN (O.S.)  
So he's "your" son now? You need  
to make up your mind!

SUSAN (O.S.)  
Okay, let's just calm down...

LIVING ROOM

Susan places her hands on Brian's arm. Her husband appears  
disturbed.

SUSAN  
Tell me again what you said to  
Walt?

BRIAN  
I asked him, "Were you playing with  
Mrs. Avellino's cat?" He wouldn't  
answer me.

SUSAN  
Did you sound accusatory?

BRIAN  
Susan, I was trying to be nice  
about the incident. But when the  
boy won't even make eye contact...

Brian gasps as he sees --

BEHIND THE FRENCH DOORS LEADING TO THE VERANDA

Walt, who's standing outside, looking in. A dark, moody glare on the child's face.

RESUME SUSAN AND BRIAN

Brian glances at his wife, points...

BRIAN

Look!

As Susan turns around, Brian sees --

Walt has disappeared from behind the glass.

SUSAN

What? The Roman skyline?

BRIAN

No, I saw him.

SUSAN

"Him?"

BRIAN

Walt! He was standing outside on the balcony!

WALT'S BEDROOM

The eight-year-old opens his eyes -- his face plastered with the same creepy expression that Brian had witnessed just seconds earlier. His whole body still trembles.

SUSAN (O.S.)

Oh, now you're just talking crazy, Brian!

OFF THE EIGHT-YEAR-OLD WALT, who forces himself to stop shaking. AND AS HIS FACE REMAINS FROZEN WITH SEEDS OF RAGE AND REBELLION --

EXT. JUNGLE - DAY - WALKING

The present-day WALT -- ageless, still appearing no older than seventeen -- leads his group through overgrown terrain.

DR. ROB HAMILL grabs Walt's arm. LYLE BURDITT raises his weapon at Rob, steps between them. TODD, SUSAN, and MIGUEL position their guns, as well.

BURDITT

Just what do you think you're doing?

ROB

Back off.

(to Walt)

We've been following you for hours. I think it's time for some more answers.

BURDITT

You need to --

WALT

It's okay, Lyle. He's right.

(to Rob)

What do you want to know?

Rob looks back at LIAM PACE, who shrugs. He glances from Liam over to RIVER DAYTON and JORDAN MILLER, -- neither of whom give him any verbal cues. Rob turns back to Walt:

ROB

This Dessalines-woman -- how do you know so much about her?

WALT

Ever since I was a child, I've had an ability to... appear in places.

LIAM

Like... teleportation?

WALT

Not exactly.

ROB

Then what, exactly?

MIGUEL

He doesn't have to answer anymore of your questions.

WALT

I think about someone... and then I project myself to them. Usually, my adrenaline's running high.

Rob, Liam, Jordan, and River exchange more glances.

WALT (CONT'D)

I use this method to select my... candidates.

RIVER  
Candidates? Candidates for what?

WALT  
Someday, when I'm gone, this island  
will need a new protector.  
(beat)  
But I made a bad choice. I thought  
Opal Dessalines might be an  
acceptable candidate. I was wrong.

ROB  
Then why is she here?

WALT  
Because once a candidate is chosen,  
they cannot be crossed off my list  
until they've... gone away.

RIVER  
So why haven't you killed her?

WALT  
I can't do that.

JORDAN  
Why not?

WALT  
Because that's the way it's always  
been.

Walt appears guilty, then conflicted -- but then speaks with conviction:

WALT (CONT'D)  
I need one of you to do it for me.

RIVER  
Great. I'll volunteer.

WALT  
It won't be quite as easy as you  
might assume. John Locke will be  
looking for Dessalines.  
(beat)  
Targeting her bodyguards will make  
it much easier to distract Locke.  
And if any one of you happens to  
deliver a fatal blow to Dessalines  
in the process, before she gets to  
me...  
(beat)

WALT (CONT'D)

...then Locke won't be able to do a single thing to reverse it.

ROB

Why would Locke want Dessalines to stay alive?

WALT

He doesn't believe in killing unless it's absolutely necessary.

Walt rolls his eyes, slightly.

WALT (CONT'D)

Locke thinks everyone has... potential. Even those who are clearly too far gone.

Rob surveys the group... but all of their eyes seem glued to the ground. He turns back to Walt, disturbed.

ANOTHER PART OF THE JUNGLE - NORTHEAST OF WALT'S GROUP

GABRIEL CHO kneels in the grass. Over his shoulder, a N.D. CORPSE lies in the b.g.

CLEMENTINE PHILLIPS squats next to him, her shirt stained with Adam's blood.

CLEMENTINE

Gabriel, we have to go.

GABRIEL

I... killed him...

CLEMENTINE

You had no choice. He would've killed all of us.

Gabriel doesn't respond... he merely stares ahead, as though drifting into catatonia.

CLEMENTINE (CONT'D)

Adam was always... off. Almost as bad as Oldham. Walt only kept him around because Adam had stayed loyal to whoever was the leader.  
(glances around)  
Come on. We have to help Jill... and Zach.

That seems to snap Gabriel back to reality. He stands, hurries over to Zach's side. Kneels, shakes him.

GABRIEL  
Zach? Zach!

Zach's eyes blink open. He manages a smile at Gabriel.

GABRIEL (CONT'D)  
Are you okay?

ZACH  
Yeah...

He notices the corpse.

ZACH (CONT'D)  
Is that...?

GABRIEL  
Adam. I had to.

Zach reaches to grasp Gabriel -- who leans down, as the two of them embrace.

Clementine kneels next to Jill -- who cradles her own bloody arm, wincing in pain.

JILL  
It's just a graze. A deep one.

CLEMENTINE  
We've got to find you some bandages and antiseptic.

JILL  
I should've taken him out when I had the chance.

She glances over at Gabriel, who still hugs Zach.

JILL (CONT'D)  
He's going to have a rough time.

CLEMENTINE  
At least he's still breathing and able to have a rough time. Let's get you taken care of.

JILL  
We still have to rescue your mother.

KILLIAN (O.S.)  
I can help with that.

They all look up to see KILLIAN YAMADA, who has emerged from behind some shrubs. Clementine lunges, scoops up Jill's weapon off the ground -- and aims it at him.

KILLIAN (CONT'D)

Do you see a gun on me anywhere?

CLEMENTINE

Bring us to her!

KILLIAN

So do I have amnesty?

Clementine looks at Zach, then back at Jill -- both of them seem to defer to her. She stands up, resolute.

INT. CYCLOPS STATION - "THE CORNEA"

PIERRE CHANG and MILES STRAUME watch multiple SURVEILLANCE MONITORS at once. Chang pushes a button, speaks into one of the microphones:

CHANG

Gideon? Are you there? I need an update.

GIDEON (V.O.)

The Temple's still secure, Dr. Chang. But we've had some new arrivals.

CHANG

Who?

EXT. TEMPLE - LAGOON - SAME

GIDEON speaks back into a walkie, OTIS at his side.

GIDEON

Olivia and Emma, sir. And they've brought us the other Putnam sister.

He looks over at OLIVIA GOODSPEED, EMMA SPENCER, and NINA PUTNAM, who stands with him under the shade of a banyan tree.

INTERCUT CYCLOPS STATION WITH TEMPLE EXTERIOR

CHANG

When did they arrive?

GIDEON

Less than five minutes ago.

Miles elbows his way in, nudges his father aside. Takes a turn speaking into the microphone:

MILES  
What about Dessalines?

GIDEON  
Locke attacked the barracks. Her people are probably scattered all over the island by now.

Emma grabs the walkie away from Gideon, speaks into it:

EMMA  
Dessalines is out of control!  
She's killing people who are completely helpless! Shot one girl in the leg.

MILES  
How old was this girl?

Olivia grabs the walkie from Emma, speaks into it:

OLIVIA  
In her twenties, Miles.  
(beat)  
This isn't the single-minded, calculating Opal who I used to know. She's shaken to her core.

NINA  
I get the feeling Locke does that to people.

Chang bumps Miles aside, resumes speaking into their microphone:

CHANG  
Gideon, bring them inside.  
Reevaluate, and tell me what you need me to do.

He mutes the microphone, turns to his son.

END INTERCUT

EXT. TEMPLE - LAGOON

Olivia turns to Gideon and Otis, authoritative.

OLIVIA  
You heard him.

GIDEON

Since when do you take orders from Chang?

OLIVIA

I don't. I'm choosing to follow his advice.

Olivia, Gideon, Otis, and Emma head toward the ziggurat. Emma then notices Nina, whose feet are planted squarely on the ground.

EMMA

You need to come with us.

NINA

Do I finally get to see my sister, now?

Emma looks back to Olivia, who sighs.

INT. CYCLOPS STATION - "THE CORNEA"

Miles talks with his father, perplexed.

MILES

I don't understand. Why would her M.O. change in the blink of an eye?

CHANG

Dessalines wants it so badly, she can't even think straight anymore.

(beat)

We underestimated her.

MILES

Don't you mean "you" underestimated her, Dad? Basically, you've thrown our island elders to the wolves.

Chang bows his head. From behind the door to "The Cornea"...

VANESSA eavesdrops, her face both guilty and irked. She turns, storms down a corridor.

ARMORY - DOWN THE HALL

Vanessa's hands grab a rifle and a cartridge of bullets. She whisks them out of the vault, then disappears into the darkness of the corridor.

END OF TEASER

ACT ONE

EXT. VALLEY - DAY - SEVERAL HOURS LATER

Walt leads his group across a clearing. Burditt studies the landscape.

BURDITT

We're south of the statue.

WALT

I know.

BURDITT

And due north of The Tempest. I thought the statue was where --

WALT

It is.

(faces the group)

We have to assume they might bypass The Orchid and go straight for Hydra Island.

TODD

So you want us covering the visible structures.

LIAM

As opposed to -- what? "Invisible" structures?

WALT

Once we have what we need, we'll all be separating.

(to Burditt and Miguel)

You two. Take them...

(off Liam and River)

...to The Aurora.

(to Todd)

Bring Dr. Hamill to The Tempest.

(to Susan)

I want you and Mr. Miller stationed outside my chamber.

RIVER

No way! I'm not leaving my cousin!

Burditt trains his gun on River, uncompromising.

BURDITT

You'll do as you're told.

River glares back.

WALT  
We'll proceed to The Staff now.

JORDAN  
What's at The Staff?

WALT  
Weapons.

Walt turns east, leads them toward distant jungles.

JUNGLE - TWO HOURS LATER - WALKING

Walt thrashes through the brush, clears a path.

ROB  
So how long before we reach this  
armory of yours, Walt?

JOSEPHINE (O.S.)  
Not long.

Walt halts, abruptly -- as do his followers. They see...

JOSEPHINE TILLMAN, FRANK LAPIDUS, ROSE HENDERSON-NADLER, and  
BERNARD NADLER -- they all clutch their own weapons, in front  
of the ajar entrance to...

THE STAFF STATION

Walt slowly approaches them.

WALT  
Withdraw your arms, please.

JOSEPHINE  
No.

WALT  
So now you're trying to turn more  
people against me?

ROSE  
You're turning us against yourself,  
Walt. By not explaining why we  
should blindly follow you.

WALT  
I thought you guys had faith. That  
we were brought here for a reason.  
(beat)  
That I was brought to this  
island... so I could lead you.

OFF WALT, who gives Josephine a quick glare that turns into an expression of pity.

All my life, everybody's been telling me I'm special. Why are people beginning to suddenly doubt me now? AND AS HIS EYES SHIFT TO THE STAFF DOOR, CALCULATING --

INT. PUBLIC RESTROOM - DAY - **FLASHBACK (2007)**

SUPER IN/OUT: NEW YORK CITY / OCTOBER 18, 2007

A pair of brown shoes plods across tiles, as the door to a bathroom stall swings shut.

Some brown fingers turn the faucet of a sink. Two brown hands rub soap together. Water cascades between fingers.

Walt -- at the age of thirteen -- faces the mirror, splashes water on his face. As his fingers move away from his face, he looks up. Next to his reflection, he sees...

MATTHEW ABBADON -- at the age of 37, dressed in business-casual attire -- who stands behind Walt, watching him.

Walt yelps. The teenager spins around, faces Abbadon:

WALT

Who the hell are you?

ABBADON

Good afternoon, Walt. I'm a friend of John Locke's.

Recognition flickers in Walt's eyes.

WALT

You were with John... beginning of last week. Outside my school...

ABBADON

He goes by the name "Jeremy Bentham" now, actually.

WALT

What are you doing here?  
(eager)  
Did John come back for me?

ABBADON

No. He's on the other side of the country. Resting. I took him to see his only living relative, yesterday.

WALT

You "took him"... what, he needs a baby-sitter now?

Abbadon steps closer to Walt, who backs away.

ABBADON

You were hoping Mr. Bentham would bring you with him, weren't you? Back to the island?

WALT

I... I don't know what you're talking about.

ABBADON

You go by "Keith" now? Right?

WALT

How do you -- ?

ABBADON

Your voice is quite deep for a thirteen-year-old. That must mean you're more... special than most of your peers.

Walt glances toward the exit. Some TEENAGE GUYS enter, bantering.

WALT

I've... got to go. My grandma's taking me out for burgers tonight --

ABBADON

You need to go back, Keith. I'm not supposed to be here, but Bentham didn't tell you what he should have. So I'm fixing his mistake.

He steps closer to Walt, who seems frozen in place.

ABBADON (CONT'D)

Your friend... "Hurley." You've heard that he's returned... with the other five?

Walt nods.

ABBADON (CONT'D)

He's at Santa Rosa Mental Hospital, outside of Los Angeles. Go to him.

WALT

Do you... know why my father hasn't  
come back yet?

ABBADON

You have a purpose in life, Keith.  
My duty is to get you to where you  
need to be. That's all.

One of the teens speaks up:

TEENAGE GUY

Hey, Keith -- who's your friend?  
Looks like a real... "fun" guy.

With one parting look at Abbadon, Walt hurries out of the  
men's room.

EXT. PUBLIC RESTROOM ENTRANCES - MIDDLE SCHOOL CAMPUS

Walt emerges onto the courtyard, runs across the lawn -- not  
looking back. Amid the crowded campus mall...

BENJAMIN LINUS -- at the age of 42 -- peers out from behind a  
newspaper. Watches Walt disappear into the sea of students.

Abbadon emerges from the men's room, looks around. Ben  
quickly shields his face behind the newspaper again.

ANOTHER PART OF THE CAMPUS MALL

Walt clings to his bookbag, bumps into people as he runs.  
His breathing becomes fast and deep.

OFF WALT, who stops behind a tree to catch his breath. AND  
AS HE STARES BACK AT THE FARAWAY RESTROOMS, WHERE NO TRACE  
REMAINS OF THE MYSTERIOUS MATTHEW ABBADON --

EXT. STAFF STATION - DAY

Walt faces down Rose, Bernard, Lapidus, and Josephine -- none  
of whom surrender their weapons. Rob, Liam, Jordan, River,  
Burditt, Todd, Susan, and Miguel all watch, speechless.

WALT

I'm giving you one more chance.  
Lay down your weapons. Return to  
the Temple.

LAPIDUS

Sorry, buddy. I feel a lot safer  
with this baby nestled in my mitts.

JOSEPHINE

You can't tell us what to do anymore, Walt.

WALT

No. And I can't force you to listen to me, either.

ROSE

No, you can't.

WALT

So where are you going to go?

Bernard looks at his wife. Then, at Walt's group.

BERNARD

Um... good question.

JOSEPHINE

Where are we going to go? I'll tell you where.

(beat)

Somewhere better than here.

SOUTHERN MALE VOICE

You sure about that, JoJo?

Everyone turns to see...

TOM FRIENDLY -- wearing plain brown threads for jungle-roaming -- who stands in a clearing, arms folded.

TOM

You've been here for nearly a quarter of a century. If there was someplace better, don't you think you would've found it by now?

Josephine glares at Tom, her finger massaging her trigger. Rob, Liam, River, and Jordan stare at the former Other.

LIAM

Another ghost?

TOM

Bingo.

(to Walt)

Should I introduce myself, or do you want to do the honors?

Walt addresses the Lancelot survivors, calm and composed.

WALT

This is the man who kidnapped me.

They gape from Walt to Tom -- who nods at the group, hearty and cordial.

INT. ORCHID STATION - ELEVATOR CAR - DESCENDING

AMELIA braces herself for the underground landing. As the door lifts up for her to exit the elevator...

CINDY (O.S.)

Why is she headed here?

MELBA (O.S.)

I don't know, okay!

CINDY (O.S.)

No, it's not okay.

Amelia enters the lab, sees CINDY CHANDLER towering over MELBA GANJAVI, whose still bound to a chair. JI YEON KWON and MORRIS OLDHAM observe from halfway across the room.

CINDY (CONT'D)

You said Dessalines intends to raid either The Orchid or The Hydra.

MELBA

Probably both, knowing her. One right after the other.

CINDY

But before Locke attacked your people... she didn't give you the slightest inkling as to why?

MELBA

We've learned not to ask too many questions. Besides that, she's made us promises.

CINDY

What promises?

AMELIA

Sorry to interrupt...

Cindy looks up, slightly annoyed.

AMELIA (CONT'D)

...but I wanted to check on you.  
Make sure everything was all right.

CINDY  
How's he doing?

AMELIA  
Regained consciousness about an  
hour ago. But don't worry --  
(twinkles)  
-- Carmen threatened to sit on him  
if he tries to sneak away.

Cindy can't help but let a teensy smile slip. Oldham,  
however, gestures at Melba, impatient:

OLDHAM  
This bitch ain't going to tell us a  
damn thing!

MELBA  
I beg your pardon...!

OLDHAM  
We need to shut her up before she  
has a chance to escape.

CINDY  
She isn't going anywhere.

OLDHAM  
It's what Walt would want.

JI YEON  
And how long have you been waiting  
to jab chemicals into a new  
person's veins, Oldham?

Cross-eyed at Ji Yeon, his emphasis on Cindy:

OLDHAM  
Can't you see? She's the enemy.  
Let's just put her down --

CINDY  
No, Morris! I'm in charge.

She locks her eyes onto him.

CINDY (CONT'D)  
If that's a problem for you, take  
it up with the folks at the Temple.

Oldham clams up, glares at all of the women in the lab.

EXT. STAFF STATION - HATCH DOOR

Walt faces Tom, as everyone else watches.

WALT

What are you doing here, Tom?

TOM

Time's running out, partner. So why don't you tell them a little bit about who they're up against?

Walt faces everyone, takes a deep breath.

WALT

Opal Dessalines. Her parents brought her to this island when she was just a little girl.

ROB

Why?

WALT

Because they worked with the architects of the DHARMA Initiative. But they always kept her in the dark about the scientists' research.

JORDAN

What research?

WALT

Animal eugenics. Social experimentation. The study of temporal manipulation.

JORDAN

You mean...?

WALT

Time travel.

RIVER

You're joking.

Walt shakes his head.

WALT

Opal was exiled because the leaders of DHARMA felt they could no longer trust her. She proceeded to do many bad things, off the island.

ROB  
What kinds of bad things?

WALT  
I'll put it this way -- she won't  
hesitate to kill every single one  
of you standing in front of me.

LIAM  
And you too, huh?

WALT  
I once thought Opal could be  
redeemed. But she proved me wrong.

RIVER  
So you go to and from the island  
whenever you want?

WALT  
In a manner of speaking.

More baffled glances.

WALT (CONT'D)  
Throughout the past several years,  
Opal has teamed up with allies of  
the late Charles Widmore.

JORDAN  
Who's Charles Widmore?

WALT  
An egoist who once thought he could  
turn this island into his personal  
playground. And now, Opal  
Dessalines wishes to do what  
Widmore never could.

TOM  
Darn tootin'. That's why all of  
you need to help stop her.

ROSE  
Says the ghost of the man who tried  
to kill my husband.

BERNARD  
Yeah.  
(to Tom)  
If it'd been up to you, Ben  
would've ordered me shot in cold  
blood. Sayid and Jin, too.

TOM

Well then you'd better get ready to  
put one in Dessalines. Because  
believe-you-me -- she won't  
hesitate to do it to you.  
(glances around)  
Any of you...

He then FADES AWAY. Jaws drop from the Lancelot survivors,  
while Walt's Others turn to their leader. Walt studies  
Josephine's face. She meets his gaze.

JOSEPHINE

I never did like him.  
(sighs)  
But that doesn't mean Tom's wrong.

LAPIDUS

So what's your plan, JoJo?

Josephine keeps staring at Walt, whose face softens.

ANOTHER PART OF THE JUNGLE - RUNNING

OPAL DESSALINES swats vines and branches out of her face,  
jets through the heavy vegetation. Clutching her weapon, she  
nearly collides with...

JEREMIAH, who skirts into her path at a right angle. He  
yelps, throws up his hands. Opal backs off.

OPAL

Dammit, Jeremiah! I could have  
killed you!

JEREMIAH

Sorry... I've been running for  
hours from that... smoke-thing.

OPAL

If he was still in pursuit, you  
would be dead already. Still have  
your weapon?

Jeremiah lifts up his shirt -- a gun holstered to his belt.

OPAL (CONT'D)

We're not far from The Orchid. We  
shall scout the perimeter.

JEREMIAH

What about everybody else? Jude,  
Melba -- ?

OPAL

Melba is no longer with us. And hopefully, the others will distract that... "smoke-thing" for long enough so we might get away.

Jeremiah appears disturbed by her words.

OPAL (CONT'D)

You either come with me, or you let John Locke eat your face.

Opal barges on ahead. Jeremiah trails her, reluctant.

PERIMETER OUTSIDE THE TEMPEST STATION

Killian leads Clementine, Jill, Gabriel, and Zach toward the front of the building. Gabriel holds the gun, awkward.

GABRIEL

What is this place?

ZACH

It's called The Tempest. This is where Ben's people worked with chemicals.

JILL

The same chemicals they used to massacre dozens of people.

Gabriel flinches, as Killian directs them around the corner.

KILLIAN

I left her over there.

CLEMENTINE

How did you even know about The Tempest?

KILLIAN

Opal drew us a general map. I figured if I kept going southwest, I'd hit it sooner or later.

They see CASSIDY PHILLIPS, handcuffed to a pipe. She's unconscious.

CLEMENTINE

Mom!

Clementine runs over to her mother, kneels. Shakes Cassidy awake.

CASSIDY

Clem...?

They embrace. Clementine looks over at Killian, demands:

CLEMENTINE

Well, don't just stand there.

JILL

(to Killian)

I assume you did bring a key.

Killian reaches into his pocket, pulls out a chain with several keys. Swaggers over, kneels by Cassidy, and unlocks the handcuffs.

ZACH

(to Killian)

You always keep a spare pair of handcuffs on you when visiting tropical islands?

KILLIAN

Dude, I dated a magician's assistant. You learn these things the hard way.

Killian turns around, sees Gabriel aiming the gun at his chest. Gabriel's face suggests he hardly even knows what the hell he's doing.

KILLIAN (CONT'D)

Hey -- what's the big idea?

GABRIEL

Don't make me use this again.

JILL

Take him to The Aurora. It's closer, and our people there should know what to do with him.

ZACH

Where are you going?

JILL

Back to The Orchid.

She smiles at Cassidy and Clementine.

JILL (CONT'D)

Mother and daughter have been through enough for one day.

CLEMENTINE

But Charlie --

ZACH

If he's at The Aurora, I'll see  
him. Tell him you know he's okay.

Clementine steadies Cassidy, guides her northward. Gabriel prods Killian in the opposite direction -- with Zach watching Killian like a hawk.

SOUTHWESTERN COAST OF THE ISLAND

Vanessa drags her outrigger ashore. Adjusts her backpack straps onto her shoulders. She surveys the landscape of:

JAGGED CLIFFS

Speckles of jungle dot the sprawling cliffsides.

VANESSA

Okay... The Aurora should be...

She zeroes in on one section of cliffs.

VANESSA (CONT'D)

...that way.

She hauls her gun, trudges toward the cliffsides.

JUNGLE - SEVERAL MINUTES LATER

Vanessa tiptoes through the jungle, her weapon poised. As she studies the tree bark and foliage...

A CRUNCH underneath one of her feet. She looks down...

VANESSA

Aw, fu--

...and sees a BABY DOLL crushed by her shoe sole.

A metallic chain FLIES straight at Vanessa...

She screams, as her feet are lifted up off the ground.

A strip of metallic teeth stick straight out of Vanessa's now-bloody arm. Her howls ECHO through the jungle...

END OF ACT ONE

ACT TWO

INT. DINER - NEW YORK CITY - NIGHT - **FLASHBACK (2007)**

Walt -- still at the age of thirteen, wearing the same clothes from the previous flashback -- bites into his cheeseburger, savors it.

AZALEA DAWSON -- Walt's grandmother, at the age of 66 -- sits across from him. She watches her grandson eat.

AZALEA  
How's your burger, baby?

WALT  
Good.

He takes another bite. Azalea munches on some french fries.

AZALEA  
You're a growing boy. If you want seconds...

WALT  
I'm good.

AZALEA  
You're growing a lot quicker than your daddy was, at your age.

Darkness clouds Walt's face.

AZALEA (CONT'D)  
I'm sorry, sweetheart. I shouldn't have --

WALT  
It's okay.

He takes a sip of his soda.

AZALEA  
Well, I've got to use the little girls' room. Be right back.

Azalea heads toward the restrooms. As Walt nibbles on a pickle spear from his plate...

A pair of brown hush puppies steps over to Walt's table. Two legs, belonging to the stranger who watches him...

Walt looks up, addresses the stranger:

WALT

What?

KINDLY MALE VOICE

You seem lonely.

WALT

My grandma's in the bathroom.  
She'll be right back.

JACOB -- dressed in modern clothing, but still ageless -- smiles down at the boy.

JACOB

That isn't quite what I meant...  
Walt.

Walt nearly chokes. He coughs, controls his swallowing. Looks back at Jacob, defiant.

WALT

My name is Keith.

JACOB

I'm sure your father told you to say that. But it isn't true.

WALT

Do I know you?

JACOB

My name is Jacob. I've been watching you... ever since you returned from the island...

Walt's face turns pale.

JACOB (CONT'D)

...and while you were stranded there, too.

Walt rises, ready to flee. But Jacob blocks Walt with one hand, steadies the teenager.

JACOB (CONT'D)

Your father is dead, Walt.

WALT

You're lying. Jeremy Bentham told me --

JACOB

Locke was trying to spare you the pain of knowing the truth.

WALT

Locke told me my dad was on a boat.  
Near the island.

JACOB

There was an explosion. Michael  
died aboard that freighter.

Walt sinks back into his seat. Jacob reaches down, TOUCHES  
Walt on the shoulder.

JACOB (CONT'D)

I'm running out of time.

WALT

Running out of time for what?

JACOB

You have to go back, Walt.  
(beat)  
Or else your father sacrificed his  
life for nothing.

AZALEA (O.S.)

Ahem!

Jacob turns -- sees Azalea standing behind him, arms folded.

AZALEA (CONT'D)

Who are you and why are you talking  
to my grandson?

JACOB

He's a good boy, Azalea. He'll be  
fine.

AZALEA

I think it's time for you to leave.

JACOB

Remember what I said, Walt.

Jacob plods out of the diner, leaving Walt and Azalea  
stupefied. Azalea addresses her grandson:

AZALEA

What'd he say to you, baby?

WALT

He knew my dad.

Before taking another bite of his burger, solemn:

WALT (CONT'D)  
He said Dad's dead.

Azalea reacts, horrified.

OFF WALT, who chews his food, almost stoic. AND AS HIS GAZE SLOWLY BECOMES EMPTIER --

EXT. STAFF STATION - DAY

Walt and Josephine stare each other down.

WALT  
You know what the right choice is.

JOSEPHINE  
No. You're not going to manipulate me. Ben did that to me for years. And I lost my cousin because of it. I won't make that mistake again.

FIRM FEMALE VOICE  
It wasn't a mistake.

Walt, Josephine -- and the rest of the group -- all turn in the direction of the voice.

There stands BEA KLUGH -- still sporting the doo-rag and rustic threads.

JOSEPHINE  
Bea-Bea...?

KLUGH  
Hello, cuz.  
(to Walt)  
You've come a long way, Walt. But you're still holding onto pain and anger toward your father.

WALT  
I have nothing to say to you.

KLUGH  
You clearly haven't learned to forgive.

ROB  
(to Klugh)  
Wait, I've seen you before. Aren't you a -- ?

KLUGH  
 Spirit. One of many, who cannot  
 move on.

SUSAN (OTHER)  
 She used to be one of us... back  
 when Ben Linus was our leader.

KLUGH  
 (to Walt)  
 And Michael needs you to help him  
 do that.

WALT  
 I've tried.

KLUGH  
 Not hard enough.

Klugh's fierce eyes stare down Walt -- who looks away, still  
 somehow intimidated by her after all these years.

INT. CYCLOPS STATION - "THE CORNEA"

Chang and Miles face ROXANNA, who appears frazzled. ERWIN  
 SCHROEDER stands nearby, listens.

CHANG  
 So she didn't say anything to you?

ROXANNA  
 No. I saw her paddling away in one  
 of the outriggers. By the time I  
 got to the beach, she couldn't hear  
 me calling her name.

ERWIN  
 Or she was ignoring you.

CHANG  
 Why didn't you tell me this sooner,  
 Roxanna?

ROXANNA  
 I don't know. I guess I thought  
 maybe you'd sent her over there for  
 something.

CHANG  
 I want Miles and Vanessa here, to  
 coordinate things from this island.

MILES  
 Dad, I don't think Roxanna meant --

CHANG

You and Vanessa are critical to the island's future, Miles. I can't let you get killed. But now, since she wouldn't do what she was told --

MILES

Vanessa's resourceful. She can keep herself hidden from Dessalines.

CHANG

You don't know that.

Chang addresses Roxanna and Erwin:

CHANG (CONT'D)

Now you two are going to have to go after her.

ROXANNA

What if she refuses to come back with us?

CHANG

Knock her out if you have to -- I don't care. But you mustn't let those people capture her. Miles and Vanessa are too important. Moreso than any of us.

Chang's face doesn't break. Erwin nudges Roxanna, guides her out of The Cyclops.

AURORA STATION - UNDERGROUND

CHARLIE HUME cringes, reels from being punched by a fist that belongs to...

DAVID DEGROOT, towering over AARON LITTLETON and Charlie -- both of whom are tied up next to ALISTAIR CARROLL.

DAVID

Who told you two to poison me?

AARON

No one --

CHARLIE

Don't tell him a bloody thing, Aaron.

DAVID  
 (to Aaron)  
 Unless you want to avoid a bloody  
 mouth.

Aaron looks back and forth between Charlie and David,  
 perplexed. He glances at MARCUS, who stands by the wall.

CHARLIE  
 You really think he'll let us go?  
 That he'll let you near Ji Yeon,  
 after what we've -- ?

David pummels Charlie in the face again, just as...

A door opens. HUGO "HURLEY" REYES enters, followed by LEANN  
 and two N.D. OTHERS. They see...

David striking another blow to Charlie's jaw, as Aaron yells:

AARON  
 Stop it, David!

HURLEY  
 Hey! Dude...!

Hurley runs toward him, Leann and her fellow Others right on  
 his tail.

DAVID  
 You're not supposed to be here,  
 Hugo.

HURLEY  
 What are you doing?

DAVID  
 Leann, get him out of here!

Leann tries to restrain Hurley, but he shrugs her aside.

HURLEY  
 I wonder what Walt would say if he  
 could see you --

DAVID  
 They tried to kill me. Jim Jones-  
 style.

Hurley notices the Styrofoam cups on one table. He looks  
 over at Aaron and Charlie in disbelief. Neither of them make  
 eye contact.

HURLEY  
 Okay... but still... it doesn't  
 give you the right --

From over by the surveillance monitors, Marcus calls out to David:

MARCUS  
 Sir! The feed's coming back in.

David looks over, sees A COLLECTION OF PIXELS dancing across one of the screens.

DR. AMY HONALE's face surfaces against the monitor.

HONALE  
 (on monitor)  
 David? Is that you?

DAVID  
 Dr. Honale?

HONALE  
 (on monitor)  
 I can barely get your signal.

DAVID  
 How many of the other stations do  
 you...?

Honale's image BLIPS OUT, replaced by nothing but STATIC.

DAVID (CONT'D)  
 Amy? Amy?  
 (desperate)  
 Amy, can you hear -- ?

Hurley lunges for David, grabs his gun away from him. Blindsided, David spins around...

HURLEY  
 Sorry, dude...

...only to be CLOCKED ACROSS THE FACE by his own weapon.

TEMPLE CORRIDOR - WALKING

Olivia, Emma, and Nina are led by Gideon and Otis through the narrow passageways -- their walls lined with hieroglyphics.

NINA  
 When can I see Tina?

GIDEON  
Amy has her locked up.

NINA  
Locked up? She isn't some wild  
animal.

GIDEON  
Her circumstances have... changed.

NINA  
We're on the same side, you know.

SOOTHING FEMALE VOICE  
I hope that's true.

AMY GOODSPEED steps out of the shadows. Nina directs her ire  
onto the Temple Master.

AMY  
For both your sister's sake... and  
your own.

NINA  
Take me to her.

Olivia exchanges glances with Amy, cautious. They turn back  
to Nina -- who doesn't remove her eyes of steel from them.

EXT. SOUTHWESTERN COAST OF THE ISLAND - JUNGLE - WALKING

Gabriel and Zach prod Killian along the trail -- with  
Gabriel's grip on the gun rather tenuous.

ZACH  
If you want me to take the gun...

GABRIEL  
I can handle it.

ZACH  
You sure?

GABRIEL  
You're the one who's been hurt.

KILLIAN  
Lovers' quarrel?

ZACH  
Shut up.

Killian smirks. An ECHO REVERBERATES, causes the three guys  
to stop in their tracks.

GABRIEL

What's that?

The ECHO becomes more distinct -- it's the cry of a female. Zach motions for them to hurry down the trail.

ANOTHER SECTION OF THE JUNGLE - SEVERAL MINUTES LATER

Zach, Gabriel, and Killian run over to:

Vanessa, caught in a steel leghold trap. She wails, sweaty and bloody.

ZACH

Vanessa!

KILLIAN

One of your people?

Zach rushes to Vanessa's side, while Gabriel keeps the gun trained on Killian.

ZACH

Gabriel, help me!

GABRIEL

What about this guy?

ZACH

Forget him! We need to get her help.

(to Vanessa)

How did this happen?

VANESSA

Don't know... I stepped on a baby doll...

Killian notices the baby doll near one of the tree trunks. He reaches down, touches it:

FLASH:

A thirty-one-year-old DANIELLE ROUSSEAU, weathered and dirty, places the doll above a nail rigged with chicken wire. She looks up at the trees; hidden among them is...

THE STEEL-JAWED LEGHOLD TRAP that has snared Vanessa in the present day. Partially surrounded by vines and branches.

Rousseau steps back, admires her handiwork.

YOUNGER ROUSSEAU

*Loto!*

END FLASH

Killian looks at Gabriel and Zach, hesitant.

KILLIAN

Do you guys know a woman...  
brunette, early-thirties? Speaks  
French?

ZACH

Rousseau...

KILLIAN

She seemed quite proud of herself.

Zach looks at Killian, disturbed yet intrigued. He and Gabriel turn their attention back to Vanessa, who releases another wail.

END OF ACT TWO

ACT THREE

A PAIR OF BROWN EYES

The eyelids don't even blink. This set of pupils stare, frozen in one intense expression.

EXT. STAFF STATION - DAY

Bea Klugh's spirit stands amid the jungle foliage. Her eyes are locked onto...

Her cousin, Josephine -- who appears more heartbroken by the second.

JOSEPHINE

Bea-Bea... I don't want to leave you.

KLUGH

I know, JoJo. But you must. Walt has important work for you to do.  
(to everyone else)  
For all of you.

Walt, his people, and the Lancelot refugees react to her words. Rose is the first one to speak up:

ROSE

We're done working for him.  
(to the group)  
I don't know about the rest of you, but Bernard and I are going back into retirement.

KLUGH

Tread carefully, Rose. That path might not be one you'd desire to travel.

ROSE

And just what the hell is that supposed to mean?

BERNARD

Come on, Rose. Let's get out of here.  
(leads her away)  
You coming, Frank? How about you, JoJo?

Lapidus follows them, shoots an apologetic gaze at Walt as he departs. Josephine hesitates, fixates on her cousin's spirit. Klugh nods.

With a final glance at Walt, Josephine follows Lapidus up the trail.

OFF WALT, who glares at Klugh.

Why does everyone have to talk in riddles all the time?  
Can't we just be direct for once? AND AS HE TURNS TOWARD THE  
LANCELOT REFUGEES, HIS FACE SOFTENING --

EXT. CENTRAL PARK - NEW YORK CITY - DAY - **FLASHBACK (2009)**

Walt -- now at the age of fifteen -- sprinkles some  
breadcrumbs along a concrete path.

A FLOCK OF BIRDS descends. Birds peck at the crusty morsels.

AZALEA (O.S.)  
God's creatures. So beautiful.

Walt turns, sees his grandmother -- now at the age of 68 --  
approach from over his shoulder.

WALT  
They've got to eat.

AZALEA  
I really loved that sculpture you  
made in your art class. I've never  
seen an eagle with so much detail.

WALT  
I guess.

AZALEA  
Have you always liked birds, baby?

WALT  
They're okay.

He kicks at the ground. She focuses on her grandson,  
helpless.

AZALEA  
How about I buy us a couple of hot  
dogs? Extra mustard?

WALT  
Sure.

Azalea heads toward a nearby HOT DOG VENDOR. Walt plops down  
on a bench. As he locks his eyes onto the hungry birds...

A pair of shoes clomp against the concrete, approaches Walt's  
bench. The feet belong to...

ELOISE HAWKING, at the age of 71. Walt looks up; his eyes meet hers.

ELOISE  
They seem to appreciate your presence.

WALT  
They're just hungry.

ELOISE  
Ah, but is it only that? Or perhaps they realize you're someone who'd take good care of them... Walt.

He reacts, fierce.

WALT  
My name's Keith.

ELOISE  
No, it isn't.

Walt jumps out of his seat.

ELOISE (CONT'D)  
Jacob approached me, almost two years ago. Right before he returned to the island one final time... so he could move on.

WALT  
I... don't know any Jacob.

ELOISE  
He said he encountered you in a restaurant. You were eating a cheeseburger.

Walt's eyes reveal his recollection of that event.

ELOISE (CONT'D)  
Jacob knew you might still be living this lie. He gave me specific instructions to come and find you... on this day, in this exact place.

WALT  
Why?

ELOISE  
To remind you... about how they  
need you. All of them.

WALT  
Who?

ELOISE  
Those who you and your father left  
behind -- on the island.

WALT  
Don't talk about him.

ELOISE  
He needs you, Walt. Whether you're  
ready to accept it or not...  
Michael still needs you.

WALT  
Go away!

ELOISE  
What lies in the shadow of the  
statue?

Walt stops short, utterly baffled.

ELOISE (CONT'D)  
It's a simple question. Either you  
know the answer or you don't.

WALT  
I don't even know what statue  
you're talking --

ELOISE  
It's obvious you still have a ways  
to go on your journey, before you  
can take the next step.

AZALEA (O.S.)  
Excuse me!

Eloise swivels -- comes face to face with Azalea, who holds a  
hot dog in each hand. Azalea notices the terror on Walt's  
face.

AZALEA (CONT'D)  
May I help you with something?

ELOISE  
Your grandson and I were just  
admiring the lovely birds.

She strides away, leaving Azalea speechless in her wake.  
Azalea turns to her grandson:

AZALEA

What did she say to you, baby?

OFF WALT, who just stares down at the birds, his face intensifying by the second. AND AS THE BIRDS FLUTTER INTO THE AIR, WALT VISIBLY TREMBLING --

EXT. STAFF STATION - DAY

Walt stares back at Klugh's spirit -- many different emotions cascading across his eyes all at once.

WALT

You think this is my fault too,  
don't you?

KLUGH

You're the one who assigned her to  
push the button, Walt. Did you  
think there would be no  
consequences?

WALT

No! You're not going to turn this  
around on me! Not after everything  
you put me through!

He turns to address everyone who remains standing there -- Rob, Liam, River, Jordan, Todd, Susan, Burditt, and Miguel.

WALT (CONT'D)

She interrogated me about my life --  
personal questions she had no  
business asking! They tried to  
drown me in a tank of water!

LIAM

Well, that doesn't sound like much  
fun...

KLUGH

(to Walt)

It was liquid oxygen. You were  
never going to drown.

WALT

You threatened to hurt my dad --  
and all our friends! If I didn't  
do exactly what you wanted!

KLUGH

We had to say those things to you, Walt. We needed to push you to your limits... so you could learn to manifest the power inside of yourself.

ROB

Power? You mean like his... telekinesis?

KLUGH

Exactly like that.  
(to Walt)  
Do you remember when we put you in the room?

Walt cringes at the very mention of it.

KLUGH (CONT'D)

At first, Ben thought you needed to be subdued. Conditioned... so that you could better learn our ways and prepare yourself to take over someday.

WALT

Ben lied. He saw me as a threat.

KLUGH

But Jacob didn't. Jacob knew you would redirect your emotions... that you would rebel against us. The earthquakes, those poor birds.

Walt keeps his eyes locked on her, with only a hint of a smirk.

KLUGH (CONT'D)

None of us realized it until long after our mortal lives had ended. But Jacob anticipated you'd need to do more than just conform. You had to force yourself to become one with the island... in your own way and in your own time.

Walt looks down at the ground. Klugh turns to everyone else:

KLUGH (CONT'D)

I know that, deep in his heart, Walt only wants what's best for each of you. But you must also question his judgment.

They exchange glances.

KLUGH (CONT'D)

No leader is infallible. And no one can do it alone.

Klugh FADES AWAY... leaving the rest of them gaping at Walt, who reestablishes eye contact.

WALT

Go ahead. Go inside and arm yourselves with weapons. Take whatever you want. I won't stop you.

Burditt approaches The Staff entrance, clamps his hand on Walt's shoulder as he walks past:

BURDITT

Come on, guys. We've got work to do.

Todd, Susan, and Miguel follow, directing Rob, Liam, Jordan, and River inside as well. Walt stands in their dust -- a smile spreads across his face.

INT. ORCHID STATION - UNDERGROUND LAB

Melba looks up at Cindy from where she's still bound to a chair.

MELBA

So where did that foot come from?

CINDY

It was once part of a much larger statue.

MELBA

But who built it?

CINDY

Some people who came to this island a long time ago.

MELBA

And why did they build it?

CINDY

It once depicted the likeness of the god Taweret. Because this island... well, it's the source of all life in our world, Melba.

OLDHAM

Why are you telling her this? She ain't one of us.

CINDY

That isn't your decision to make, Morris.

MELBA

I still don't understand. John Locke -- what did he... do to me?

OLDHAM

He scanned your memories, young lady. Dug through your mind to learn what you've endured... and what you know.

CINDY

Locke's done that to many of us.

Melba looks over at Ji Yeon, who meets her gaze.

MELBA

Has he done it to you?

JI YEON

No. Aaron wouldn't let him.

OLDHAM

(mock epiphany)

That's right, Ji Yeon. Your man, Aaron -- the same one who's being held prisoner at The Aurora.

JI YEON

The Aurora? But Gideon sent Aaron to Hydra Island --

OLDHAM

Maybe. But he isn't there anymore.

JI YEON

How do you know this?

OLDHAM

One can learn quite a few things lurking around that groovy Temple.

(sly)

The longer you stay here, taking orders from her --

(gestures at Cindy)

OLDHAM (CONT'D)

-- the less likely it is that  
you'll ever be reunited with your  
beloved Aaron.

JI YEON

Shut up!

OLDHAM

And even if you do find your way  
back to him -- you're probably both  
banned from The Temple. Forever.  
So what are you going to do? Where  
are you going to -- ?

CINDY

That's enough!

Cindy swivels her gun, points it directly at Oldham -- venom  
in her voice:

CINDY (CONT'D)

We have other folks living on this  
island who are skilled with using  
gases and needles, you know.

Oldham clams up, but gives Ji Yeon a pointed smirk. She  
returns his gaze, uneasy.

TEMPLE - ISOLATION CELL

A hand pulls open the door to a barred cage.

Otis shoves Nina inside. She stares into one shadowy corner  
of the cell, and sees...

Her own twin, TINA PUTNAM -- disheveled and sweaty.

Nina glances outside the cell. Amy stands there, flanked by  
Olivia, Gideon, Emma, and Otis.

AMY

You have three minutes.

Nina approaches her sister, who barely reacts.

NINA

Tina? It's me.

Tina looks at her, blankly.

NINA (CONT'D)

Tina... do you know who I am?

Tina speaks with emptiness, almost a shell of her former self.

TINA  
Yes, sister. I remember you.

NINA  
Don't worry. We're safe now.

TINA  
We'll never be safe.

Nina blinks, utterly baffled. She turns to address Amy:

NINA  
What did you do to her? This isn't my sister!

AMY  
Now do you see why we had to lock her up?

Nina grabs Tina by the shoulders, shakes her.

NINA  
Tina, listen to me. The mission. We have to focus on that. We have to do it for Grams.

TINA  
Grams is merely a pile of ashes.

NINA  
No! This isn't you! You have to snap out of it!

AMY  
I knew she wasn't ready.  
(to The Others)  
Take her away.

Otis unlocks the cell door, opens it. He, Gideon, and Emma grab ahold of Nina, who's still protesting.

NINA  
No! No, this can't be happening!  
Tina -- !

Tina doesn't even glance in her sister's direction.

EXT. SOUTHWESTERN COAST OF THE ISLAND - JUNGLE - WALKING

Zach, Gabriel, and Killian carry Vanessa -- who's sweating and writhing in pain -- through the jungle.

GABRIEL  
How much farther?

ZACH  
The Aurora can't be more than  
twenty minutes away.

KILLIAN  
Are you sure you know where you're  
going?

ZACH  
I've lived on this island since I  
was a kid. I know it better than  
you do.

JEREMIAH (O.S.)  
Good. Then you won't mind if I tag  
along...

The three young guys stop in their tracks.

Jeremiah stands in their way along the trail, his weapon  
aimed at them.

KILLIAN  
Jeremiah?

GABRIEL  
You know him?

KILLIAN  
He's one of Opal's men.

JEREMIAH  
And I thought you were too,  
Killian?

Killian's face doesn't break under Jeremiah's scrutiny.

JEREMIAH (CONT'D)  
So you've become one of them?

KILLIAN  
Opal would've left you to die.

JEREMIAH  
(motions)  
Step away.

Killian releases his grip on Vanessa's shoulder, backs away.

KILLIAN  
So, what? Going to waste me?

JEREMIAH

Not my decision to make. Move!

Jeremiah ushers Killian down the trail at gunpoint. He keeps once glance directed over his shoulder, watches Zach and Gabriel like a hawk even as he marches off with Killian.

Once they've disappeared...

GABRIEL

Where do you think they're going?

ZACH

The Orchid.

VANESSA

How would they -- ?

ZACH

Killian told us. Dessalines described the island's major landmarks for her team. They're moving northeast -- eventually, they'll hit it.

He directs Gabriel to set Vanessa on the ground.

ZACH (CONT'D)

I need you to stay with Vanessa.

GABRIEL

No! I'm not letting you go after them alone.

ZACH

You have to. Someone needs to warn Cindy. I can beat them to The Orchid faster if I go by myself.

Gabriel appears flustered.

ZACH (CONT'D)

Keep moving southwest.  
(indicates)  
Sooner or later, you'll get close enough to The Aurora.

GABRIEL

How will I know when we're there?

VANESSA

(still weak)  
I'll tell you... if their sentries don't spot us first.

Zach pleads with his eyes, causes Gabriel to relent. They embrace. Then, Zach pulls himself away, heads down the trail after Jeremiah -- gun in tow.

OUTSIDE THE STAFF STATION

Walt leans against the opened hatch door. He waits, fidgets.

FIRM MALE VOICE

You'd better stop waiting around  
for things to happen to you, buddy.

Walt turns -- comes face-to-face with MICHAEL DAWSON.

WALT

Dad...?

MICHAEL

Hey, Walt.

Michael's spirit wears a brown, collared deckhand shirt. He brushes blood away from the left side of his face, his still hair cut short and close. Walt's own face turns dark.

WALT

Why now? You've had thirteen years  
to do this.

MICHAEL

I could only reach out to you in  
your sleep. You were closed off to  
me, the rest of the time.

WALT

But why this moment, Dad? What's  
so special about right now?

MICHAEL

Because, son... if I don't say  
something to you this very  
second...  
(grim)  
...you're going to end up exactly  
where I am.

Walt's gaze drops to the ground, as his face whitens.

END OF ACT THREE

ACT FOUR

EXT. STAFF STATION - DAY

Walt stares down Michael, who now glances at the hatch door.

MICHAEL

You did the right thing, letting them decide for themselves.

WALT

(realizes)

But it's not enough. If I don't do more... something bad will happen to them.

MICHAEL

To all of you.

WALT

Why'd you even have to come back here? You could have...

(gulps)

...lived.

MICHAEL

Your grandma wouldn't let me see you. And even if she had... you'd barely look at me.

WALT

You should never have told me what you did. That you killed them.

MICHAEL

Hey, now. Isn't that a little bit selfish? I'd think an island protector would know better.

Michael raises his eyebrows. OFF WALT, whose face fills with resentment.

I didn't ask for any of this. I only came here because I thought I could get through to you. AND AS WALT DIGS HIS HEELS INTO THE DIRT --

INT. MUSEUM - LOS ANGELES - DAY - **FLASHBACK (2010)**

SUPER IN/OUT: LA BREA TAR PITS - GEORGE C. PAGE MUSEUM / APRIL 15, 2010

Walt -- at the age of fifteen -- stares up at the life-size skull and tusks belonging to...

A massive DAEODON skeleton from the Neogene Period.

JARON -- Caucasian, also fifteen, curly dark hair -- nudges Walt, grins.

JARON  
Hey, Keith... snap out of it.

Walt refocuses on his buddy.

JARON (CONT'D)  
Dude, it's not going to eat you.

WALT  
Yeah. I know.

Walt tries to smile. Jaron punches him in the shoulder, congenial.

JARON  
Want to go check out the Fishbowl?

WALT  
Sure. I'll be there in a sec.

Jaron heads off toward the lab. Walt wanders over to a glass case that houses a taxidermied POLAR BEAR. He freezes.

BRITISH FEMALE VOICE  
Do you know that beast, Walter?

Walt swivels -- comes face-to-face with Eloise Hawking -- dressed primly, seven months older.

WALT  
You.  
(backs up)  
Stay away from me!

ELOISE  
Don't be afraid, Walter.  
(steps closer)  
I am not the enemy.

Walt fixates on Eloise, infuriated. She simply stares back at Walt, who begins to physically tremble.

ELOISE (CONT'D)  
Do not be angry at me. You know full well how... complicated this situation has become.

WALT  
 No... why don't you all leave me  
 alone?

Jaron and some of their CLASSMATES take notice. Walt's body  
 shakes -- something close to bloodlust in his eyes.

WALT (CONT'D)  
 If Mom hadn't left me... we never  
 would've gotten on that goddamn  
 plane!

ELOISE  
 Walt, please...

WALT  
 How they couldn't just tell me the  
 truth! How they've forced us to  
 pretend -- all of us!

ELOISE  
 I can help you, if you'll let me.  
 (extends her hand)  
 You just need to trust in me, that  
 I'll --

WALT  
 I DON'T!!!

The glass case around the polar bear SHATTERS. Gasps from  
 the array of ONLOOKERS.

Walt drops to his knees, bursts into tears. Loud,  
 uncontrollable sobbing.

As SECURITY GUARDS swarm around the teenager... Eloise steps  
 back, helpless. She takes in the sight of the poor kid --  
 then quickly makes her way toward the exit.

SUB: THREE DAYS LATER

INT. SANTA ROSA MENTAL INSTITUTE - REC ROOM - NIGHT

Walt -- now clad in a bathrobe -- drops a chip into the slot  
 of a CONNECT FOUR set.

He sits across from LEONARD SIMMS -- now at the age of 49 --  
 who gives the teen a crooked smile.

LEONARD  
 I'll make a champ out of you yet,  
 boy.

WALT

Whatever.

LEONARD

Damn. My stomach's still doing somersaults. They must've put something pretty funky in those tacos at Chow tonight, huh?

Walt doesn't respond -- he just sits there, lethargic.

FROM ACROSS THE ROOM

CONNIE FORRESTER -- late-thirties, Caucasian, brunette, wears a kindly smile but speaks with a smoky voice -- stands next to DR. BROOKS -- now at the age of 63.

CONNIE

Is he going to be okay?

BROOKS

Your foster son will be fine, Ms. Forrester. Our staff is the most experienced on the West Coast.

CONNIE

I had a feeling it might get this bad. I should've seen the signs.

BROOKS

Signs? You never mentioned him breaking down in public before.

CONNIE

He never has. But he spends a lot of time in his room.

(sighs)

His daddy left him, years ago. Keith obsesses about being able to... talk to him. Someday.

BROOKS

I see.

CONNIE

His grandmother disappeared without a trace, a little more than a month ago. The police suspect foul play.

(sighs)

I knew it was too soon to let him go on this kind of trip...

BROOKS

Hmm. Sounds like a classic case of abandonment.

CONNIE

You can say that again.

They gaze over at Walt, who...

RECREATION TABLE

...slips a final red chip into the top-most slot of one column.

LEONARD

Pretty sneaky, Keith.

OFF WALT, who empties the Connect Four grid with very little emotion. AND AS HE LOOKS PAST LEONARD, GIVING THE WALL AN EMPTY STARE --

EXT. STAFF STATION - DAY

Walt's eyes shoot daggers at Michael's spirit.

WALT

Selfish? You're the one calling me selfish?

MICHAEL

Look, I know it's hard for you to hear -- especially from me of all people.

WALT

You can say that again.

MICHAEL

I'm sorry I put such a burden on you, Walt. But if you can't see the bigger picture... you're going to end up abandoning everyone here who relies on you.

Walt absorbs those words... just as his people emerge from The Staff, brandishing other weapons. They take notice of Michael.

ROB

Another ghost?

WALT

Guys... this is my dad.

LIAM  
 (to Michael)  
 Well... nice to meet you.

MICHAEL  
 Listen to me, all of you. Walt  
 knows what he has to do. Opal will  
 go to the statue... which is why my  
 son needs you to take out any  
 cronies who try to back her up.

Walt's group exchange glances, nod. Michael nods back --  
 then, with a parting look at his gaze, FADES AWAY.

WALT  
 Go to where I assigned each of you.  
 I have to face her alone.

Walt faces the north, embarks upon his solo trek.

ANOTHER PART OF THE JUNGLE - AN HOUR LATER

Clementine leads Jill and Cassidy northeast.

JILL  
 From what I can remember, The  
 Orchid shouldn't be that far away  
 from here.

CLEMENTINE  
 Only about two miles.  
 (to Cassidy)  
 The Asian guy... what did he say  
 when he took you?

CASSIDY  
 Not much. Just that I should stay  
 quiet and he'd keep this Dessalines-  
 woman from killing me.

GUNSHOTS accompanied by bullets, which PELT the tree trunks  
 near them. Jill and Clementine, both weaponless, run for  
 cover -- pulling Cassidy along with them. As Cassidy ducks  
 to avoid another incoming bullet...

CLEMENTINE  
 Mom...!

...she trips, bangs her head against a sturdy tree branch.  
 Cassidy collapses. Opal emerges from the trees, still firing  
 bullets. Jill takes cover behind another tree.

JILL  
 Clementine, get down!

Clementine ignores Jill, drops to her knees next to her mother. As Opal takes aim at them...

Jill looks around, grabs a rock -- and pitches it straight at Opal. The rock hits Opal's knuckle, knocking the gun from her grip -- and Jill lunges at Opal, tackles her.

The two women wrestle on the ground, each trying to gain an upper hand over the other. Clementine continues to shake her mother. Opal manages to clock Jill across the jaw with her fist -- then Opal spins around, flees.

Jill grabs up the gun that Opal had dropped, hastily fires bullets. But Opal has already escaped through the trees.

Torn, Jill's eyes linger after Opal... then she turns her attention back to the Phillipses. Clementine yells into Cassidy's ear, desperate and panic-stricken...

CLEMENTINE

Mom? Mom, can you hear me?

Cassidy doesn't move. Jill kneels down next to Clementine, takes Cassidy's pulse.

JILL

She's breathing. But she's out like a light.

Jill stands, tightens her grip on Opal's orphaned weapon. Clementine still hugs her unconscious mother close, weeps.

MESA - AN HOUR LATER

Rose, Bernard, Josephine, and Lapidus make their way along one of the bluffs.

ROSE

I think we should split up.

LAPIDUS

You sure about that, Rose? Every time the Scooby Gang would split up, the villain always came right to them.

ROSE

That was a cartoon, Frank. This is real life. And if her people see us all together, we'll be sitting ducks out on that mesa.

JOSEPHINE

I agree. You always flank your comrades from a distance. To cover them.

BERNARD

Um, I'm with Frank. I think we should all just stick together.

ROSE

It's been decided, Bernard. The one person here with military experience --

(gestures at Josephine)  
-- agrees with me.

Bernard clams up. Rose takes charge.

ROSE (CONT'D)

Bernard and I will head north. We'll be able to see anyone approaching from either The Tempest or The Staff.

JOSEPHINE

And I'll go south with Frank. If anyone's stopped over at The Aurora, we'll see them coming.

Rose ushers her husband along, as the pairs separate.

Josephine and Lapidus follow the mountainous ridge southwest.

LAPIDUS

JoJo, back at The Staff... when we saw your cousin's...

JOSEPHINE

Ghost.

LAPIDUS

Yeah. What did she mean when she said we had "important work to do?"

JOSEPHINE

Bea always liked to be vague... force people to draw their own conclusions. One of the few ways in which we were total opposites.

LAPIDUS

So remind me again... how did she...?

JOSEPHINE

She asked her lover to kill her.  
That's how deeply she believed in  
Ben's cause.

(beat)

She would have rather taken a  
bullet in her chest than have the  
truth tortured out of her.

LAPIDUS

Can you really blame her?

Josephine stops, locks eyes with him.

JOSEPHINE

Kate Austen told me just how  
desperate my cousin was in that  
last hour of her life. Benjamin  
Linus did that to her.

(beat)

And I'm not sure I can trust Walt  
not to throw us to the wolves, just  
like Ben did.

LAPIDUS

Hey, if we watch each other's  
backs, I don't think the wolves  
will be eating us anytime --

Two BULLETS nearly miss Frank's shoulder, PELT the hillside  
behind him. Lapidus and Josephine immediately take cover.

Jeremiah steers Killian at gunpoint out into plain sight.

JEREMIAH

If you take me out, this guy's as  
good as dead!

JOSEPHINE

You work for Dessalines?

JEREMIAH

Here's how this is going to go.  
You two put down your weapons,  
slide them toward me. Then you're  
going to step away, hands in the  
air.

JOSEPHINE

So you can shoot us in cold blood?

LAPIDUS

Somehow I don't see that ending  
very well for either of us.

KILLIAN

He isn't joking around. If you don't do what he says... I'm as good as dead.

JEREMIAH

Can you really live with yourselves, knowing you're responsible for the execution of this poor -- ?

Killian swivels, delivers a crescent kick to Jeremiah's gut. Jeremiah grunts, falls back -- as Killian flees.

JEREMIAH (CONT'D)

(rasping)

Damn him!

As Jeremiah tries to sit up --

JOSEPHINE

Happy birthday...

-- Josephine towers over him, shoots him squarely in the gut. Jeremiah collapses, dead.

LAPIDUS

Nice job.

JOSEPHINE

Thanks.

(looks around)

So where did his hostage go?

Josephine and Lapidus survey the area, but see no one.

INT. AURORA STATION - UNDERGROUND

Hurley points a gun toward Leann, Marcus, and the two N.D. OTHERS -- all of whom are tied up next to Alistair. Charlie aims another gun at them.

NEAR THE MONITOR

Aaron tries to repair the feed.

LEANN

You three are dead.

CHARLIE

That's funny... because this gun I'm holding tells me otherwise.

AARON  
We've got a problem.

LEANN  
Yeah -- me. When I get out of  
these ropes...

HURLEY  
Dude, shut up.  
(to Aaron)  
What's wrong?

AARON  
None of the wires are corrupted.

CHARLIE  
That's good, isn't it?

AARON  
Not if something else is still  
blocking the signal.  
(to Alistair)  
You. You're the one who brought  
that disruptor in here. Why did  
you do that?

ALISTAIR  
Because, Aaron Littleton -- you  
told me to.

Aaron looks baffled, as do Hurley and Charlie.

AARON  
What do you mean I told you to do  
it?

ALISTAIR  
Untie me, and I'll tell you  
everything, mate.

Aaron looks at Charlie, who shakes his head. They both look  
to Hurley, who appears conflicted.

TEMPLE - AMY'S CHAMBER

Amy sits in front of her ORCHIDS, waters them. The door  
behind her creaks open...

EZEKIEL pushes Tina inside, at gunpoint. Amy doesn't even  
turn around.

AMY  
Leave us.

EZEKIEL  
Are you sure about that?

AMY  
Yes, I am.

With one warning Look at Tina...

EZEKIEL  
We'll be right outside.

He exits, closes the door behind him. Tina watches Amy, curiously.

TINA  
Why didn't you kill me when you had the chance?

AMY  
Because I still don't know how far gone you are. If there's a chance we can get you back...

TINA  
There isn't.

AMY  
I was afraid of that.

Amy sets down her watering can, opens a drawer. Fumbles around inside of it. Tina cranes her neck, steps closer.

AMY (CONT'D)  
What kind of Temple Master would I be if I completely gave up on everyone the moment I had doubts?

TINA  
I don't know. What kind of a Temple Master are you?

AMY  
So when did he get to you?

Tina inches closer to Amy, who clasps something in her hands.

TINA  
Who?

AMY  
Esau.  
(beat)  
In how much pain were you when he... seduced you?

TINA

Pain? I don't know what you mean  
by that.

Tina lunges at Amy, who swivels -- a syringe in one hand. She almost jabs it into Tina's arm, but Tina kicks it out of her hand.

The two women ram into each other -- fall to the floor... each one struggling, trying to gain the upper hand.

TINA (CONT'D)

Why... didn't... you just... tie me  
up?

AMY

And force the tranquilizer into  
you? Because I needed answers.

Amy flips Tina over, presses down on her throat.

AMY (CONT'D)

I had to hear your true, honest  
response for myself.

(beat)

Had to see... how far you'd go.

TINA

(rasping)

Did... I... go... far... enough...?

AMY

Apparently... not.

Amy releases her hands from Tina's throat, watches as Tina STOPS BREATHING. Ezekiel bursts into the chamber.

AMY (CONT'D)

(to Tina's corpse)

I gave you every chance to redeem  
yourself.

Amy stands up, brushes herself off. Strolls past the dead body of Tina Putnam... whose eyes are still wide open.

END OF ACT FOUR

ACT FIVE

EXT. PALA FERRY DOCK - DAY - **FLASHBACK (2011)**

Walt -- having just turned seventeen, now living back on the island -- sits at the pier's edge, dips his feet into the water.

FOOTSTEPS APPROACH him from behind. Walt turns, sees...

Olivia Goodspeed, at the age of 70, barefoot and wearing safari clothes. Motherly affection in her eyes.

OLIVIA  
Hello, Walt. I'm Olivia.

WALT  
Hurley said you'd be here today.

She sits down next to him, tailor-style.

WALT (CONT'D)  
So how'd you get chosen?

OLIVIA  
My ex-husband, Horace... he was a member of the DHARMA Initiative. When things didn't work out for us, I returned to the mainland.

WALT  
To do what?

OLIVIA  
I became a teacher. Helped kids with... special gifts find their purpose in life.

WALT  
You mean like me?

Olivia beams at the teen, sticks a foot in the water.

OLIVIA  
Yes, exactly like you.

WALT  
Did they come after you?

OLIVIA  
"They?"

WALT  
Widmore's people.

OLIVIA  
We're safe from them now.

She splashes the water with one toe.

OLIVIA (CONT'D)  
Things are about to change here,  
Walt.

WALT  
What do you mean by that?

OLIVIA  
Cindy. Vanessa. Josephine. We're  
in agreement that Ben has been  
poisoning Hugo's mind.

WALT  
Ben's actually been pretty cool...

OLIVIA  
That's what he wants you to think.

Walt sees the ripples in the water created by Olivia's shoe.

OLIVIA (CONT'D)  
He doesn't have longevity on this  
island.

WALT  
Um, he never ages.

OLIVIA  
That isn't what I mean... and I  
think you know it.

Olivia pierces Walt with her eyes, resolute.

OFF WALT, who dips his own toe into the water. AND AS HE  
MOVES HIS FOOT IN A CIRCULAR PATTERN, CAUSING THE WATER'S  
SURFACE TO SPIRAL OUT OF CONTROL --

EXT. JUNGLE - DAY - WALKING

Walt stalks through the jungle, thrashing aside branches and  
underbrush. He reaches a clearing, looks westward.

IN THE DISTANCE

The island's western shore glistens -- a blue sliver among  
miles of mountains and valleys.

SHAKY MALE VOICE  
What are you doing, Walt?

Walt swivels, comes face-to-face with the spirit of...

Benjamin Linus, appearing no older than his early-to-mid-forties, wearing a striped, button-up shirt and nice slacks. Ben's face resembles a deer-in-headlights.

WALT

I'll give you three guesses.

BEN

Are you trying to make yourself a martyr? Because that's what Jacob chose to do?

WALT

Shut up.

BEN

There's a better way.

WALT

You don't control me anymore!

Ben appears subdued.

BEN

Well... you don't have to yell.

Ben FADES AWAY, leaves Walt fuming.

INT. TEMPLE - ISOLATION CELL

Nina stirs awake, lies on her back atop a cot. She sees...

Olivia's face peering down at her.

OLIVIA

Nina... we need to talk.

She sits up, notices Gideon, Otis, and Ezekiel flanking Olivia.

NINA

What do you want?

OLIVIA

Your sister... she was injured.

NINA

Injured?

OLIVIA

(conflicted)

She... she didn't make it.

Nina tries to process Olivia's words.

NINA  
I don't believe you.

OLIVIA  
She attacked our Temple Master.  
Everything happened so fast --

NINA  
Then take me to her body.

OLIVIA  
I beg your pardon?

NINA  
If you really expect me to believe  
my sister's dead... then show me  
her corpse.

Olivia looks around at her subordinates, then sighs.

AMY'S CHAMBER - FIVE MINUTES LATER

Olivia creaks open the door, leads Nina inside.

Nina approaches a SET OF FEET. In disbelief:

NINA  
No...

She drops to her knees, shakes Tina's lifeless body.

NINA (CONT'D)  
No! Tina!

Nina squeezes Tina, desperate. Amid a cascade of tears and blubbering... she slowly looks up to see Amy, watching her. Meets the Temple Master's unrepentant gaze.

NINA (CONT'D)  
You! You killed her!

Nina rises, then lunges... but she's restrained. She can barely croak out her rage. Amy stares down upon the grieving Putnam twin -- a hint of remorse in her eyes.

ORCHID STATION - UNDERGROUND LAB

Cindy stares down Melba, while Ji Yeon, Amelia, and Oldham watch -- all still armed.

CINDY  
So how do you know?

MELBA  
How do I know what?

CINDY  
If someone is... special.

MELBA  
You sort of pick up on it, over time.

Cindy appears skeptical.

MELBA (CONT'D)  
Look, when you've been doing this for as long as I have, you just... know.

CINDY  
And your people... what do they do with those who are "special?" Hold them captive? Run tests on them?

MELBA  
Why are you asking?  
(realizes)  
You have loved ones who are "special." You care about them... and you think we're going to try to take them away.

CINDY  
Just answer the soddin' question.

MELBA  
No. Not until you tell me... who on this island are you so worried about? Other than Walt?

OLDHAM  
Don't tell her anything, Cindy.

Cindy spins around, faces him. Oldham slips a knife out of his back pocket -- which Ji Yeon notices.

CINDY  
Morris, I swear to God, if you don't bottle it -- !

JI YEON  
He has a knife!

Oldham lunges at Melba, knife aimed. Cindy uses her weapon, knocks Oldham down. His knife falls, clatters to the floor.

Cindy towers over him, no-nonsense.

CINDY  
Try something like that again, and  
you'll go black for good.

Oldham sneers at her... before losing consciousness.

TEMPLE - HEALING SPRING

SONDRA dabs at Emma's wounds and scrapes with a rag. Emma  
winces, as Sondra dips the cloth back into the pool.

SONDRA  
Feeling any better, sweetheart?

EMMA  
A little.  
(beat)  
My heart just aches for her.

SONDRA  
Isabel's grandbaby? The one who's  
still alive?

EMMA  
Yeah...

GIDEON (O.S.)  
She may not be with us for much  
longer.

Emma turns, sees Gideon and Olivia standing over them.

EMMA  
What's that supposed to mean?

OLIVIA  
In light of the circumstances...  
Amy believes we may need to...  
release Nina.

EMMA  
You mean kill her?

GIDEON  
Only if she won't listen to reason.

EMMA  
You can't be serious?

They both avoid eye contact with her.

EMMA (CONT'D)

Olivia, tell Amy no! You outrank her --

OLIVIA

Not when it comes to the sanctity of the Temple.

EMMA

I thought we're not killers?

GIDEON

It's all a moot point, at the moment. Walt has the final say --

EMMA

And where is Walt right now?

OLIVIA

We don't know, exactly.

GIDEON

When he departed from here with his group, Walt planned to ambush Dessalines at the statue...

Emma rises to her feet, hightails it out of the chamber.

OLIVIA

Emma? Where are you going?

GIDEON

Emma! Come back here!

Emma doesn't turn to acknowledge them... she just marches forward.

AURORA STATION - UNDERGROUND

Marcus exchanges glances with Leann, then faces Hurley's gun.

MARCUS

You don't have the guts.

HURLEY

Dude, I don't want to hurt anyone...

MARCUS

You were never cut out to be our leader, you know.

HURLEY

I'm warning you --

LEANN

It's true. Ben was so much more  
decisive and effective. You were  
just a spineless, wishy-washy,  
pathetic --

HURLEY

Dudes... shut up!

Charlie joins Hurley, aims his own gun at Leann.

CHARLIE

Don't let this bird get to you,  
Hurley.

(beat)

She'll be tarred-and-feathered soon  
enough.

Leann glares at him. Charlie smirks back.

OVER BY THE CONSOLE

Aaron examines the piston compressors, suddenly looks  
alarmed.

AARON

Guys...

CHARLIE

What is it, mate?

AARON

Look...

Charlie and Hurley join Aaron, stare down at...

A PRESSURE METER. Its dial inches just past the red zone.

HURLEY

Whoa. Not good.

CHARLIE

What's not good?

AARON

The plant is reaching a critical  
mass.

CHARLIE

What does that mean?

HURLEY

The circuits are overloaded... this  
place is going to blow.

Leann, Marcus, and their cohorts look terrified. Charlie turns to Aaron, frantic.

CHARLIE  
How did that happen?

AARON  
Him.  
(points at Alistair)  
His little gadget from the future  
must have altered the VVT.

Alistair smiles. Charlie aims his gun at the time traveler.

CHARLIE  
Reverse it.

ALISTAIR  
It's irreversible.

CHARLIE  
Nothing's irreversible.

ALISTAIR  
That's where you're wrong, Charles  
Donovan Hume. As you'll soon find  
out...

CHARLIE  
Quit playing games! Just tell us  
what we need to do!

ALISTAIR  
Untie me, and I'll be more than  
happy to explain.

Aaron hurries over to Alistair, removes a knife from his pocket. Slices through Alistair's ropes.

CHARLIE  
What are you doing?

AARON  
In a matter of hours, we'll all be  
incinerated.  
(beat)  
He's our only shot, man.

Alistair faces Hurley, then gestures toward Leann, Marcus, and company.

ALISTAIR  
Hugo, you need to get all of them  
out of here. Now.

AARON

There's nothing we can do to save  
this place, is there?

ALISTAIR

I can't answer that. But no matter  
what happens, it's imperative they  
be as far away from Ground Zero as  
possible.

CHARLIE

Ground Zero?

ALISTAIR

Go.

Aaron hands Hurley the knife. Hurley fixates on Alistair's  
hard stare... then proceeds to cut Leann's ropes.

CHARLIE

(to Alistair)

What are the rest of us supposed to  
do?

ALISTAIR

The facility's turbocharger  
releases its cumulative exhaust  
every three-hundred-and-twenty-four  
seconds.

AARON

How do you know that? Who told you  
what -- ?

ALISTAIR

If we can maintain that cycle...  
this station may remain intact.

AARON

But that's not what happens in your  
future, is it?

ALISTAIR

Only fools are enslaved by space  
and time, Aaron.

Aaron looks at Charlie, as Hurley cuts through the  
unconscious David's ropes.

EXT. JUNGLE / MESA - RUNNING

Zach careens through the jungle brush at lightning speed.  
His eyes dart around, notice the position of the sun and moss-  
covered bark. He jets out into...

A CLEARING

Josephine and Lapidus swivel, position their guns at him.

Zach stops in his tracks, throws up his hands -- gasping for breath.

JOSEPHINE

Zach? What are you doing out here?

ZACH

(panting)

Vanessa... she's hurt.

LAPIDUS

So she made it to the shore?

JOSEPHINE

Chang sent us to bring her back.

ZACH

Near... the cliffs. Got caught...  
in one of Rousseau's old traps...

LAPIDUS

Where is she?

ZACH

A couple miles... southwest...

Josephine steadies him.

JOSEPHINE

Okay, calm down. We'll go back and  
get her...

ZACH

No. We can't.

(catches his breath)

Dessalines sent her people across  
the island. One of them went  
rogue, and then another of her  
goons took him hostage...

LAPIDUS

Yeah, we sort of... killed his  
buddy.

ZACH

What?

LAPIDUS

(points to Josephine)

She did, actually.

ZACH  
What was his name?

JOSEPHINE  
I didn't really have the chance to ask --

ZACH  
No, not the guy you killed. His hostage. About five-six, Asian...

JOSEPHINE  
Killian?

ZACH  
That's him. Where is he?

LAPIDUS  
He ran off.

ZACH  
Probably headed for The Orchid. I'm trying to warn Cindy --

JOSEPHINE  
You just left Vanessa behind?

ZACH  
Gabriel's with her.

LAPIDUS  
Who the hell's Gabriel?

JOSEPHINE  
You guys, if Dessalines or her people wander across them...  
(ominous)  
...Vanessa and Gabriel are dead.

Zach looks around, anxious.

ANOTHER PART OF THE MESA - HALF A MILE AWAY - WALKING

Rose and Bernard creep through the jungle, guns in hand.

BERNARD  
I've got a bad feeling about this.

ROSE  
I'm going to scout out that clearing up ahead. See if I can find a good vantage point.

BERNARD

We should stay together. Whenever  
the Scooby Gang splits up --

ROSE

Bernard, this isn't a cartoon.

He flinches. She leans in, squeezes his shoulder.

ROSE (CONT'D)

Trust me. We need to see if  
someone's sneaking up on us.  
Trying to ambush us from behind.

BERNARD

Okay...

He kisses Rose on the lips.

BERNARD (CONT'D)

I love you.

ROSE

Love you too. Now get moving.

Rose heads up the trail, as Bernard's eyes linger upon her.

Some bushes RUSTLE. Bernard immediately snaps to attention,  
positions his gun.

BERNARD

Who's there?

A baby BOAR careens out of the bush, squeals. It turns away  
down the trail, minding its own business.

As Bernard breathes a sigh of relief...

A HUMAN FIGURE leaps out from behind him, pounces. Bernard  
hits the ground hard, tries to wrestle his attacker into  
submission. He sees it's...

Opal Dessalines, unarmed -- her wiry body surprisingly strong  
as she wrests his gun away. Yelling amid their struggle:

BERNARD (CONT'D)

Who the hell are you?

Bernard won't surrender his gun. Opal twists it out of his  
grip, and the weapon...

FIRES.

A single gunshot ECHOES through the valley.

HALF A MILE AWAY - WALKING

Josephine, Lapidus, and Zach hear the ECHO of the gun going off. They react.

GRASSY CLEARING

As the ECHOES subside...

Rose swivels, looks in the direction from which she'd just left her husband alone.

ROSE  
Bernard?

Rose runs, as fast as she can...

NEXT TO BERNARD'S BODY

Opal rises, clutches Bernard's weapon in her hands.

Rose arrives at the edge of the jungle. She gasps, sees Bernard's lifeless body -- and Opal towers over him, unapologetic.

ROSE  
Bernard!

Rose hurries to her husband's side. Opal takes off, running.

ROSE (CONT'D)  
Bernard! Wake up! Please!

Rose feels for her husband's pulse. Nothing.

She shakes him. Presses down on his chest, over and over again -- panting the entire time. His blood stains her hands and fingers.

ROSE (CONT'D)  
No! Please, God, no!

She presses her ear to his neck -- then collapses on top of her husband, devolving into heavy tears.

ROSE (CONT'D)  
BERNARD...!!!

Rose's wail RESONATES across the jungle.

END OF ACT FIVE

ACT SIX

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

SUPER IN/OUT: THE ISLAND / MAY 27, 2012

The Orchid station -- vines tangled against the walls, greenhouse flora in full bloom -- is quiet, only birds CHIRPING.

From underground...

A SONIC BOOM, as the jungle shakes.

Purple light FLOODS UPWARD, SHOOTS OUT from behind the structure's walls, ENVELOPES everything in its path.

APPROACHING THE ORCHID - A QUARTER-MILE AWAY

Walt -- now eight months older, dressed in plain brown threads -- runs through the jungle, but halts in his tracks as the LIGHT GUSHES TOWARDS HIM -- changing from purple to blue to green to the obscurest shades of gold and red.

The teenager looks around, then sees some SHADOWS approach him. As the human-like figures emerge from the darkness...

Bea Klugh and Tom Friendly plod toward him, each wearing the clothes he or she died in.

Walt steps back, haunted by these eerie faces from his past.

KLUGH

No need to be frightened, Walt.  
We're still dead.

TOM

Dead as a bunch of doornails.

KLUGH

Your father is here with us too.

Walt reacts... then resumes his sprint toward The Orchid.

ONE-EIGHTH OF A MILE FROM THE ORCHID - MOMENTS LATER

Walt thrashes past tree after tree, makes a beeline to The Orchid's greenhouse. He makes his way over to the entrance... brushes aside anthuriums...

INT. ORCHID STATION - ELEVATOR CAR - DESCENDING

Walt rides down the elevator shaft, which soon hits the bottommost level. He pushes a button, which causes the door to lift upward as he charges into the...

LABORATORY

Walt dashes through the lab, past tipped shelves and broken equipment. He enters...

THE "DONKEY WHEEL" CHAMBER

Walt sees the frozen donkey wheel, misaligned at a strange angle. Beneath the wheel...

The bodies of Benjamin Linus and DESMOND HUME lie sprawled atop the icy ground.

Hurley -- still ageless, wearing brown threads of his own -- kneels between the two corpses, appears devastated.

WALT

Hurley, what's happening?

HURLEY

It's... all... my fault...

Hurley looks from Ben's corpse to Desmond's corpse... completely and utterly at a loss.

Walt, appearing equally as helpless, turns back toward the main laboratory. He heads straight for the elevator...

EXT. ORCHID STATION - GROUND LEVEL - TWO MINUTES LATER

Walt emerges from The Orchid, hobbles out amid the vegetation. The teen balances himself against a post, stares up at the afternoon sun. Nauseous, weak-kneed.

BEN (O.S.)

He needs you now more than ever,  
Walt.

Walt turns, sees the spirit of Benjamin Linus -- dressed in the same button-up striped shirt and slacks as Ben's corpse from inside the wheel chamber. Backing away from him...

WALT

How...?

BEN

How can you see me?

Walt turns to run -- but faces the spirit of Desmond Hume, who still wears the same collared beige jacket and matching slacks sported by Desmond's corpse inside the wheel chamber.

DESMOND

Everyone can see us now, brother.

Walt looks over at the treeline, The spirits of Tom and Klugh emerge, alongside...

LIBBY SMITH, wearing the short-sleeved green shirt and jeans she died in. HORACE GOODSPEED, still wearing the gray DHARMA jumpsuit he died in. LOU -- the former Temple Master who preceded Amy Goodspeed -- still wearing the white unisex threads he died in.

WALT

You're all -- ?

BEN

Dead? Yes, Walt. We are.

DESMOND

But you're alive. And if we have anything to say about it, we'll make sure you stay that way.

Walt hears CRUNCHING through the leaves. He sees Rose and Bernard -- at the ages of 63 and 67, respectively -- emerge from the treeline.

Vanessa -- at the age of 40 -- and Amelia -- at the age of 69 -- enter the clearing from another direction.

From another direction, Roxanna -- at the age of 36 -- and Erwin -- at the age of 59 -- move into view.

WALT

Can you guys see... them?

One by one, Rose, Bernard, Vanessa, Amelia, Roxanna, and Erwin nod their heads.

HORACE

And now, you folks need to help your leader get back on track.

An ominous MECHANICAL TICKING, followed by more RUSTLING of the trees.

John Locke -- clad in the same funeral suit he wore in his coffin -- strolls into the clearing.

WALT

John...?

LOCKE

Good to see you again, Walt.

He surveys the mixed group of mortals and spirits.

LOCKE (CONT'D)

Looks like we've got a lot to talk about.

BEN

So... I guess you finally got what you wanted, John.

LOCKE

We'll see, won't we?

Locke directs his gaze at Walt, winks at the kid.

OFF WALT, who flinches slightly. AND AS HE STARES BACK AT LOCKE'S CONFIDENT MUG, WALT'S OWN HANDS SHAKING --

EXT. JUNGLE - TEN MINUTES LATER - DAY

Walt's fingers tremble, but he manages to relax them. As he closes his eyes...

Walt stands in the middle of a jungle alcove, his body docile. He appears to be totally at peace.

ANOTHER PART OF THE JUNGLE - WALKING

Opal thrusts aside branches with Bernard's gun. She looks over her shoulder every so often.

A faint TICKA-TICKA noise -- accompanied by a whisp of BLACK SMOKE -- stalks Opal from about a quarter of a mile away. The distance between Opal and the Smoke Monster is fairly spacious.

She pulls a compass out of her pocket, watches its dial point north. As Opal looks up...

Walt stands in front of her -- causing her to shriek.

WALT

Hello, Opal.

OPAL

How did you find me?

WALT

It's part of the job.

Opal raises her weapon, FIRES it. The bullet enters Walt's abdomen... but zips straight through Walt's body, as though he's a hollow shell with no blood or guts.

OPAL

I figured that might happen.

WALT

We need to talk.

OPAL

So... talk.

WALT

You know where the statue is?  
Taweret.

OPAL

Approximately two hours northwest  
of here.

WALT

I'll be waiting for you there.

Opal glances over her shoulder once more, notices the stillness of the jungle.

OPAL

He is following me, isn't he?

WALT

Probably. But he can't kill you.

OPAL

That was my hope. Thank you for  
confirming it.

In the blink of an eye, Walt DISAPPEARS.

Opal digests what she just witnessed -- then, recovers, looking around and forging ahead.

RESUME WALT'S TEMPORARY JUNGLE ALCOVE

As Walt returns to his body, opens his eyes...

He gasps, greeted by the spirit of Benjamin Linus -- standing in front of him once again.

BEN  
I see you're starting to get the  
hang of it.

WALT  
I had to, eventually.

BEN  
I just hope your people don't fail  
you.

WALT  
Your concern is touching.

Ben smiles, FADES AWAY in front of Walt's eyes.

INT. ORCHID STATION - UNDERGROUND LAB

Ji Yeon looks down upon Oldham's unconscious body. She  
glances at Cindy, who still keeps watch over Melba.

JI YEON  
So what is the plan?

CINDY  
I beg your pardon?

JI YEON  
We just stay here forever, until  
Walt shows up?

CINDY  
Or Gideon... or Olivia...

Ji Yeon looks down at Oldham again. When she looks back up,  
there's a fifth body now in the lab...

Libby Smith -- wearing her short-sleeved green shirt and  
jeans.

CINDY (CONT'D)  
Libby?

LIBBY  
Hello, Cindy.

Immediately, Cindy tenses up. She raises her weapon. Ji  
Yeon also looks disturbed, scowls at Libby's effigy.

CINDY  
You're not Libby.

LIBBY

Perceptive. Walt's lucky to have a woman like you on his team.

CINDY

Leave us alone... Esau.

LIBBY

I just thought you might be interested in hearing...  
 (side-glance at Ji Yeon)  
 ...the Aurora station is about to blow.

JI YEON

What?

"Libby" smirks, gazes between Cindy and Ji Yeon with an almost whimsical air to "her."

LIBBY

That mysterious visitor from the future... he brought along some gadget that corrupted the Aurora's power grid. Now, it's overloading...

JI YEON

Aaron...

LIBBY

Yes, Ji Yeon. He's still in there.

Ji Yeon runs toward the elevator.

CINDY

Ji Yeon! You can't leave!

She pushes a button on the wall. As the entranceway door lifts open, revealing the elevator shaft...

JI YEON

I have to save him!

CINDY

Ji Yeon!

Ji Yeon hurries inside the elevator car. The door closes. Cindy runs a few steps forward, in vain.

CINDY (CONT'D)

Ji Yeon! No!

She turns back to Esau, who uses Libby's guise to feign innocence.

CINDY (CONT'D)  
You're going to get her killed.

LIBBY  
Then you'd better go after her.

Cindy glances over at Melba, then at Oldham's unconscious body.

CINDY  
You know I can't do that.

LIBBY  
Ah, the choices we make...

"Libby" tilts her head, while Cindy just glares back.

EXT. MESA - RUNNING

Josephine and Lapidus follow the sounds of the gunshot.

JOSEPHINE  
(out of breath)  
Do you think it was... them?  
Firing... on the enemy?

LAPIDUS  
(points)  
Look!

They stare about a quarter of a mile across the valley.

AT THE EDGE OF ONE PATCH OF JUNGLE

Rose cradles Bernard's body in her arms, sobs heavily.

Lapidus and Josephine hurry over to her.

TWO MINUTES LATER

As they approach...

JOSEPHINE  
Rose...

Rose looks up at them, tears streaming down her face.

ROSE  
He's... gone...

LAPIDUS

How...?

ROSE

Dessalines...

Josephine gapes at the bloody abdomen of Bernard's corpse.

JOSEPHINE

Which way did she go?

ROSE

I... didn't see...

Lapidus kneels, puts one arm on her shoulder.

LAPIDUS

Rose, it's going to be okay.

ROSE

No... it isn't!

She barely looks at Lapidus -- instead, hugs Bernard closer to her chest. Josephine surveys the empty mesa.

JOSEPHINE

She won't get away with this.

As Josephine marches out toward the fertile valley...

JOSEPHINE (CONT'D)

Lapidus!

Lapidus leaves Rose's side, assesses the mesa's layout.

LAPIDUS

She could have gone anywhere.

JOSEPHINE

No. She went north.

She gazes at Lapidus, matter-of-fact. An eerie calmness seems to sweep over her.

JOSEPHINE (CONT'D)

Everybody goes north, eventually.

The two of them turn, stride northward. They glance over their shoulders.

Rose holds Bernard's corpse tighter, wails in grief.

END OF ACT SIX

ACT SEVEN

EXT. VALLEY - WEST OF THE ORCHID - DAY - WALKING

Walt strides westward, sees the miniscule view of THE STATUE OF TAWERET in the distance. The coast borders the ocean.

A MOTOR putters, heading his way. The DHARMA van stops along the trail, its door opening...

Emma spills out of the driver's side, walks over to him.

WALT

Emma? What are you doing out here?  
(gestures at the van)  
Did you ask to borrow that?

EMMA

Gideon told us where you'd be  
ambushing Dessalines.

WALT

It's done. She's already on her  
way here.

EMMA

They're going to kill Nina Putnam.

WALT

So?

EMMA

Gideon, Olivia, Amy... they're all  
waiting for your approval. You  
have to tell them not to --

WALT

I haven't told them to take her  
life. My focus is on someone else.

He tilts his head. Emma realizes...

EMMA

You're going to make them kill  
Dessalines.

WALT

I'm not going to "make" anyone do  
anything, Emma.

EMMA

I thought you always told us we're  
better than that?

WALT

I have to send them a message.

EMMA

There are other ways.

WALT

These people... Ben, Widmore,  
Dessalines... if it hadn't been for  
them and their never-ending  
"war"...

Walt holds back tears.

EMMA

You can't blame yourself for what  
happened.

WALT

My dad wouldn't have died. My  
grandma wouldn't be missing...  
possibly dead --

EMMA

And if Desmond had left The Swan,  
my dad and Katherine would still be  
alive.

(touches him)

We can't torture ourselves with  
"what-ifs."

Walt slowly reestablishes eye contact with her.

WALT

The next few hours will be pivotal,  
Emma. Some of us won't survive.

(beat)

I might not survive.

The color leaves Emma's face.

WALT (CONT'D)

If anything... unexpected happens,  
I need you to promise me you'll get  
off this island.

EMMA

"Unexpected?"

WALT

Take anyone you can find with you.  
Zach, Cindy, Olivia, Gideon...

(hesitates)

Use The Rainbow, if you have to.

EMMA

But... no one's ever used The  
Rainbow to leave the island. It's  
only supposed to be a last resort.

(beat)

Jacob never could.

OFF WALT, whose eyes linger upon Emma's confused frown as he  
begins to walk away from her.

I knew I'd have to make these kinds of decisions, where I  
took on this role. AND AS HE FACES THE DISTANT STATUE,  
PICKING UP HIS PACE --

EXT. HEART OF THE ISLAND - DAY - **FLASHBACK (2012)**

SUPER IN/OUT: FOUR DAYS AFTER "THE CHANGE"

Walt tromps softly through patches of bamboo shoots. He's  
dressed in fairly modern clothing.

Hurley -- still ageless, his clothes also modern -- kneels by  
the stream, waits for his friend's arrival.

HURLEY

Dude... I was beginning to think  
you might not show up.

WALT

Are you sure it has to be me?

HURLEY

I haven't done what I was supposed  
to.

WALT

What are you talking about, Hurley?  
You're the nicest guy I know. You  
care about every--

HURLEY

I was supposed to take care of  
them. Keep them safe. Keep them  
alive.

(sullen)

I didn't.

Olivia Goodspeed -- now 71, dressed in plain brown -- makes  
her way between some bamboo stalks, joins the two males.

HURLEY (CONT'D)

Thanks for being here, Olivia.

OLIVIA  
Anything I can do to help.

She gives Walt a meaningful Look. He averts his eyes, but glances back at her ever-so-slightly. Hurley doesn't notice their exchange. He dips a canteen into the creek, fills it with water.

HURLEY  
Are you ready, dude?

WALT  
Ready...

Hurley hands Walt the canteen.

WALT (CONT'D)  
...I think.

HURLEY  
Cheers.

Walt takes one last look at Olivia, who nods. The teen gulps down the quart.

Hurley touches Walt's arm.

HURLEY (CONT'D)  
Now you're like me.

WALT  
It... doesn't feel any different.

HURLEY  
Takes time, dude. But each hour,  
everything will make more sense.

Walt turns to Olivia, tries to smile.

WALT  
Olivia... you know a lot about this  
island.

OLIVIA  
Yes, I do.

WALT  
Well... I need someone. To help  
me.

Olivia raises her eyebrows.

WALT (CONT'D)  
 Jacob had Richard. Hurley had Ben.  
 (beat)  
 Would you... be my...?

OLIVIA  
 Advisor?

WALT  
 Yeah. That works.

OLIVIA  
 Walt, I -- ?  
 (exhales)  
 But why me?

WALT  
 You remember how things were...  
 before Ben killed all those people.  
 (beat)  
 And you used to be his teacher,  
 right?

Olivia closes her eyes, nods.

WALT (CONT'D)  
 So let me be your student, now.

OFF WALT, who reaches out to touch Olivia's shoulder. AND CLASPS HIS HAND ONTO HER, HOPE FILLING HIS EYES FOR THE FIRST TIME IN QUITE AWHILE --

EXT. OUTSIDE THE STATUE - DAY - WALKING

Walt approaches Taweret from the east, steps onto the beach that leads to its entrance.

BEN (O.S.)  
 Are you sure you want to do this.

Walt turns -- faces the spirit of Benjamin Linus.

WALT  
 I'm not you.

BEN  
 You most certainly aren't.

Walt turns away from Ben -- only to face the spirit of SHANNON RUTHERFORD, wearing a pink, blood-splotted tank top and black shorts.

SHANNON

Listen to your heart, Walt. It  
won't fail you.

Walt swivels, nearly collides with Michael's spirit.

MICHAEL

Listen to your head, son. It will  
help you do the right thing.

Walt turns his back on all three spirits, who now stand  
together, staring after him.

Walt marches straight toward the statue.

INT. ORCHID STATION - UNDERGROUND LAB

Oldham's eyes pop open. He grunts, whiffs the rag of ammonia  
that Cindy holds under his nose.

CINDY

Wakey, wakey.

OLDHAM

(looks around)  
Where's Ji Yeon?

CINDY

She went after Aaron. We were told  
he's in danger.

OLDHAM

You sure you want to believe a dead  
shrink?

CINDY

I never told you it was Libby.

Oldham clams up, but can't help but smile.

MELBA

How would he know -- ?

CINDY

He shouldn't. Especially because  
it wasn't actually Libby.

OLDHAM

Walt doesn't care about any of you.  
Neither does John Locke. You're  
just pawns to them.

Cindy stares Oldham down -- as it all comes together.

CINDY  
He got to you, didn't he?

OLDHAM  
Why, whoever could you be -- ?

CINDY  
Esau! He tried to take over  
Claire... and Sayid Jarrah. But  
both of them were able to resist.  
(beat)  
I see you weren't quite as strong.

Oldham glares at the two women. Melba looks at Cindy, whose face becomes more overwhelmed.

AURORA STATION - UNDERGROUND

Hurley and Marcus hold onto the still-conscious David, while Leann stares around the room. Alistair smirks at them, while Aaron and Charlie assess the pressure meter and any adjacent instruments.

LEANN  
(to Charlie and Aaron)  
How can you be sure he's telling  
the truth?  
(gestures to Alistair)  
Did you ever consider he might just  
want us out of the way? So he can  
take over this station?

AARON  
Leann, these pistons are  
overheating and don't show any  
signs of cooling off anytime soon.

ALISTAIR  
Besides, we can't change the future  
-- one can only influence it.

CHARLIE  
What's the difference?

ALISTAIR  
You'll soon find out, Charles.

Charlie looks disturbed. Aaron glances at Hurley, frantic.

AARON  
Hurley, get them all out of here.

HURLEY  
Aren't you guys coming with?

AARON

Someone has to stay here to try to  
reset the system.

(to Charlie)

No need for you to risk your life  
too, man.

CHARLIE

I'm not letting you do this alone,  
brother.

AARON

I won't be alone.

(off Alistair)

He'll be with me.

CHARLIE

And you trust him?

Aaron looks at Alistair, who smiles. Charlie shrugs,  
pointedly. Aaron motions again to Hurley, who still balances  
David against his shoulder.

AARON

Go. Please...

Hurley takes a long look at Aaron, then at Charlie... then  
directs Leann and Marcus to help him haul David toward the  
exit.

TEMPLE - ISOLATION CELL

Nina sits atop a stone bench, her wrists adhered to the wall  
by chains. Tears stream down her face.

Two FOOTSTEPS approach Nina's cell. Nina looks up at her  
visitor...

Olivia, who glances over her shoulder.

OLIVIA

How are you doing?

NINA

How do you think?

OLIVIA

I'm not supposed to be in here.

NINA

Then why are you?

OLIVIA

Amy's getting... out of control.  
There are several of us who feel  
this way.

NINA

So what do you want me to do about  
it?

OLIVIA

I'm going to get you out of here.  
But it will take a little bit of  
time.

(beat)

Until then, I need you to keep  
yourself calm.

NINA

I just saw my only sister lying  
dead, covered with blood on the  
floor of your Temple. And you  
expect me to be "calm?"

OLIVIA

Our Temple Master will be  
surrounded by guards every moment  
of the day, from this point  
forward. If you want to avenge  
Tina's death, you need to let me  
arrange things.

NINA

And how long will that take,  
Olivia? Because you may have all  
the time in the world -- but I  
don't.

Olivia half-shrugs, apologetic. She leaves Nina to scrape  
the stone floor with one heel.

DHARMA VAN - DRIVING

Marcus jets across the valley, follows some trails northeast.  
A few N.D. AURORA WORKERS sit in the van's middle seats.

IN THE BACKSEAT

Hurley and Leann accompany David, who's still out like a  
light.

LEANN

(to Hurley)

So where are we supposed to go?

HURLEY

The Staff. We have to protect ourselves against them.

LEANN

Funny how just now you've suddenly put yourself in the "us versus them" mindset.

(sarcastic)

Good boy.

HURLEY

Dude, I had to be neutral. Walt --

LEANN

-- made you "an exception." Yeah, we all know. Straddling the fence while your life is never actually on the line.

(bitter)

How convenient for you.

From the front seat --

MARCUS

Knock it off, both of you.

HURLEY

Just get us to The Staff, Marcus.

MARCUS

I still don't understand why --

Marcus swerves to avoid hitting A FIGURE --

HURLEY

Rose!

Rose stumbles out of the jungle -- disheveled, blood stained across her shirt. Her face is devoid of all emotions.

Marcus hits the brakes, as Hurley and Leann pile out of the van. They approach Rose, cautious.

HURLEY (CONT'D)

Rose...?

LEANN

Rose, what happened?

ROSE

(sotto)

Bernard. He's dead.

Hurley's face whitens, as Leann frowns.

HURLEY

H-how?

ROSE

(measured)

That bitch shot him. Square in the chest.

LEANN

Dessalines?

Rose nods, makes no eye contact with them. Leann takes one step toward Rose, vigilant.

LEANN (CONT'D)

We'll make her pay for what she did, Rose. Track her down, bring her to the Temple --

In an eerily calm tone...

ROSE

Not if I kill her first.

Rose plods past them, faces the west. She walks away, leaving Hurley and Leann -- jaw dropped -- in her wake.

END OF ACT SEVEN

ACT EIGHT

INT. STATUE OF TAWERET (BASE) - PROTECTOR'S CHAMBER - DAY

Walt's fingers mod the final edges of a ceramic bowl.

His hands load the bowl into a kiln. Fire sprouts from the kiln's coils.

AN HOUR LATER

Walt sits in front of the now-hardened bowl. His body gets warmed by the FLAMES active in his fire pit.

LOCKE (O.S.)  
Could use some paint.

Walt turns, sees Locke standing in the entranceway.

WALT  
I didn't hear you come in.

LOCKE  
I wanted to surprise you.

He sits next to Walt, looks at the unvarnished bowl.

LOCKE (CONT'D)  
Terrible about Bernard, isn't it?

WALT  
How'd you know about that?

LOCKE  
The same way you do. I lurk.  
(beat)  
Did you know Dessalines would target him?

WALT  
I knew she'd target someone. And that once she did... it would only be a matter of time until they put her down.

LOCKE  
Well, I guess you got your way.

Walt gives Locke a Look.

WALT  
Do you really think I like doing this, John?

LOCKE

I think you want to be better than Jacob ever was. That's why you keep comparing yourself to him.

Walt looks away.

WALT

It's been eleven years. Why can't you let it go?

LOCKE

Because... protecting this island is a job I'd always wanted. Unlike you.

OFF WALT, who stares down at the floor.

If you really had the island's best interest at heart, you wouldn't be so easy on those who want to destroy it. AND AS HE DIPS HIS FINGER IN A CANISTER OF PAINT, SMEARING A CIRCULAR PATTERN AGAINST THE BOWL'S BASE --

EXT. TEMPLE WALL - DAY - **FLASHBACK (2013)**

Walt -- dressed in plain brown threads, still resembling a seventeen-year-old except he's now ageless -- watches as Burditt and Otis, each ten years younger, haul a crate through the entrance.

WALT

Bring it right down to The Sphinx, gentlemen.

BURDITT

It's nice to finally replace that old Commodore.

WALT

That's why Olivia's friends at Hewlett-Packard ordered it for us.

He turns, and sees...

IN THE DISTANT JUNGLE

Locke -- wearing rustic pirate-like attire -- holds something under his arm. He waves to Walt, who walks over to him.

WALT

Where'd you get that, John?

LOCKE

It was back at our old beach. I'm guessing Hugo's people enjoyed it while I was gone?

(beat)

Want to play?

Walt raises his eyebrows.

WESTERN BAY - ATOLL - AN HOUR LATER

Walt and Locke sit cross-legged near the shore of Rousseau's old beach. Their backgammon game is in progress.

WALT

Where'd you get the clothes?

LOCKE

Arrow Station. You know, you might want to make better use of all that space, somehow.

WALT

That's what you do all day? Float around the island, scavenging stuff Ben left behind?

LOCKE

Why don't you ask me what you really want to know, Walt.

Walt stares at him, intent. Moves one piece across the board.

WALT

Did it hurt, John?

LOCKE

I assume you're asking about my... resurrection?

WALT

Yeah. That.

LOCKE

Did it hurt? Quite the opposite, actually. It was the most invigorating experience of my life.

WALT

Why don't you ever come out and talk to us?

LOCKE

I thought it best to give your people some... time. I'm sure they're more than a little skeptical of a black smoke cloud.

(beat)

Especially seeing as how the last one who chose to impersonate me basically terrorized them.

WALT

So what's your plan? What are you doing here?

LOCKE

My plan is to do important work. Just like you.

WALT

But... why did you come back?

LOCKE

Well, as island protector, shouldn't you already know the answer to that?

Walt just stares at him.

LOCKE (CONT'D)

I came back because I was supposed to, Walt.

WALT

Just like I was, huh?

LOCKE

Yes. Just like you were.

Locke captures one of Walt's backgammon pieces.

LOCKE (CONT'D)

Your move.

OFF WALT, who studies Locke, intently. AND AS HE GLANCES DOWN AT THE GAMEBOARD AND BACK UP AT HIS OLD FRIEND, UNSURE WHAT TO MAKE OF HIM --

INT. STATUE OF TAWERET (BASE) - PROTECTOR'S CHAMBER - DAY

Walt gives Locke a cold stare.

WALT

Let's just drop the subtext, John. You don't want Dessalines to die.

LOCKE  
I didn't say that.

WALT  
Then why are you so... resistant to  
seeing me correct my mistake?  
What's your plan now?

LOCKE  
My plan, Walt, is to turn as many  
of her people against her as  
possible.

WALT  
And if that doesn't work? If she  
still refuses to accept that this  
island belongs to everyone?

LOCKE  
Then I suppose it won't matter  
anymore.

Locke gives Walt a disheartened gaze -- then TRANSMOGRIFIES  
into a black pillar of smoke. He whooshes away -- leaving  
Walt fuming.

EXT. STAFF STATION

The DHARMA van driven by Marcus pulls up to the hatch door.

INT. VAN - DRIVING

Leann sits in the passenger side, next to Marcus. Hurley  
crouches in the van's rear, lingers over David's unconscious  
body. As David stirs awake...

HURLEY  
He's coming to.

DAVID  
(opens eyes)  
Where... am I?

HURLEY  
Dude, it's cool. We evacuated The  
Aurora.

DAVID  
No!

He sits bolt upright, as Hurley tries to restrain him.

DAVID (CONT'D)  
We have to go back!

Marcus hits the brakes.

MARCUS  
Sir?

DAVID  
We can't leave them behind!

HURLEY  
The place was going to blow, dude.

LEANN  
David, I think it's a con. They're trying to edge us out. Edge you out...

DAVID  
No! That's not what I mean!  
(to Hurley)  
I can fix it. You have to let me fix it!

HURLEY  
David, I had to make a decision --

DAVID  
Please! YOU DON'T UNDERSTAND -- !

In one second, Hurley takes in the near-deranged passion David's expression has quickly morphed into. Then...

HURLEY  
Sorry, dude.

Hurley punches David's lights out. Everything goes BLACK.

JUNGLE - SOUTHWEST OF THE ORCHID - RUNNING

Ji Yeon dashes through the jungle. She flings aside vines and branches, only to burst into a clearing where she comes face-to-face with...

The barrel of a gun.

Jill aims her weapon, but relaxes it. She sees it's Ji Yeon, who notices Clementine carrying the unconscious Cassidy.

JILL  
What are you doing out of The Orchid?

JI YEON  
Aaron! They moved him to The Aurora! He's in danger!

Ji Yeon tries to resume running, but Jill blocks her.

JILL  
How do you know this?

JI YEON  
Esau?

JILL  
He might be lying to you.

JI YEON  
And he might not.

Ji Yeon shrugs Jill away, but Clementine reaches out to stop her.

CLEMENTINE  
Wait... what about Charlie? Is he  
with Aaron too?

JI YEON  
He only said The Aurora is about to  
explode. I have to go!

Ji Yeon races away, not looking back. Clementine looks at Jill, helpless.

CLEMENTINE  
We need to go with her.

JILL  
No. We need to get your mother  
back to The Orchid.

Stares after Ji Yeon...

JILL (CONT'D)  
I hate to say it, but if what Esau  
told her is true... she won't make  
it to The Aurora in time.

Clementine stares in the direction Ji Yeon ran, then looks down at Cassidy in her own arms. Fights back tears.

SOUTHWESTERN COAST OF THE ISLAND - COCO BAY - SAILING

Roxanna and Erwin paddle their outrigger northwest. They glance at the coastline, see...

The remains of the old Fuselage camp, once inhabited by the survivors of Oceanic Flight Eight-One-Five.

ROXANNA

Brings back old memories, huh?

ERWIN

Not very good ones. I'm sort of glad we never had to live there.

ROXANNA

Any sign of Vanessa?

ERWIN

Nada. At least the current's flowing northwest today... or else we'd have to go all the way around the other end of the island.

ROXANNA

Time distortion or not... every second counts.

They continue to paddle -- visually scouring the coastal cliffs up ahead.

VALLEY - NORTH OF THE TEMPEST - WALKING

Rose strides across the valley, almost zombie-like. She moves northwest, her gaze fixated on the distant ocean shore.

BERNARD (O.S.)

Sweetheart?

Rose whips her head around -- comes face-to-face with Bernard's spirit, appearing in the clothes he'd just died in hours earlier.

ROSE

It's not really you.

BERNARD

You know it is.

ROSE

But it's not the same!

She stops, stares down her late husband's spirit with intensity, frustration, and heartache.

ROSE (CONT'D)

I'll never be able to hold you in my arms again.

BERNARD

Never say never.

ROSE  
Nineteen years. Nineteen-damn-  
years on this damn island -- you  
were my one constant. The one  
thing keeping me going.

BERNARD  
I'm still here, Rose. For you.

ROSE  
You're here, Bernard. But you're  
also dead.

Rose turns away, resumes her stride.

BERNARD  
Rose!

She ignores him.

BERNARD (CONT'D)  
Rose, I know what you're planning  
to do. Please, don't. It's not  
who you are, honey.  
(beat)  
You're not a killer!

As she marches forward...

ROSE  
I am now.

Bernard's spirit closes his eyes, bows his head.

END OF ACT EIGHT

ACT NINE

INT. THERAVEDA BUDDHIST TEMPLE - DAY - **FLASHBACK (2016)**

SUPER IN/OUT: KYOTO, JAPAN / OCTOBER 21, 2016

A line of orange-robed *bhikkhuni* -- most of whom sport shaved heads -- walk through their immaculate cathedral. The REVERBERATION of a gong ECHOES through the corridors.

Amy Goodspeed -- at the age of 77, although she looks decades younger -- pauses near one of the temple's pillars. Although she wears the same style robe as the other *bhikkhuni*, her hair remains uncut -- long and flowing.

She turns, fixates on an empty spot in front of an altar. As Amy continues to gaze at it...

Walt -- ageless, still appearing to be in his late-teens, dressed in a white robe -- PHASES INTO VIEW in front of her.

AMY

Who are you?

WALT

Dr. Chang sent me. Look closer.

Amy studies Walt's facial features...

AMY

Oceanic Flight Eight-Fifteen. You were one of the few children on-board.

(beat)

But you're older now.

WALT

A lot older than you might think.

(cocks head)

But you don't seem too surprised that I'm alive.

AMY

Charles Widmore didn't want the world to know what really happened. That's why I escaped from DHARMA. So he couldn't keep tabs on --

WALT

You don't have to tell me about yourself, Amy. I've been watching you... for the past four years.

She appears disturbed.

AMY

How did you... "appear," just now?

WALT

First there was Jacob, then there was Jack. Then came Hugo. Now, it's me.

Amy nods in understanding.

WALT (CONT'D)

When you lived on the island, you never got to see our Temple. But its current caretaker is sick. He won't last eight months.

AMY

I haven't spoken with those people in more than six years. I went off the grid because it's no longer my fight.

WALT

You blame the island for destroying your marriage. For taking the life of your son. I understand.

AMY

Do you?

WALT

I know you desire inner peace. But you have a greater destiny to fulfill. A responsibility to those you left behind.

(beat)

A lot has changed since Ben was alive.

AMY

Benjamin Linus is dead.

Walt just smiles.

WALT

Lou, our Temple Master, will need a successor. Pierre has recommended you for the job.

AMY

I don't want it.

WALT

Yet, you haven't even cut your hair. Isn't that rather unusual, for someone who supposedly wants to be a monastic?

AMY

I won't change my mind.

WALT

You're one of several candidates, Amy. Think about it.

(beat)

Will you ever truly be free, hiding out in this tiny little corner of the world?

OFF WALT, who tilts his head, staring deep into Amy's soul.  
AND AS THE FORMER DHARMA-NURSE WATCHES THE ISLAND'S NEW  
PROTECTOR FADE AWAY RIGHT BEFORE HER EYES --

INT. STATUE OF TAWERET (BASE) - PROTECTOR'S CHAMBER - DAY

Walt removes his hardened pot from the kiln. He sets it on a lone table, admires his handiwork.

FRIENDLY FEMALE VOICE

Hi, Walt.

He looks over his shoulder to see...

Libby's spirit, wearing her short-sleeved green shirt and jeans. She stands in front of the fire pit.

WALT

Hey, Libby. Didn't expect to see you here.

LIBBY

We never met while I was alive. And we've barely spoken to each other since The Change.

WALT

But I know how much it means to Hurley. When you're able to be there for him.

LIBBY

Well now I'm here for you, Walt.

He appears confused.

LIBBY (CONT'D)

We've been watching. Everything that's gone on for the past few weeks.

WALT

And by "we," you obviously mean --

LIBBY

Those of us who can't move on.

(beat)

Your Temple Master, Amy... she just killed someone in cold blood.

WALT

Like how my dad took your life.

LIBBY

She felt she had no other option. Amy's lost her way, Walt. You must intervene, before her humanity is completely gone.

Walt looks down, then back up at Libby's spirit.

WALT

You haven't forgiven my father, have you?

LIBBY

No. And there will be even more senseless deaths -- if you don't take action.

Walt turns his back on the effigy. He closes his eyes.

TEMPLE - ISOLATION CELL

Nina lies across the stone bench, asleep. Her eyes flutter open, and she recognizes...

Tina's spirit, standing over her.

Nina sits up.

NINA

Tina...?

TINA

Listen to me, Nina. I'm not going anywhere. I'll be with you every step of the way.

Nina reaches out... her hand PHASES STRAIGHT THROUGH the effigy of her deceased twin.

NINA  
You're "you" again...

TINA  
Once I died, his influence was purged from my body. I can see everything so clearly.

Nina quivers.

TINA (CONT'D)  
But if you're going to do what needs to be done, you must be strong. Don't let him get to you.

NINA  
The way he did to you...

Nina bursts into tears, as her sister's ghost looks on.

EXT. JUNGLE - CLOSER TO THE ORCHID - WALKING

Clementine struggles to drag the still-unconscious Cassidy across the jungle floor, as Jill covers them with her weapon.

JILL  
You've got to pick up the pace.

CLEMENTINE  
A little help would be nice.

JILL  
I would, but we can't afford to be unarmed.

CLEMENTINE  
Then don't complain. I'm one girl doing a two-person job. You think I don't want my mom safe -- ?

Leaves RUSTLE. Jill aims her weapon.

JILL  
Who's there?

Silence.

JILL (CONT'D)  
Whoever you are, come out. Slowly.

A WOMAN emerges from the brush, her arms raised in surrender. Holstered to her waist is a rifle.

CLEMENTINE

Who the hell are you?

The middle-section survivor -- known by fans as "SEXY BLUE STRIPED SHIRT GIRL" -- faces them. Except she's almost twenty years older than when we last saw her, now dressed in ragged clothing.

JILL

I know who she is. Her name's Sally Arbus. She was one of the survivors of your dad's plane crash, Clementine.

SALLY

How do you know that?

JILL

I'm smart.

CLEMENTINE

Where did she come from? I thought all the Oceanic survivors joined Hurley, when he took over?

JILL

Apparently, that's what you all thought.

(to Sally)

So if you haven't been with Walt's people, where have you been this entire time?

SALLY

I can't tell you that.

CLEMENTINE

Why the hell not?

SALLY

Look, I'm taking a huge risk even revealing myself to you like this. We've been watching all of you.

JILL

"We"...?

SALLY

(to Clementine)

And from the looks of it, your mother is in pretty bad shape.

SALLY (CONT'D)  
(to Jill)  
And so's your arm.

Sally gestures down at Jill's arm, which appears slightly infected.

SALLY (CONT'D)  
So do you want help getting her to  
your destination, or not?

Clementine looks at Jill, who contemplates it. Then, Jill motions with her head for Sally to join them.

Sally lifts Cassidy's legs, helps Clementine carry the body as Jill leads them forward.

INT. AURORA STATION - UNDERGROUND

Aaron stares at the RISING pressure meter, its dial dangerously close to the red zone.

AARON  
Charlie, take Mr. Carroll and get  
out of here. I'll stay behind.

CHARLIE  
No way, mate.

AARON  
Only one person needs to be here to  
try to stop the meltdown. Why  
should all of us risk our lives?

CHARLIE  
I agree. That's why you're going.

Aaron faces Charlie, white as a ghost.

CHARLIE (CONT'D)  
It has to be me. I can feel it.

AARON  
What do you even know about valves  
and engines?

CHARLIE  
Nothing. But I know Ji Yeon needs  
you.

AARON  
And Clementine needs you.

ALISTAIR  
He's right, Aaron.

They look at Alistair. The elderly time traveler reaches into his pocket, pulls out a microchip. Hands it to Charlie.

AARON  
(to Charlie)  
I thought we patted him down?

CHARLIE  
Not well enough, I reckon.

ALISTAIR  
This token can avert a disaster.  
But Charlie's the only one who can  
put it where it needs to be.

AARON  
And just what exactly is that?

Alistair smirks. Aaron looks at Charlie, who shrugs. As Aaron reaches for the chip, Charlie clasps his fingers around it to form a clenched fist.

AARON (CONT'D)  
Do you even know what to do?

CHARLIE  
No. But I will.

Aaron shakes his head, agape at both Charlie's defiance and Alistair's aloofness.

CHARLIE (CONT'D)  
Do you have a better idea, Aaron?  
With all your knowledge of all  
things electric, do you have any  
notion as to how you can stop this  
place from blowing up?

Aaron looks down at the ground.

CHARLIE (CONT'D)  
Then go. Please. For me.

Aaron wraps his arms around Charlie, closes his eyes.

EXT. AURORA STATION - FIVE MINUTES LATER

Aaron runs out of the station, dragging Alistair alongside him by the wrist.

INT. AURORA STATION - UNDERGROUND

Charlie looks down at the chip in his palm. He looks back up at the PRESSURE METER, which has now entered the red zone.

EXT. VALLEY - TWO HOURS SOUTH OF THE STATUE - WALKING

Rose trudges northward, shows no signs of slowing down. She fights through her exhaustion.

A hauntingly familiar TICKA-TICKA sound. Rose finally stops in her tracks, rolls her eyes as the RATTLING approaches her.

ROSE

What do you want?

She turns around, faces Locke. He appears sympathetic.

LOCKE

You're not a vengeful person, Rose.

ROSE

Don't pretend like you know me.

LOCKE

I do know you, Rose. I know that you kept my secret, after we first crashed here. A lot of folks would have tried to hold it over me.

ROSE

Did you ever lose someone you loved, John?

LOCKE

As a matter of fact, I did. And I can't imagine would it would've felt like to have had to watch her die, right before my eyes.

Rose's lower lip quivers.

LOCKE (CONT'D)

I'm truly sorry that you've had to endure that, Rose. But I know, deep in your heart, you really don't want to go through with this.

ROSE

You're not going to stop me.

Locke glances down at the grass.

LOCKE

And I won't try to. So why don't I lend you a hand?

He extends his arm to her.

ROSE

I'm not going anywhere with you.

LOCKE

You'll get there a lot faster.

Rose frowns -- but recognizes the sincerity in Locke's eyes. She hesitates, then allows Locke to link arms with her.

A black cloud of smoke ENVELOPES them.

INT. ORCHID STATION - UNDERGROUND LAB - DUSK (NIGHT)

Oldham struggles against the ropes that now bind his wrists behind his back. He watches as Cindy uses a key to unlock Melba's handcuffs, while Amelia looks on.

OLDHAM

You can't free her!

CINDY

Don't tell me what I can't do, Morris.

OLDHAM

She knows our secrets now! Why would you take such a risk, woman?

CINDY

Because you tried to kill her. That's all I need to convince me she's on the right side.

The last handcuff snaps off. Melba exhales, swings her arms around -- finally free.

CINDY (CONT'D)

Sorry about the tight quarters.

MELBA

I understand. And after what Opal just did to me, you're the last ones I'd want to harm.

OLDHAM

She's sweet-talking you, Cindy --

Cindy waves at him to be silent. As Cindy and Amelia focus on Melba, Oldham begins to loosen his wrists.

CINDY

So do you think Dessalines is more likely to head to The Hydra or the Temple?

MELBA

Honestly, it's a coin toss. At this point, she's probably just trying to steer clear of John Locke.

CINDY

But if she's a candidate, then Locke can't kill her.

MELBA

A candidate? A candidate for what?

AMELIA

Every island protector selects a list of candidates.

Oldham digs in, fights against the coarse rope on his skin. As he grows more agitated, one of his fists slips halfway out of the tight loop.

AMELIA (CONT'D)

Whoever possesses the... "black smoke" is unable to kill any of our protector's candidates. At least, not directly.

MELBA

And why can't he kill them?

CINDY

It's always been that way.

MELBA

But it doesn't make sense.

AMELIA

This island has rules. We've learned not to question them.

MELBA

But shouldn't you be? I mean, for all you know, Walt could just be lying to your people about everything. You wouldn't want --

Oldham lunges at Melba -- but as Cindy aims her weapon at him, he knocks it out of her hands. Cindy's weapon goes sliding across the floor.

As Oldham tackles Cindy, he squeezes her neck. Amelia tries to peel Oldham off of Cindy, but he uses one leg to kick her in the ribs -- Amelia gets thrust onto the floor, face-down.

OLDHAM

You're just... getting in the  
way...

Cindy's eyes bulge -- she struggles to breathe. As Oldham's fingers tighten around her collar...

A hand clutches a dolphin-shaped paperweight, SLAMS it against Oldham's skull. He topples to the floor, face-up. Blood POURS from under his head -- Oldham's eyes wide open.

Melba stands there, holding the paperweight. Aghast.

The elevator door OPENS, and CARMEN REYES runs out into the laboratory. Amelia crawls upright, hurries to Cindy's side.

CARMEN

*Santa mierda!*

She covers her mouth, then rushes over to help Amelia tend to Cindy -- who slowly regains her ability to breathe.

CINDY

What... happened...?

AMELIA

Oldham tried to kill you.

(off Melba)

Looks like our newcomer did us a  
favor.

Melba stares down at the paperweight, still in her own shaky hand. Mortified.

Cindy looks up at Melba, clearly grateful.

END OF ACT NINE

ACT TEN

INT. STATUE OF TAWERET (BASE) - PROTECTOR'S CHAMBER - NIGHT

Walt brushes some blue paint along one side of his hardened pot. He pauses, hears FOOTSTEPS entering his chamber.

WALT

Got here faster than I expected.

He turns, stares at Rose -- who looks anything but thrilled to be there.

ROSE

Yeah, somebody gave me a ride.

WALT

I'll have to thank him for that,  
later.

Walt sets down his paintbrush, stands up. Rose stares back at him.

WALT (CONT'D)

Go ahead. Ask me.

ROSE

Where is she?

Walt purses his lips together.

AURORA STATION - UNDERGROUND

Amelia helps Melba sit down in a chair. Carmen brings a glass of ice water to Cindy, who stares over at Oldham's corpse.

CINDY

I should have known. I should have  
done something.

AMELIA

Anyone would've mistaken Oldham for  
his regular nutty self. You didn't  
know what he'd try.

(to Melba)

How are you doing?

MELBA

Fine. It's not like he's the first  
person I've ever killed.

CARMEN

Remind me never to get on your bad side.

AMELIA

(to Melba)

Are you sure, dear? You're shaking.

MELBA

It's just the leftover adrenaline. I'll be okay.

CINDY

I really owe my life to you, Melba. Thank you.

MELBA

So... hopefully now I've earned your trust.

Cindy exchanges glances with Amelia and Carmen, turns back to Melba with a nod.

EXT. STATUE

Susan crouches down behind a bush, with Taweret in full view. As she checks her weapon for ammunition...

SUSAN (OTHER)

Damn. I knew I should've checked this cartridge earlier...

She freezes, bulges her eyes as a GUNSHOT RINGS OUT. Blood appears on the fabric of Susan's shirt.

Opal stands behind the dying Susan, watches as her victim slumps headfirst into the dirt. Then, Opal turns her attention to Taweret.

INT. STATUE OF TAWERET (BASE) - PROTECTOR'S CHAMBER

Walt looks back at Rose, sad.

WALT

Bernard's sacrifice won't be forgotten.

ROSE

Sacrifice? He was murdered in cold blood!

WALT

The person responsible for taking Bernard's life was going to kill people, one way or the other.

Rose looks mortified at Walt's cavalier demeanor.

WALT (CONT'D)

If it hadn't been Bernard, it would have been someone else.

ROSE

What do you mean "it would have been someone else?"

WALT

Ask her.

Walt gestures to the chamber's entrance, where Opal -- her gun aimed toward both Walt and Rose -- makes her way inside. Rose recognizes her, immediately.

ROSE

You.

OPAL

Do not move. Either of you.

WALT

Don't worry, Opal. None of us are going anywhere.

OFF WALT, who gives Rose a mischievous gleam.

You want your revenge -- well there's the woman you're looking for. AND AS HE ACKNOWLEDGES OPAL, WITH A SMIRK --

INT. LAMP POST STATION - NIGHT - **FLASHBACK (2018)**

Walt -- still ageless and young-looking, dressed in trendy clothing -- walks down a spiral staircase. He enters:

THE PENDULUM CHAMBER

Eloise Hawking -- now 80, wearing a brown hooded cloak -- looks up from her computer.

ELOISE

Walter. Good to see you.

WALT

I appreciate you delivering Clementine to us.

ELOISE  
How is she doing? Is she happy?

WALT  
She's... adjusting.

ELOISE  
It appears you're learning to sustain yourself for longer periods of time. At longer distances.

WALT  
I don't know where Jacob got all his energy. Speaking of which...

Eloise moves closer to him.

WALT (CONT'D)  
...how has yours been, lately?

ELOISE  
You can feel what I've felt?

WALT  
You mean getting dizzy. Your shortness of breath. The pain in your chest.

ELOISE  
Is it my heart?

WALT  
You will succumb to an inoperable tumor within the next six months.

ELOISE  
So I suppose I should seek out my successor.

WALT  
Who did you have in mind?

ELOISE  
Dr. Amy Honale. I've been training her for this very purpose.

Walt places one hand on Eloise's shoulder.

WALT  
I think she would be a fantastic choice.

ELOISE  
Did you do this to me? Cause this  
poison to grow inside of me?

WALT  
No. It was inevitable. But I did  
know it would happen.

ELOISE  
I'm... scared.

WALT  
Don't be. Remember that day, more  
than eight years ago, when you  
tracked me to the La Brea Tar Pits?

ELOISE  
I do. Because I knew you needed  
another push.

WALT  
And it was the right thing to do.  
It got me to where I needed to go.  
(beat)  
It was meant to be.

Eloise glances down at her own chest.

ELOISE  
Just like this is meant to.

WALT  
Don't look so sad. After all...  
soon you'll be with your son, once  
again.

OFF WALT, who smiles at her. AND AS HE REMOVES HIS HAND FROM  
ELOISE'S SHOULDER, ELICITING A SMILE OF ACCEPTANCE FROM HER --

INT. STATUE OF TAWERET (BASE) - PROTECTOR'S CHAMBER - NIGHT

Walt looks back and forth between Opal and Rose, impish.

WALT  
Go ahead, Rose.

OPAL  
She won't do anything to me. She's  
unarmed.

As Rose stares across at Opal's gun barrel, Opal circles  
around to approach Rose from a different angle.

ROSE  
Why did you have to kill my  
husband?

OPAL  
This is a war. There are  
casualties in war.

ROSE  
But he never did anything to you!  
Bernard never would have hurt  
anyone. He didn't even kill  
spiders.

OPAL  
Then maybe he should have. Maybe  
if he had, he would still be alive.

Rose gives Opal a look that could kill.

OPAL (CONT'D)  
Don't worry. You shall be joining  
him soon.

WALT  
I wouldn't bet on that.

Walt flicks his hand sideways -- telekinetically SWOOPING the  
weapon right out of Opal's arms. Opal and Rose both react.  
Walt cradles Opal's gun in his own hands.

WALT (CONT'D)  
A little trick I learned when I was  
younger.

Rose turns her ire onto Opal, who slowly backs away.

EXT. SOUTHWESTERN COAST OF THE ISLAND - SAILING

Erwin and Roxanna paddle closer to the oceanside cliffs, as  
the moonlight beams down upon them.

ROXANNA  
See any good landing spots?

ERWIN  
No. But I see something that I  
definitely don't like.

Erwin points to the rear of their outrigger -- which is  
gradually filling up with water.

ERWIN (CONT'D)  
We've sprung a leak!

ROXANNA  
Get to the shore! Hurry!

They paddle faster.

AURORA STATION - ABOVE GROUND

Aaron and Alistair dash across the moonlit lava streams.  
They glance back at the hidden entrance.

AARON  
I don't feel right leaving him.

ALISTAIR  
He'll find his way.

Alistair runs forward. Aaron follows.

INT. AURORA STATION - UNDERGROUND

Charlie holds the microchip, looks from one machine to another. Confused, bewildered, out of options.

He glances at the PRESSURE METER, which has reached its max.

CHARLIE  
What in the bloody hell am I  
supposed to do?

SCOTTISH MALE VOICE  
Figure out where it fits, my son.

Charlie turns -- sees the spirit of Desmond Hume, wearing the collared beige jacket and matching slacks he'd died in.

CHARLIE  
Dad...?

DESMOND  
You'll find what you're looking  
for. You've just got to believe.

Charlie scans the wall of mechanical fissures. He zeroes in on one, about the right size. Looks back at his father.

Desmond's spirit nods to him.

CHARLIE  
Thanks, Dad. Will I be seeing you  
soon?

DESMOND  
In another life, perhaps.

The lights in the lab FLICKER. Charlie cringes as a SIREN BLARES. He steps closer to the coin-sized fissure.

EXT. JUNGLE

Liam and River walk through the darkness, torches lighting their way. Leaves crunch underneath their feet.

RIVER

Hey, man. Do you know where they went?

LIAM

You mean that Burditt-bloke? I thought you were following him.

RIVER

I was... but I think we took a wrong turn somewhere.

(yells)

Burditt!

LIAM

Yo, Burditt! Where are you, mate?

RIVER

Wait...

He leans in.

RIVER (CONT'D)

If we yell like this, those bad people could find us.

LIAM

So where does that leave us?

They both stare around. Nothing but miles and miles of jungle.

INT. STATUE OF TAWERET (BASE) - PROTECTOR'S CHAMBER

Rose closes in on Opal, who continues to back away. Then...

ROSE

You bitch!

Rose lunges, slams Opal against the wall. Opal tries to move her arms, but Rose's bloodthirsty adrenaline is too much.

OPAL

Please... have mercy on me...

ROSE  
You mean like you did to Bernard?

Rose's hand squeezes Opal's throat. Opal gags. Then, Rose notices...

Walt standing at her side, extending a knife.

WALT  
Does this belong to you?

Rose looks down at the knife, then back over at Opal through a haze of utter hatred.

AURORA STATION - UNDERGROUND

Charlie inserts the chip into the slot, prepares to push it inside.

CHARLIE  
I'm sorry, Clem. I truly am.

He pushes it in.

PROTECTOR'S CHAMBER

Rose grabs the knife out of Walt's hand, jabs it into Opal's chest. Opal wails in agony.

An EXPLOSION, which diverts their attention...

AURORA STATION - UNDERGROUND

A tear slips down Charlie's cheek, as the light in the room TURNS RED all around him. As it shifts from red to PURPLE...

EXT. SOUTHWESTERN CLIFFS/COVES

Rocks SPEW upward from The Aurora's hidden entrance -- along with PLUMES OF FIRE and a skyrocketing CASCADE OF BLUISH-PURPLE LIGHT.

END OF ACT TEN

ACT ELEVEN

EXT. SOUTHWEST CORNER OF THE MESA - NIGHT

Killian crouches in a ditch, hears a SONIC BOOM. He peeks out...

KILLIAN

What the -- ?

...sees a CLOUD OF BLUISH-PURPLE LIGHT. It fills the sky -- a sheath BARRELLING TOWARD him.

SOUTHWESTERN COAST OF THE ISLAND - CLIFFSIDE

Roxanne and Emma, both waterlogged, drag their capsized outrigger onto the shore. They notice the FIREBALLS in the sky, accompanied by the BLUISH-PURPLE LIGHT.

ROXANNA

The Aurora...

ERWIN

We hardly knew ye.

The sheath GUSHES TOWARD them.

ANOTHER PART OF THE JUNGLE - CAVE

Liam and River huddle in the cavernous entrance. As they look out, to the west...

BLUISH-PURPLE LIGHT fills the sky, and SWEEPS TOWARD them.

INT. DHARAMA VAN - DRIVING

Emma hits the breaks in the middle of the mesa. She sees the BLUISH-PURPLE BLOB in the sky CASCADING TOWARD her.

She rears back in her seat at the ENERGY hits her. Slowly, she opens her eyes, exhales...

EMMA

The Rainbow...

Emma jumps into action -- swerves the van in a U-turn, hits the gas pedal. Careens northwest across the valley.

EXT. ANOTHER PART OF THE JUNGLE - HILLSIDE

Ji Yeon arrives at the edge of a ravine, sees the EXPLOSION barely a mile away.

JI YEON

Aaron!

Ji Yeon blinks back tears as the ENERGY WASHES OVER her.

SOUTHWESTERN COAST OF THE ISLAND - JUNGLE - RUNNING

Aaron and Alistair run from the SWEEPING GUST of BLUISH-PURPLE ENERGY. As it closes in on them...

They abruptly DISAPPEAR -- almost as though they were absorbed into the ground.

ORCHID STATION - GROUND LEVEL (GREENHOYSE)

Sally helps Clementine carry Cassidy over to a trellis. Jill swivels, gapes up at the sky...

JILL

Holy sh-- !

CLEMENTINE

Charlie!

They exchange glances, then turn to Sally... who has suddenly disappeared.

ANOTHER PART OF THE MESA

Lapidus and Josephine see the sky turn PURPLE.

TEMPEST STATION

Rob and Todd stare up at the SAME PHENOMENON overhead.

STATUE OF TAWERET (BASE) - PROTECTOR'S CHAMBER

Jordan kneels by Susan's corpse, looks up. He sees the BLUISH-PURPLE EXPLOSION in the distant sky.

TEMPLE COURTYARD

An assembly of OTHERS gather near the gong, observe the distant PURPLE SPECTACLE.

Gideon and Olivia run out, amid the pandemonium.

GIDEON

Do you think Walt knows?

OLIVIA

I'd bet on it.

We pan up from the Temple and its surrounding walls... across the jungle, southwest... back over to the FOOT OF TAWERET.

INT. STATUE OF TAWERET (BASE) - PROTECTOR'S CHAMBER

Rose -- still pinning Opal to the wall -- flinches as the EXPLOSION RESOUNDS from outside. Walt reacts to it, almost underwhelmed.

ROSE  
What the hell was that?

WALT  
The Aurora.  
(to Opal)  
Go ahead. Plead for your life.

OPAL  
(to Rose; hoarse)  
Please... spare me...

Rose becomes irate, almost as though the explosion was an afterthought.

ROSE  
Why? Why should I? You had no intention of sparing my husband!

OFF WALT, whose expression turns to sympathy as he observes Rose acting out in vengeance.

If only she understood. AND AS HE GAZES AT THE TWO WOMEN, THE HAUNTING CHAINS OF A TURBULENT MIDAIR FLIGHT ECHOING --

EXT. CHURCH - DAY - **FLASH SIDEWAYS (2013)**

A nineteen-year old Walt -- his flash-sideways counterpart, actually -- descends the steps of the church. MEMBERS OF THE CONGREGATION pour out behind him, departing from Sunday mass.

WALT  
Hey, you guys.

Rose and Bernard -- appearing to be in their mid-to-late-sixties -- wave to Walt from the sidewalk, dressed in their Sunday best. The three of them meet up.

ROSE  
Caught the early mass, huh?

WALT  
There were some people in there who I had to watch over.

BERNARD

Some things never change.

Bernard winks at Walt, who gives him a heartened gaze.

WALT

I'm really sorry, Bernard. I still  
feel bad about what had to happen  
to you...

BERNARD

Don't. We're together now.

He and Rose link hands, exchange loving glances.

BERNARD (CONT'D)

That's all that matters.

ROSE

And I'm sorry I took so long to see  
the light. No pun intended.

Walt holds back a grin. Then, a familiar voice...

MALE CALIFORNIAN VOICE

Hey, dude...

They look over. Hurley -- appearing to be in his mid-thirties -- walks arm-in-arm with Libby -- appearing to be in her mid-forties. Both nicely dressed, they join the trio.

HURLEY

Glad to see you guys here.

BERNARD

Rose and I just arrived, too. Ran  
into our young friend here.

LIBBY

We'll sit together.  
(to Walt)  
How was the service?

WALT

Wasn't really paying attention.  
There are a couple of kids who need  
to meet each other.

He gestures. Amid the crowd...

A SIXTEEN-YEAR-OLD GABRIEL CHO, standing with HIS FAMILY.  
About ten feet away...

A SIXTEEN-YEAR-OLD ZACH SPENCER, who brushes his fingers against the palm frond he holds.

Rose and Bernard smirk at each other.

ROSE  
Have fun with that.

WALT  
Hey... it has to happen sooner or later.

HURLEY  
I'm glad we decided to stay. There are still so many people who need us.

LIBBY  
And I think we need them just as much.

As Rose, Bernard, Hurley, and Libby ascend the steps toward the church...

WALT  
Oh, and Rose...

Bernard turns to listen.

WALT (CONT'D)  
Don't lose your temper at anybody in there.

Rose points back at Walt, with mock-reprimand.

OFF WALT, WHO STEPS BACK AND STARES UP AT THE BEAUTY OF ELOISE'S CATHEDRAL, AMID THE HAUNTING ECHO OF TURBULENCE --

INT. STATUE OF TAWERET (BASE) - PROTECTOR'S CHAMBER - NIGHT

Walt looks on, as Opal struggles to break free of Rose.

Rose keeps Opal locked in place -- with almost superhuman ferocity.

WALT  
So, Rose... what's your choice?

Rose looks back at Walt, considers. Then...

She rams her knife straight into Opal's gut.

Opal's eyes bug out, as BLOOD SPURTS from her abdomen.

Rose pulls out the knife.

Slowly, coughing and sputtering, Opal collapses to the ground. Her breathing dies down to a TRICKLE, and then CEASES completely.

Rose looks down at the woman she just killed, mortified.

ROSE

What... what did I do?

WALT

I knew you had it in you, Rose.

Then, Walt kicks Opal's body into the fire.

Rose's eyes become even wider. She steps back, shaking.

Walt begins to laugh, as he watches Opal's corpse BURN TO CINDERS. His laughing becomes more raucous, more maniacal, as we...

SMASH TO BLACK.

END OF SHOW

END OF SEASON 7