Lost: Season 7

by MrLockelsAWarrior

Summary

Extreme peril is unraveling against the survivors and their children. Beyond the Island, there is another force at work in the world. An expanded epilogue to Lost.

UPDATE - EPISODE 9 - 815, is now available
Chapter Summary

The survivors have escaped the Island - and must face a new threat head on.

Chapter Notes

I wanted to write this as a tribute to Lost, since it is my favorite television series and one of my primary inspirations that interested me in storytelling. I've been writing the episodes since last May. (Though I've had the ideas for the story developing on and off on the backburner since the middle of 2015.)

For many years after the series ended, I believed a "Season 7" was untenable. Season 6 was a fairly definitive ending in terms of character, plot, and mythology arcs, as well as in terms of exploring the central themes, as well as in terms of the poetry and structure of Season 6. I always believed that, if Lost ever returned, it should be in the form of a spinoff (like "The Adventures of Hurley and Ben"), or perhaps as a sequel series with a new cast ensemble (a "Lost: The Next Generation").

Nonetheless, what started out as just my privately entertaining the prospect of a "continuation" to the original Lost eventually materialized over months, years, into a challenge, and then into an investment in a definitive story, an epilogue/coda of sorts. So my goal is to not undermine Season 6's role as the "proper" ending, but to write a follow-up story that feels closely connected to the first six as a supplement.
PREVIOUSLY, ON LOST...

[Some soft, sentimental music of “Parting Words” playing. From 6.17 The End, a clip of Ajira 316 lifting off of the Hydra Island runway and into the air.]

[A clip of Kate, Claire, Sawyer, and Miles’ expressions each in reaction to the plane lifting off.]

[A clip of Kate on the Hydra beach as Claire sits]

KATE: Claire, come on, please!

CLAIRE: I can’t!
KATE: Why?!

CLAIRE: Look at me! This Island’s made me crazy…-

KATE: ...you’re not alone. Let me help you. Come on, let’s go.

[A clip of Jack and the Man in Black in Locke’s form struggling on the stormy cliffside with some music from their fight scene, when Kate suddenly emerges and shoots him.]

KATE: I saved you a bullet!

[Jack kicking the Man in Black off the cliff, and he falls to his death.]

[A clip of Kate and Jack at the cliffside, with some music from “The Long Kiss Goodbye” playing.]

JACK: Kate… you gotta go. -

KATE: Tell me I’m gonna see you again.

[Jack shakes his head. They kiss each other.]

[Jack with his hand on Hurley’s shoulder, standing outside the cave to the Heart of the Island, Ben standing close by.]

JACK: -if someone has to take care of the Island, if someone has to protect it, then it should be you. - Hurley, I believe in you.

[A shot of Hurley’s saddened expression.]

[Then Hurley drinking the Oceanic bottle, with Jacob’s theme playing.]
HURLEY: Is that it?

JACK: [smiling] Now you’re like me.

[Hurley and Ben sitting outside the glowing cave. Some of the “Credit Where Credit Is Due” theme playing.]

HURLEY: Jack’s... gone… isn’t he?

[Ben nods.]

HURLEY: What the hell am I supposed to do?


HURLEY: -Will you help me, Ben?

BEN: … I’d be honored.

[A shot of Hurley’s nod.]

[From The New Man In Charge epilogue, Ben and Walt in the DHARMA van while Hurley sits in the back.]

WALT: I kept hoping someday somebody would come back for me. I thought I was crazy.

HURLEY: You're not crazy, dude. Not even close. You just need to get back to the Island, that's all.

[From 2.03 Orientation, Dr. Marvin Candle on the orientation film, with more suspenseful music.]
MARVIN CANDLE: The Dharma Initiative was created in 1970, and it is the brainchild of-

[From 5.16&17 The Incident, a few shots of the Dharma personnel reacting to the destruction from the Incident at the Swan site, the music a bit more haunting, as Marvin Candle’s line from 2.03 continues.]

MARVIN CANDLE: (voice over) -Hanso, whose financial backing made their dream of a multi-purpose social science research facility a reality.

The screen turns black.

Episode 7.01: Another

The screen is dark for a second. We hear the sound effect of suction of something swinging open (0:00 - 0:03), followed then by a thudding sound effect as the darkness cuts to a subject: not one, but two green eyes -- suddenly swinging open, the subject’s right eye with a glint of sunlight reflecting, the left eye shaded.

We then see a full view of the subject’s freckled face: it is Kate Austen. She is gasping for air, her expression betraying a feeling of startlement at her surroundings. Her head is resting on a leafy surface. Her dark brown hair is soaking wet. Michael Giacchino’s developing musical motif almost sounds familiar - we first think we’re hearing “The Eyeland,” which played both times Jack first awoke - but what we’re hearing now seems to be an almost inverted version on some beats.

We then see what is in her view: a lush but pale canopy of trees. But these are not bamboo trees as we would expect, but rather palm trees. We also notice that something about the environment or cinematography feels that its color has been filtered with a faint tint of gray or silver. This gray look seems to carry the environment of this island everywhere.

We now get a wider look on Kate as the camera pans away from her, showing her fully on the ground. Not just her hair, but her whole body, and her clothes (dark shirt and blue jeans) are soaking wet. She turns her gaze to her left, and she and we curiously see a glimpse of what looks like some kind of clutter of gear, including a mask and a cylindrical tank, lying next to her -- we hear the soft hint of the eerie mystery motif from the Pilot episode.

Kate turns her attention away from the oddity, already herself understanding it, as she quickly pulls
herself to stand up among the trees, as she looks with a disgusted apprehension and a reluctant
determination at the paling gray surroundings around her. The music picks up in its suspense.

Kate urgently runs through the jungle environment, pulling herself past tree trunks and branches. Her
instincts turn to call out the first person she feels urged to protect.

KATE: CLAIRE! …Claire!

She continues to run for a bit, before stopping within another surrounding of trees. Then she calls out
to the next name that comes to mind, in a tone of one seeking help.

KATE: HURLEY!

She looks around, anxious and apprehensive, as the music softens momentarily. Her next name is
shouted more softly as she begins to realize she is alone.

KATE: James!

The camera spins around the surrounding trees as the music drones hauntingly, Kate turning and
looking around for a sign of someone, anyone. She then freezes with a loud crack of thunder from
above.

Kate proceeds to resume her hurry through the forest, the music once again building in a frightful
suspense, as rain begins to drop, steadily building with each step Kate takes in her run.

Suddenly, we are at the edge just outside the forest as we see her burst out of the trees, stopping
before what seems to be the edge of a clearing which is mostly behind the camera’s view. She is now
standing in front of the forest and facing towards us at the clearing while we face staring back at her
with the clearing behind us.

She holds herself upright steadily but panting in the frantic situation, rainfall getting heavier. But her
expression then changes to one of a minor surprise as she stares out. A minor surprise to her as she is
ultimately indifferent to what she sees, but a larger surprise to us: the camera pulls away from where
Kate is standing and turns out to face the clearing, so we may see what she is seeing, with a musical
horn getting steadily louder until at last we see it.
The camera slows to give us a nice look at the scenery ahead: a view off of the island. But we don’t see the ocean. We see three other isles and a gulf. We realize that we can to some extent get a good view across each of the other three, and we realize that all of them, as well as likely the one that Kate is on right now, are rather small, small enough to be called islets. All four of them are close together, with fleeting signs of some paler green nature and some monochrome industry, and with a passage of water neatly aligned between each islet. The overall shape of the layout is reminiscent of four pizza slices. They are all pointing towards the small gulf of water in the middle.

This visual demonstration then hits us with the revelation, as it was observed by Kate a moment ago, that **this is not the same Island we knew**. We are now on **a different island altogether**.

The rain is now storming heavily and loudly, as we see it pouring down on Kate. We see a shot from behind her of her standing, facing the layout of the second island before her in the background. She makes one last desperate call, barely audible through the downpour:

KATE: IS ANYONE THERE?! **ANYONE** ?!

And there is no answer but the continuous downpour of rain, as her expression begins to mellow, as she is accepting now that no one else is coming. We get a final few moments focused on her as she stands alone in the storm, with what sounds like increasingly loud musical drum beats, until the final note hits as the screen goes black.

**L O S T OPENING LOGO** - it’s reversed

[Commercial Break]

We are now in the midst of a sunny sky, hearing the engines of a plane, as the camera curves left, and that plane’s nose comes into view, the camera panning along the plane’s right side, a red stripe along its white exterior with the logo “Ajira Airways” marked near the front - it’s now clear we’re witnessing a flashback. The camera continues to pan along the side of the plane, the **Oceanic Six theme** softly building, until the camera zooms into one of the windows, a subdued ratty-haired Claire Littleton and a hopeful Kate both seated and staring out.

[Along the bottom of the screen, we see in a white font, the credits gradually fade across: Starring Henry Ian Cusick, Ayesha Dharker, Michael Emerson, Michael Fassbender, Jorge Garcia, Josh Holloway, Malcolm David Kelley, Ken Leung, Evangeline Lilly, Emilie de Ravin. With Matthew Fox, and Terry O’Quinn. Guest Starring Jared Harris. Special Guest Star Nestor Carbonell. Special]
Guest Star Jeff Fahey. The rest of the credits also listed.]

The music gets heavier, as we are now in the plane itself. Claire turns to face Kate, who smiles, though Claire does not return that smile, only looking down for a moment with uncertainty, but glancing back to her returning an appreciative smile.

CLAIRE: Thank you, Kate. For not giving up on me.

Her thank-you conveys a lot of gratitude, both for Kate convincing her to leave the Island, as well as for raising Aaron. Kate’s smile conveys all she needs to say in response.

CLAIRE: Do you... really think I can do this?

Claire is of course referring to everything - returning back to home life, raising Aaron, returning back to sanity. After three years of living like this, she wonders if she could really change? She is full of self-doubt. But Kate is reassuring and optimistic in her tone.

KATE: Of course. And I’ll be there with you the rest of the way.

Kate then briefly pauses, and emphasizes:

KATE: I promise.

Frank Lapidus then emerges from the cockpit, still in his tattered pilot’s uniform, looking enthusiastically at his passengers: Claire, Kate, Richard Alpert, Miles Straume, and James “Sawyer” Ford, all looking worn, dirtied, and exhausted from their urgent escape from the island, and wondering what awaits their lives. Claire in particular looks this way most of all, her hair dirtied from living for years in the wild.

LAPIDUS: Well we’re long clear of the island. I was a little worried that we wouldn’t be getting out of there, but I took the same bearing we came in on.

Sawyer speaks for the first time since boarding the plane, calmly:
SAWYER: So where we going now?

LAPIDUS: I have us on course back to LA.

Lapidus then takes in a sigh and a look of bewilderment at the adventure he has just been on, and how to bring that with him back to the airport, back to civilization.

LAPIDUS: But hell if I know what I’m gonna say.

Sawyer sighs, realizing he’ll have to take charge of the situation, as the music quiets down.

SAWYER: Don’t worry, y’all just let me do all the talking. I can make up something in a jiffy.

Kate has a suggestion of her own, reflecting her own experiences of heavy baggage carried in lying.

KATE: Why don’t we just tell the truth? That might be better this time.

Miles chimes in.

MILES: So we tell them that we landed on a magic moving island where everyone was killed by a smoke monster.

Kate has a look of resignation when it’s put like that, but Sawyer is reassuring.

SAWYER: Just follow my lead, everything will work out.

The others all look resigned to Sawyer’s lead as well.

LAPIDUS: Alright, if you say so.
He returns to the cockpit.

MILES: So, Jim, what are you gonna do when you get home?

Sawyer gives a tired expression.

SAWYER: Thought I might just relax with my settlement from Oceanic. How ‘bout you, Miles?

MILES: Yeah, I think I will, too.

SAWYER: With what? You weren’t an official passenger of either flight.

MILES: With these.

Miles, smirking, holds up a few diamonds - Nikki and Paulo’s diamonds - in his hand, catching Sawyer by surprise.

SAWYER: Where did you get those?

MILES: A couple of jabonies lent them to me.

Sawyer looks a little confused, suspicious, and impressed, but ultimately indifferent.

SAWYER: What about you, Richard?

RICHARD: I think… I’m going to return to what I was doing before I came to the island.
As they converse about this, Kate looks down thinking about how she will overcome the obstacles that await in her own future.

Sawyer gets up from his seat and heads into the cockpit, as the music trails off. Lapidus is fiddling with the radio, but getting a strange static response.

SAWYER: How much longer ‘til LAX?

Lapidus looks concerned and focused on the radio, but manages a response.

LAPIDUS: Should only be a couple of hours.

Sawyer nods, but takes notice of Lapidus’ problem.

SAWYER: Something wrong here?

LAPIDUS: I can’t get contact.

SAWYER: Maybe the radio broke in the crash.

LAPIDUS: No, it was working perfectly.

Lapidus continues to fiddle with the radio, trying different signals, but still getting the same eerily strange scratching and whistling static, and a look of frustration and mystification across his face.

LAPIDUS: It’s almost like… something at LAX is jamming us.

Sawyer’s expression joins Lapidus’ in being mystified. They look on through the window, at the ominous storm clouds ahead.
Back in the fuselage, the mystified tone turns to one of wariness as Kate stares off for a moment, thinking on what’s ahead. Claire then raises a question that has been on her mind.

CLAIRE: What happened to Jack? And Hurley? Why didn’t they come with us?

Kate’s grief from the cliffside returns to her eyes. Jack’s theme begins to play.

KATE: Jack…

Kate struggles to get her next words out.

KATE: Locke stabbed him. And then he stayed behind to try to stop the Island from sinking. And Hurley stayed with him.

Claire nods. Kate struggles to get out her last word:

KATE: … I think Jack is dead.

The music gets heavier. There is some sadness in Claire’s eyes at this, but even more sadness in Kate’s eyes. And with that, we hear the wooooooosh ing sound effect as the flashback ends and the scene transitions to:

Kate sitting on a rocky ledge overlooking the gulf between the islets, the clearing and forest behind her. Credit Where Credit Is Due playing. Rain pouring down, thunder roaring. She is alone in the storm, shivering, and thinking back on that exchange she had with Claire long ago. Waiting for someone else, anyone, to turn up. Waiting for a new leader to follow in these trials ahead. With a few more moments passed in remembrance, Kate finally picks herself up again, determined to continue the search.

The music continues as she continues her dreary journey through this unfamiliar environment: we see momentary shots of her crossing through the rainy clearing towards the grayish forest, and then back in the forest itself, wandering slowly through, tree trunks and leafy branches and roots in the ground everywhere. Wildlife chirping, thunder still roaring, Kate alertly listening. She had fear first arriving in a jungle many years ago, but now she has courage, clearly visible in her eyes and posture.
As her eyes begin to stare upward in memory, her face changes to one of puzzlement, as she notices something above. The music veers from the Lost theme into something slightly ominous, and we are then allowed to see what she is seeing: a wire of something running near the upper branches - we then realize it’s what looks very much like a power cable. A sign of technology, of civilization?

Kate begins to hurriedly follow the cable, stepping across roots, watching the cable aligned through the branches and at times turning in other directions. We see a few moments of shots of Kate following and watching the cable carefully, until at last she stumbles upon another mystifying sight. She pauses again and we see her standing, staring in our direction as there is a couple of flashes of something red in the camera.

Then we see what it is she looking at: a short lightpost up to about her height. The somewhat cube-shaped bulb is red in color. And it is producing a small flash of red light every few moments. We hear a soft but eerily mystifying piece of music, reminiscent of what we might have heard in the first two seasons when stumbling upon a small but bewildering discovery.

Kate steps closer to the red lightpost, slowly wandering around it, examining it, wondering its purpose, its origin. She stares it down and notices that it has cords running down into the ground, powering it. She looks up at the cable she had been following before, and it turns in another direction. It is not powering the red lightpost, whatever it is for.

Before we can think any further, we hear a crack of something towards Kate’s left, which she reactively turns towards, something from behind the tree trunks, as we hear an anxious, high-pitched piece of music building up to whatever is coming. We are slowly paused on Kate’s alert face for a few moments more, as she stares for what’s coming in the trees, her posture ready to run if need be, but waiting to see what it is.

The thing slowly emerges: first it’s clear to us that it’s a human figure. Then we realize it’s a woman. Then we see the blonde hair and -- it’s Claire Littleton. The music relaxes into something more relieving and positive. Claire is dressed in a light blue shirt and jeans, and seems drenched from the rainstorm, but we can see that her hair seems clean and a little more straight as it was before she was claimed by the Monster.

Kate breathes a sigh of relief, smiling. Claire takes notice of her as well, a look of relief in her eyes also.

CLAIRE: Kate, I’ve been looking for you!

Claire approaches Kate, and the two embrace like sisters reunited. Claire’s theme begins to play.
KATE: Are you okay?

Kate’s tone betrays concern for Claire’s state of being. As the two begin to part, Claire replies, reassuringly but holding in some concern.

CLAIRE: I’m okay. I think I’m gonna be fine.

Kate’s smile is somehow even more relieved now. Claire then turns her attention towards the lightpost, still flashing red, her face puzzled.

CLAIRE: What is it?

Kate turns to look at it again, uncertainty in her eyes also.

KATE: I don’t know.

Kate looks up at the power line running through the trees.

KATE: I was following that, it could lead to shelter. Maybe everyone else.

Claire nods.

CLAIRE: Then let’s go.

So Kate and Claire take after the power line, leaving the mysterious lightpost behind, still ever flashing. As they continue on, the environment grows increasingly mistier and foggier, wildlife still chirping. We see momentary shots of them stepping over tree roots, stepping through tree trunks, trying to make their way through the forest, unable to see much. A piece of music, low and suspenseful, but not too haunting, plays as they continue their search. Kate keeps an eye on Claire, watching out for her well-being.
This wasn’t the same island they had been on before, that Claire herself had lived alone on for 3 years, losing her mind. In some ways, it seemed alike. In other ways, though, it seemed less imposing or powerful over them in some way.

Moments have gone by for us, but more time for them has been encompassed within. We at last see them come to a halt. We see Kate’s face as she is standing cautiously, standing behind a tree trunk, watching something behind the camera. She raises a hand to stop Claire from moving further past her.

We then see that Kate is staring intently at a shack. It is in a small clearing in the middle of the forest. The power cable seems to run into it. The suspenseful music heightens slightly.

Kate and Claire head forward, and look in through glass windows on either side of the shack’s door, trying to look into the dark little room, cautious of the possibility of anything jumping at them from inside. Kate turns to look at her and gives a little shrug, before turning to the door.

She takes the doorknob carefully and twists it, and opens the door cautiously. The music slightly heavier with suspense, but not too much. She steps into the dark room, reaches her hand for a lightswitch, and indeed there is one. The whole shack becomes lit immediately. The room appears to be safe: two worn-looking beds, a stove with a teapot, some drawers, a little wooden table in the middle of the room with two chairs. Curtains along the sides of the two windows. The place looks like it hasn’t been used in years. The music has relaxed again.

She then notices a spare door on the left wall, which she quickly checks, and it’s just a bathroom, while Claire is entering the shack behind her.

CLAIRE: Looks like a nice getaway.

KATE: Yeah.

The two look around, relieved to find what looks like a relatively nice place to stay, not stuck out for the night in the wild. Kate looks through the drawers to see if there is anything useful inside, though there is none.

Later at dusk, the two are still at the shack, waiting to see if anyone will arrive. Kate sits relaxed at the right chair of the table, staring off out the window, as the teapot on the stove whistles. Claire takes the teapot and pours hot water into a couple of cups with teabags inside, then hands a cup to
Kate as she sits down in the vacant chair with her own.

CLAIRE: I don’t know what flavor this is, the containers didn’t say.

They both take sips of their rather good tea.

KATE: Cinnamon.

CLAIRE: I didn’t see any food here.

KATE: That’ll be a problem.

CLAIRE: Don’t worry, I think I still remember how to catch birds.

Though she says it with a hint of disgust. Indeed, Kate doesn’t look forward to that either.

KATE: Maybe we can catch fish off the coast.

Claire looks ready to say something obvious that has been on both their minds.

CLAIRE: So what is our plan here?

KATE: Hurley will know what to do.

Kate looks a bit uncertain, though, thinking on what they would do if they don’t find him.

CLAIRE: You know, this reminds me of the old days. When you and Jack would make a plan of action. Of course, I didn’t participate much.
Kate looks in some sad reminiscence of Jack.

KATE: I still think about him. I know it’s been ten years...

Claire looks understandingly. Kate starts to crack, something she has been holding in for a long time.

KATE: I should have never left him on that island to die.

Claire takes her hand comfortingly, as Kate’s eyes get a little watery. Jack’s theme starts to play again, a more emotional tone.

CLAIRED: He made his choice.

KATE: I always followed him. Except that one time.

Kate pauses, taking it in, the burden of her choice. Claire smiles.

CLAIRED: It was the right choice. For Aaron and me.

Kate smiles back, being brought back to the reality of the good choice she made. The music then trails into another one of Claire’s themes.

CLAIRED: I know I tell you this all the time, but again, thank you so much.

Claire has been grateful every day for Kate bringing her back to civilization. Kate appreciates her continued gratitude.

CLAIRED: I sometimes wonder what it would have been like to have Jack in our life. My brother.

KATE: He was great with Aaron. ...He sometimes asks me about him. He remembers him, just barely.
Claire nods.

CLAIRE: It doesn’t matter so much to me anymore. We do have family.

And Kate smiles, understanding that Claire is referring to her, and to the Oceanic survivors as a whole. Claire pauses thoughtfully.

CLAIRE: We have to do this thing we’re here for. To keep Aaron, and all of them safe.

Kate nods in agreement, then glances at the window again. The music has quieted into silence again. And so the two of them sit there in the quiet with their teas.

There are a few moments of pause in peace.

...And then:

A HEART-STOPPING BOOMING SHRIEK, AN EARTH-SHATTERING BURST, LOUDLY FROM OUTSIDE, the sound of a tree trunk being ripped from the ground. Kate and Claire are nearly startled to death out of their seats, struck by the shock, as the power line outside is heard popping in sparks, AND THE LIGHT GOES OUT IN THE SHACK. We can hear the heavy, anxious breaths of the two women, concealed in the dark except for the dim dusky light outside - we the audience can see them a little clearly via the camera’s enhanced perception of light. An terrible mechanical rolling sound can be heard extremely close outside, sounds familiar to both to Kate and Claire as well as to us.

A musical horn blares dramatically with a primal horror as we see the stunned look of Kate’s terrified expression. But the camera zooms slowly towards Claire, as Kate’s reaction is nothing compared to the utter horror on Claire’s face. An EXTREMELY DANGEROUS, MONSTROUS ROAR SIRENS outside. But inside, we can only hear the terrified breaths of the two women.

Then Claire says in little more than a whispered shriek, heavily distraught with fear and despair in her eyes, unable to believe the horror what she is hearing:

CLAIRE: Oh my God!
And with a THUD, the screen goes black.

[Commercial Break]

Claire and Kate are sitting in the dark room, petrified expressions still on their faces, barely illuminated by the camera for the audience’s sake. The only sound we can hear is Claire panting with an anxiety. Just then, thunder cracks, and we begin to hear the sound of raindrops hitting the shack. After a few more moments, Claire whispers:

CLAIRE: We have to get out of here.

Kate whispers back in a petrified tone, but trying to keep her cool.

KATE: Maybe it’s gone.

Kate, breathing heavily for a moment, taking in courage at this unexpected emergence of danger, gets up from her seat. She proceeds to the door. Slowly, she cracks it open, looking outside at the dark, rainy landscape. She steps outside, quietly stepping, almost tip-toeing. In a moment, Claire is also outside following closely behind her.

Kate and Claire walk a short ways from the shack, through the rain, a feeling of tension with each step. With a flash of lightning (followed shortly by thunder), the area is quickly illuminated, a large tree trunk, newly fallen, laying near the clearing.

CLAIRE: He’s close.

Suddenly, another dangerous CRASHING SOUND with the sound of another tree trunk being ripped from the ground is loudly behind them, and they quickly turn behind themselves to see the tree trunk startlingly SMASH through the shack, busting it to pieces. Another HOWLING SIREN is immediately heard from that direction.

KATE: *Run*!!!
A frantic piece of music starts (0:22), though inverted on some beats, as Kate and Claire immediately run towards the dark forest, rain storming around them, as the sound of ROARING and TICKING can be heard close behind them.

They urgently pull themselves past tree after tree, stepping over roots, the storms ever raining, the continued sound of monstrous groans and mechanical rolling heard behind them, and sometimes the sounds of trees crunching.

Finding themselves from a forest into the denser, thicker trees of a jungle, they continue to run urgently. Kate finds a group of trees closely clumped together, and Kate quickly grabs Claire’s arm and pulls her with her into the clump of trees to hide inside. The music comes to a stop (no later than 1:00), as we hear the sound of the two breathing frightfully among the rainstorm and thunder.

We continue to hear the monstrous moaning and trees smashing in the distance as the Monster is on the move. Claire is almost hyperventilating with anxiety. Kate takes notice.

KATE: Claire, it’s going to be okay!

CLAIRE: He’s going to find us!

Claire starts to shake a little, trying to get out of the trees, but Kate struggles to hold her still.

KATE: Listen to me…

Claire struggles against her own will to halt herself to listen. Kate remembers something important.

KATE: We’re going to count to five!

CLAIRE: Why?!

KATE: That’s how long we let the fear in! Then we let it go!

Claire’s expression looks bewildered, but she is trusting of Kate. She nods. So Kate begins...
KATE: One!

The sound of the monstrous roaring can still be heard maneuvering in the distance. Kate and Claire are both taking heavy breaths, letting the fear in.

KATE: Two…

Kate looks at Claire with a face as though encouraging her to join in.

CLAIRE: Three!

Kate nods, that this is right.

CLAIRE: Four!

And with that, Kate, nodding, says the last part.

KATE: Five.

One more monstrous moan can be heard in the distance, though it sounds as though it’s dying out. Rain still storming, thunder still roaring, though Claire is calming down. Both of them are.

Kate maneuvers a little to get a better look out through the trees, as we can see slightly into the dark, malevolent jungle. We hear a slight piece of music from the Pilot, subtle but eerily haunting, for a couple of seconds (0:03 - 0:05), as Kate stares out through the trees, listening into the jungle for a few long moments. The only creaturely sounds heard now are the ominous, exotic sounds of wild birds howling in the distance.

Kate steps back closer to Claire, and the two stand there in the silence of rain and thunder for a couple of moments more. Then we hear the familiar wooooooooosh ing sound effect as we transition to a flashback:
The camera is on the ratty-haired Claire again, as we realize we are back on the calm of the Ajira plane in the past. She is looking on through the window at the dark storms outside. Sawyer then emerges from the cabin to speak to the passengers - Claire, Kate, Miles, and Richard.

SAWYER: The pilot says we’re 20 minutes from LAX.

But Sawyer’s expression is one more of concern than anything.

KATE: Something wrong?

SAWYER: We can’t get in contact. Something’s jamming the signal.

Looks of concern overcome the other’s faces.

RICHARD: Well, they can’t stop us from landing.

As Sawyer goes to take a seat, the camera goes back on Claire and Kate who are seated next to each other. Claire looks a bit haunted.

CLAIRE: Kate… What happened to Locke?

Of course, we know she means the Man in Black who was in Locke’s form. Kate takes a breath, unprepared to talk about this, and then explains to her.

KATE: I shot him. And then Jack kicked him off a cliff. He’s gone.

Kate, knowing the Man in Black had been a “friend” to Claire for a few years, worries of what Claire’s reaction to this news will be. But Claire is more concerned by something else.

CLAIRE: How do you know he’s gone?
KATE: We saw his body.

Claire’s look of concern is unchanged.

KATE: Claire… I know he was… there , when we weren’t . But he killed Sun and Jin, and Sayid-

Kate stops, noticing that this news is distressing to Claire. Up to this point, she had not yet been told who was dead. She only knew that the Man in Black had succeeded in killing some of them at the submarine.

CLAIRE: I know he had to die. That’s not what worries me.

Kate has a moment of relief but also confusion to Claire’s reaction. Claire remembers the sense of being claimed .

CLAIRE: I just want it to be over.

KATE: Whatever Jack did on the Island, he made it so Locke could be killed. We’re free from him now.

Claire nods, though with some doubt about this. A moment later, Lapidus’s voice is heard over the intercom.

LAPIDUS: Ladies and gentlemen, this is Captain Lapidus, and we're now beginning our final descent into Los Angeles international airport.

The camera is now in the cabin, on Lapidus’s face as he pilots the plane, as a variation of the LAX theme begins to play.

LAPIDUS: We’ve got storms coming in east and radio interference. Not to mention, a civilization waiting full of questions. So buckle up tight, because we’re gonna have a bumpy return.

Lapidus tries to turn on the “fasten seat belt” sign for the passengers, but it’s broken and remains
unlit. Regardless, we see as Claire, Kate, Sawyer, Miles, and Richard put on their seatbelts, and look to one another with expressions that convey “This is it” and “We’re finally home”.

We see an aerial shot of Ajira Flight 316 flying over the coastline of Los Angeles amid dark storms. Parts of the Oceanic Six theme starts to play over parts of the LAX theme. We get a moment of the camera on each character’s face, including Kate’s relieved expression, Claire’s expression which has hints of anxiety, Sawyer looking out the window with a slight smile and nod as he is finally home at last, Miles’ smile, Richard’s face of remembrance as he recalls wanting to come here - to the New World - so long ago, and lastly Lapidus’s focused face as he begins to land the plane on the airstrip.

As the music gets heavier, we see a shot of the plane slowing to a stop on LAX’s tarmac. We see a couple of dark vehicles pull up onto the tarmac as well, approaching the plane. We are then back inside the plane, as just the music continues, with the Ajira Six heading to open the exit door, as the music quiets down a bit.

We are then observing the door of the plane from outside, as Kate, Claire, Sawyer, Miles, Richard, and Lapidus all drop down onto the tarmac. The dark vehicles come close and park. We get a sense of each of the Ajira Six’s expressions at being able to breathe the air of civilization again.

However, as several tough-looking men begin to quickly step out of the vehicles, the music’s tone turns a little more of an eerily ominous variation of the LAX/Oceanic Six themes, as the Ajira Six’s expressions turn a little more confused at the rather foreboding demeanor of the men from the vehicles.

Finally, the camera takes note of one middle-aged man in dark clothes (likeness or portrayal based on Jared Harris) stepping out of one of the vehicles at last. He steps forward, carrying an air of authority. The music quiets down enough so that we can hear dialogue.

LAPIDUS: This is Captain Frank J. Lapidus! ...We’re the last survivors of Ajira 316!

The men’s expressions are unchanged, and they stand in silence. Then, the leader, who has a British accent and a raspy voice, finally speaks, firmly but politely.

LEADER: Greetings, Captain Lapidus.

LAPIDUS: You boys know you have something wrong with your radio?
LEADER: Yes. We have shut off communications temporarily while the airport is shut down.

The Ajira Six pause, now sensing strongly that something is not right. The music turns to silence.

LAPIDUS: Why would you do that?!

LEADER: Your questions will be answered soon. For now…

The leader motions with his hand to the security with him.

LEADER: We are going to have to bring you inside with us.

The security start to take handcuffs out of their pockets as they surround the Ajira Six. A deep look of unease overcomes the Ajira Six’s faces, especially Kate’s for her history with handcuffs, and Claire’s for her last three years of instability towards hostility.

SAWYER: Now hold on! What’s that for?!

None of the men answer him as they approach them. Lapidus looks put out.

LAPIDUS: Is this really necessary?!

But the men are not interested in answering. And they soon start to handcuff each of them. We see a look of uncomfortable familiarity in Kate’s face in particular.

Then, as one guard attempts to handcuff Claire, she pulls away from him. He overly forcibly grabs her by the arm and pulls her back -- and with that she suddenly SNAPs. She elbows him hard in the face, and he groans and tumbles back. A couple of the other guards turn and start to hurry towards her.

Kate desperately yells:
KATE: STOP!

But Kate’s desperate cry is ignored, and she and Sawyer quickly try to step in to help Claire, only to be forced back by a couple of other guards, and their arms are bound by their handcuffs, unable to move. The survivors can only watch helplessly at what will unfold.

Claire gets into a scuffle, exchanging punches with the guards until she is tackled onto the ground and forcibly held down, as one guard takes a needle device of some kind and injects the struggling, yelling Claire in the arm with it.

KATE: Claire! It’s going to be okay!

Claire quickly falls under sedation. The other survivors are disturbed by the skirmish that just took place, but most of all Kate is especially struck. She violently resists the guards holding her and tries to fight out of her handcuffs, but she is unable to.

LEADER: She will be fine.

Kate looks on with a horrified look of defeat as Claire is taken away to one of the vehicles to be closed in, along with the other survivors who look on disturbed or exasperated as they are also escorted into the vehicles.

The unconscious Claire is dragged to a vehicle and loaded into the backseat. And with that, we hear the *woooooooosh*ing sound effect as the flashback ends and the scene transitions to:

We’re now on Claire again, her hair not ratty, but drenched from the rain, as she sits awake in the clump of trees at daylight thoughtfully. We see Kate asleep - though after a moment, she awakens.

KATE: Did you sleep?

CLAIRE: Not much.

The two pick themselves up, and the camera quickly cuts to them walking through the silvery trees again, everything drenched from last night’s rainstorm. *We hear another familiar haunting piece from*
The music quiets a little as Kate then comes to a stop, along with Claire thereafter.

KATE: HURLEY! ... JAMES!

CLAIRE: Something is going to hear us.

KATE: We have to find them as fast as possible.

CLAIRE: I think he will find us again.

KATE: Who do you mean?

Claire motions her head towards the jungle, indicative of the direction of the Monster. Kate realizes she is talking about the Man in Black, as we hear a slight haunting piece of music.

KATE: Claire, Trust me. ...Whatever that thing was, it’s not him. ...He can never hurt you again.

Claire then asserts her deep fear:

CLAIRE: Somehow... he’s not really gone.

But Kate shakes her head. We hear a defeated variation of the Man in Black’s theme (0:42 - 0:48), as Kate reassuringly explains:

KATE: He lost his power. He was frail, bleeding.

Claire looks uncertain. She wants to believe, and yet she cannot deny her own senses.
CLAIRE: Then how do you explain what happened last night?

KATE: There are two islands. What’s to say there can’t be two monsters?

Claire nods her head slightly, and looks down, not sure that this is really any more comforting.

CLAIRE: You were right, before ...

Kate is confused as to what she is referring to. Claire seems to be referring to something which we the audience have not been yet made aware. We hear a small but sad variation of Claire’s melody, as she clarifies:

CLAIRE: I shouldn’t have come with you here. I was wrong. I can’t handle it.

Kate gently places her hand on Claire’s arm comfortably, though with a look of strength in her expression. The music turns a little brighter, as Kate says with a reassuring confidence:

KATE: Well we’re both here now. You’re strong, Claire.

Claire nods, and smiles, glad for her confidence.

Just then, we hear the crack of something moving, on an elevated bit of land behind them. The music turns silent again. The camera quickly cuts to the point of view of someone’s brown boot, stepping on the elevated land, looking down on them, as we see them looking back up at the figure.

We see none other than James Ford standing there between trees, his blonde but graying hair hanging to the back of his neck, a look of relief on his scruffy face. He looks like he is drying from rain himself in his gray shirt and blue jeans. He is holding a rifle upright. We hear an uplifting variation of the survivors’ theme.

KATE: James!
Kate and Claire both look relieved to see him, as he carefully but quickly steps down the elevated ground onto their level, and is met with a hug from Kate, which he returns with one arm.

SAWYER: I heard you shout a minute ago.

Claire stands smiling, though seeming a bit distant in her mental state. James reaches his arm and hugs her as well.

SAWYER: Everything okay?

Claire smiles.

CLAIRE: Everything’s okay.

Kate asks in an ominous tone, indicative of the monster lurking in the jungle:

KATE: ...Did you hear it?

He nods, some exasperation behind his face.

SAWYER: Old times. Have y’all missed being stuck on an island?

Kate smiles.

KATE: No way.

James nods with a smile of his own, as the music quiets into silence.

SAWYER: Me neither. … I’ve been lookin’ for you two for a day.
KATE: We’ve been looking too. … Have you seen Hurley?

James shakes his head.

SAWYER: Not yet. But Miles and the kid are with me.

Kate and Claire’s expressions lift up.

KATE: Then let’s go.

He nods, and the three of them head onward through the trees.

[Commercial Break]

We are back at LAX, now inside the actual building, observing as the security men, surrounding the handcuffed Sawyer, Kate, Lapidus, Miles, and Richard, escort them through the open rooms of the airport. The building is strangely completely vacant of anyone except them. Claire is also being dragged with them, still unconscious from the sedative. The security’s leader is leading them through a large open room.

Kate anxiously demands:

KATE: Are you going to tell us why we’re a security risk?

Sawyer then remarks to her, having already figured it out:

SAWYER: They ain’t security.

The leader glances back to them, and replies in his raspy voice.

LEADER: You’re quite right, Mr. Ford. We are not apart of the airport staff, all of whom we’ve
The five castaways give each other glances, still confused to identifying their captors. They enter through a doorway into one of the smaller rooms, with a ring of chairs seated around an empty space, perfectly set up for a discussion. Each of the castaways is seated in a chair, with an enforcer or two standing behind each. Claire is left behind outside the door, watched over by a couple of men. The leader takes an empty seat of his own.

LEADER: So, let’s get straight to business, shall we?

The castaways look at him stiffly. A low, ominous piece of music begins. The leader introduces himself, formally:

LEADER: My name is Manvel Galen. I am here representing the interests of the Hanso Foundation.

Kate has a look of wondering if she should know or care who this is, while Sawyer, Miles, and Richard bare looks of more recognition, and Lapidus looks derisive. Sawyer scoffs a little.

SAWYER: Those are the guys who funded the DHARMA Initiative back in the day.

Kate and Lapidus have a look as to thinking on what to make of this connection. Galen nods. Sawyer then remarks sternly:

SAWYER: You ain’t got no jurisdiction here. This airport’s government property.

GALEN: You would know all about law and order, given your criminal past, wouldn’t you, Mr. Ford? Or should I say, it is because you were Head of Security, Mr. LaFleur?

Galen smiles a little, while Sawyer looks slightly apprehensive at his ensemble of knowledge. Galen then looks to Miles, and then to Richard.

GALEN: And of course, the rest of you would know all about that as well?
Miles and Richard look thoughtfully at him still, as he divulges his knowledge of their history with the Island.

KATE: So what do you want?

GALEN: What I want, is for you to agree to a -- partnership . … I want us all to be on the same page about what happened to your unfortunate trip on Ajira Airways Flight 316.

KATE: What do you think happened?

GALEN: It’s quite obvious what really happened. But, we shall agree on what you will tell the world .

He then explains:

GALEN: On November 15th, Ajira Airways Flight 316 took off from Los Angeles for Guam. Captain Lapidus was not the one who piloted it, but overslept that day. It was lost over the Pacific, and no member of the Oceanic Six ever boarded it. Your names will be struck from the records. There was no connection to Oceanic 815, the other plane which also unfortunately crashed in the ocean three years ago.

He pauses for a breath, and adds:

GALEN: … And soon, the remnants of your plane will be found in the sea, and the world will falsely assume it crashed into the ocean, like last time.

SAWYER: Nice coverup you’ve got there, Smoking Man, except the whole City of Angels already saw us landing here.

GALEN: We will wipe all recordings of your flight en route here. As for civilians, no one can prove which plane they saw.

MILES: You can just wipe camera recordings?
Galen smiles.

GALEN: With enough friends in high places - or low places, you can bend much of the world to your accommodations.

KATE: So what if we don’t agree to lie for you?

Galen looks warningly in his eyes.

GALEN: Then… we will release records to law enforcement implicating the involvement of all of you.

The five castaways look warily, especially as Galen’s eyes shift towards Kate in particular.

GALEN: Especially for you, Miss Austen.

Kate is clearly disgusted in her expression at the blackmail implication, knowing her past criminal status and the fact that she wasn’t supposed to leave California state. Richard then begins to chime in confidently, offering his resistance effort:

RICHARD: Actually, I don’t believe we have to do anything you say. You have your connections, well so do we.

However, Galen’s own smile only grows into a smirk of his own at something crucial Richard missed.

GALEN: Unfortunately, Mr. Alpert, a corporation must stay steady in order for it to sustain its influence.

Richard’s expression turns a little defeated in realization of what Galen is about to say next:
GALEN: In the past years, your company wasted resources on the wrong war. And so the Hanso Foundation was able to rise up once more.

We see reflected in Richard’s eyes a hint of thoughtful frustration.

SAWYER: … So why do you want to cover up the Island?

Sawyer pierces back into Galen’s eyes, trying to read him.

SAWYER: Hate to break it to you, but it sunk to the bottom of the sea last we left it.

GALEN: Regardless, we don’t need it. We have our own assets.

Galen then proceeds to stand up.

GALEN: Well, that will be all for now. I bid you six a good day. My business card...

He reaches for it out of his pocket and hands it to Sawyer. It reads “The Hanso Foundation” and “Dr. M.D. Galen” with “Chief Technology Officer” written underneath it. He begins to walk out of the room, and waves a signal to the enforces in his room with his fingers.

As he leaves, the men begin to uncuff Kate, Sawyer, Miles, Lapidus, and Richard. The five wisely do not attempt to put up any kind of fight on being released. They all gradually left the room. Outside, Claire’s unlocked cuffs are already on the ground. Kate bends over to her as she is groaning a little, beginning to regain consciousness. Kate’s expression turns a different shade of concerned.

KATE: Are you alright, Claire?

Claire groggily forces her eyes open, taking in the light, as she mumbles.

CLAIRE: I think so.
Kate helped Claire to her feet. Lapidus, Sawyer, Miles, and Richard proceed across the large open room to look out a wide window showing the tarmac in the distance outside. They can see the Ajira plane, surrounded by several demolition vehicles. Lapidus watches sentimentally with a feeling of a punch to the gut at what he’s seeing. And Sawyer lets out a huff.

SAWYER: Well, so much for getting that Oceanic settlement…

MILES: You can always borrow a diamond.

Sawyer proudly shakes his head.

SAWYER: Keep ‘em.

Kate and Claire soon follow behind them. They continue to watch the plane be demolished, as Sawyer’s expression turns defiant, his sense of law and order coming in:

SAWYER: It ain’t right, that a corporation can just meddle in people’s lives like that. … No one should be above the law.

Kate looks at him with a glint of surprise in her eyes at his anti-crime sentiment. We continue to see parts of the Ajira plane taken down and crushed. The low ominous music that’s been playing softly throughout the whole scene begins to build up more dramatically, as we see a final shot of the Ajira plane, completely torn apart, its parts being rolled over and crushed. We hear the wooooooooosh ing sound effect as the flashback ends and the scene transitions to:

The camera is now on Sawyer, his eyes showing reminiscence of the Ajira plane’s landing, as he leads Kate and Claire through the gray of the forest, palm trees surrounding them. Sawyer looks weary of the journey. He looks down, maybe with some bewildering regret.

SAWYER: Maybe it would have been better to stay home, for what this place will do to us.

KATE: It’s the only way to protect our children.

SAWYER: I dunno. I’m not sure that’s the only reason we’re here.
KATE: What are you talkin’ about?

Sawyer is silent in response. Kate’s expression turns somewhat derisive.

KATE: You don’t mean destiny? We made a choice to come here.

Sawyer huffs out a laugh.

SAWYER: No, we’re well beyond destiny. … I mean temptation.

Kate and Claire seem surprised, though maybe understanding what he means, if not entirely sure. Sawyer doesn’t clarify. Instead, he’s looking at something ahead. He nods in that direction.

The three carry on and emerge through an opening in the forest, onto what almost looks like the remnants of an old road, though with leaves and tree limbs fallen over it.

And there we see the two of them, standing around some short metallic structure in the road: first, Miles Straume, wearing gray clothes which match his now gray thinning hair. He is rummaging through a dry bag that has bottles of water and food in plastic and other little provisions inside. There is an empty, open rifle case laying near, along with another case for guns.

We then see the second castaway, who takes us by surprise: dressed in a white shirt and blue jeans, it’s Walt — and he’s an adult!! He is standing tall next to the structure on the ground, as we faintly hear Michael and Walt’s theme for the next few moments. He smiles and runs to greet them, with his now deep voice:

WALT: Hey Claire, Kate!

We see them greeting him back. There is a glint of concern in Kate’s eye for Walt. Miles turns to look at them, holding the bag, he pulls out a water bottle from it. Claire goes to talk to Miles to get
some provisions. However, Kate’s attention is distracted curiously by the metallic structure in the middle of the road.

It’s something almost familiar, lying on its side, though the limbs of trees are obscuring it. We can make out something like a faded turquoise with dirt and mud on it underneath the limbs. As we get closer, we then see, on the side: a popped tire.

Kate examines it more closely, lifting tree limbs off of the front of it, and with her we can make out a familiar octagonal logo on the front of the remnants of the van, as we hear a mystifying, fleeting bit of music. (Observant viewers, or viewers who take screenshots, may also notice that the sideways word in the logo is not “DHARMA” but rather a different word altogether: “SAMSARA”). Kate turns away from the van.

The next shot then cuts to minutes later, as the group is standing or crouched around in a circle, Kate eating a sandwich and Claire drinking a water bottle.

CLAIRE: So how is everyone doing?

SAWYER: Just swell. ‘Cept I feel like I’ve got deja vu. I thought this place would be different from the other island.

Walt then explains reassuringly:

WALT: You guys haven’t seen the first one since then. Hurley’s done a lot to make it safe.

Sawyer nods with some sincerity.

SAWYER: I’m sure he has. Man has a good heart. ...But I put that island out of my life.

Kate, Claire, and Miles seem to nod in agreement. Walt smiles at the irony.

WALT: So you’d rather just come to a dangerous island instead.
Sawyer shrugs with a vague air of frustration.

SAWYER: I’d almost say we should buck and run, if it weren’t so damn difficult getting here in the first place.

MILES: It’ll probably be even harder to escape, without Hugo’s know-how.

Sawyer then sighs, and says:

SAWYER: I thought this was going to be some corporate estate. Hugo said this was *their* island.

He pauses, then remarks:

SAWYER: Both islands are just two sides of the same coin.

WALT: I wonder how there’s *two* . Ours in the South Pacific, this one in the North Atlantic.

KATE: They’re not exactly alike. I got a look at the full landscape. This one’s cut into 4 smaller islands.

SAWYER: Four? Did you see any boats?

Kate shakes her head.

SAWYER: It’s gonna be difficult getting across.

He lets out a quick sigh of dissatisfaction, and then declares:

SAWYER: So our infantry is almost reassembled. Our prime objective now is to find Hugo. We’ll search west - stick together, so none of us gets lost and killed by that thing.
And he looks across at everyone, as we see a camera shot of the full group, Sawyer, Miles, Walt, Kate, and Claire. We briefly hear a softer variation of *The Sub Group (0:06 - 0:13)*.

The music comes to an end as the scene concludes on a shot of Sawyer’s face as he looks across at the group.

[Commercial Break]

We begin on a shot of Kate - and then see Sawyer with her, both well-dressed and well-groomed. We see they are in an open room, a comfortable if dull lounge with several troubled individuals wandering about. We recognize this place as the Santa Rosa Mental Health Institute.

At one of the tables, a dispirited Walt, around 16 years old, is sitting at a table in his blue jacket, playing Connect Four by himself. (Malcolm David Kelley already looked old enough by 16, that even now in his mid 20’s, can still pass for a late teenager for this scene.) He then sees them approaching the table, and forces a friendly smile of greeting. A soft, sentimental piece of music beats.

WALT: Hey, guys.

KATE: Hey, Walt. How are you?

WALT: I’m… not doing too good, to be honest.

Kate and Sawyer take their seats, keeping uplifting expressions.

WALT: What are you guys doing here?

SAWYER: We came to check on you. We heard you came here after your grandma died.

Walt nods.
KATE: Is there anything we can do?

Walt shakes his head.

WALT: Nah, I don’t think so.

Kate then releases some feeling.

KATE: I’m sorry we haven’t come to see you sooner.

WALT: It’s okay.

A thought then springs into his mind that lifts his expression mildly.

WALT: Can you get my dad here? … I wanna see him.

It hits Kate and Sawyer inside like a hammer, that Walt still doesn’t know. They know they have to break the truth.

KATE: Walt… Your dad… He’s dead.

Walt looks surprised by this.

WALT: … He is?

Kate and Sawyer nod. Walt’s expression dims again.

WALT: How??
KATE: It was years ago. He died saving us.

This still doesn’t click for Walt.

WALT: But that doesn’t make any sense. If he’s dead, then why hasn’t he --

But Walt catches himself and stops before saying something that sounds crazy. Kate and Sawyer’s expressions turn concerned. A darker variation of Michael and Walt’s theme begins. After a couple of moments paused, Walt begins to speak again:

WALT: After my grandma died… things started happening, all the time.

KATE: What things?

WALT: Crazy things… Crazy dreams. And animals following me around, dying in traffic. And then…

He pauses for a moment of troubled hesitation.

WALT: I saw my grandma, and my mom too.

Kate and Sawyer’s eyes continue to flash concerned, as Walt continues:

WALT: They’ve been coming here and visiting me. … I know it sounds crazy. I mean… it is crazy...

Kate and Sawyer aren’t sure what to say, but try to be understanding, nodding. Walt then struggles to express his next feeling:

WALT: And I feel like… I need to go back to that Island. … Can you get me back there?
Kate and Sawyer look more stunned by this.

KATE: Why?

Walt struggles to find the words.

WALT: For some reason... I feel like I would get better.

They shake their heads. In Sawyer’s eyes, we can read that he thinks now that is crazy. So he speaks to try to relate to Walt with his own baggage:

SAWYER: Look, kid - Walt. I know what you’re going through. ... When I was a kid, my daddy shot my mom, then himself. ... I had to grow up living with that.

There is another uncomfortable pause of wondering what to say next. So Sawyer attempts to give his word of comfort:

SAWYER: But you’re gonna be alright. Just don’t go doing nothing stupid, ya hear?

Walt nods a “thanks”, though not really feeling this advice helps. Kate and Sawyer continue to sit with him, as he starts to put pieces back in the Connect Four game. We see a shot of Kate’s expression as she thinks on with some maternal instinct, and we hear the wooooooosh ing sound effect as the scene then transitions to:

We are now on a shot of Kate walking with the group (Sawyer holding the rifle, Claire, Miles holding the extra gun case, and Walt wearing the dry bag) through the gray, palm treeish expanse of Island 2. She is looking at Walt who is walking ahead of her in the group, remembering their meeting in Santa Rosa. We are hearing what almost sounds like the haunting exploration theme, but the notes seem inverted at times from how we would normally hear them on the first island. We at times get a sense of the remnants of technology laying through nature. At some point, Kate walks next to Walt.

KATE: So Walt, how’ve you been the past few years?

WALT: I’ve been doing pretty okay.
KATE: Last time we talked to you was before you left with Hurley. Everything’s been okay there?

Walt nods positively.

WALT: Yeah, everything’s been good.

Kate decides to express something that’s been on her mind.

KATE: You know, you didn’t have to come with us, Walt.

WALT: I’m with Hurley, all the way.

KATE: I just don’t like the idea of you being put in anymore harm’s way than you’ve already been.

Walt just gives a smile of appreciation to her compassion, and their conversation is interrupted by Sawyer halting the group so that he can confer with them. The music quiets for a few moments.

SAWYER: So whereabouts did you and Claire trek last night?

KATE: Um…

Kate and Claire are looking up for a sense of direction on the island. A crack of thunder is heard. Kate motions her arm around the upper-right diagonally of the group’s trajectory.

KATE: We came in about northwest, from the north.

SAWYER: Well, I guess that rules out Mount Rushmore.

Rain starts to trickle upon the group. Sawyer motions his arm ahead.
SAWYER: So we’ll keep heading west for now, then circle back around south.

Everyone nods in agreement, and they continue onward, as the storm starts to pour more heavily, and the music returning. We see a few more shots of just various members of the group wandering through the trees, looking around. They take notice of another powerline elongated up through the trees.

As they’re still wandering through the storm, some of them still looking up at the powerline, there is a faint siren roar heard in the distance, that suddenly turns them all to look behind them, with various looks of terror and apprehension across each of their faces.

Then a sudden, BURSTING CRASH - a flash of lightning strikes into the power line, startling the group as a brief burst of flame erupts from it, and a couple of scorching tree branches and parts of the powerline land, drenched in the continuing rain.

As they catch their breath, their attention jerks to a sound in the trees close by and the camera turns to look in that direction. A ticking, mechanical hovering, of something stalking closely.

SAWYER: GO!!

Sawyer dropping his rifle, Miles dropping his gun case, and Walt throwing off the bag, the five survivors swiftly turn in the opposite direction from the haunting noise, and a variation of Monsters Are Such Innnteresting People begins to play, though with inverted beats, as each of the five run through the storming forest in an all-too-familiar sequence of urgence. We see the group become scattered as we see various shots of each character, Kate, Sawyer, Claire, Miles, Walt, running desperately through trees, hopping over tree limbs and trunks, barely being able to see through the pouring rain. Behind them, we hear the menacing clicking and ticking of the creature in pursuit.

We see several shots of Kate and Sawyer desperately scrambling through the forest, the ticking and clicking and groaning pursuing, growing louder closing in on them, heavy rain storming around them, the music blaring with adrenaline.

We then see them come upon a familiar sight again -- a red lightpost, a different one from the one we saw earlier in the episode. This mechanical structure sitting upright, emitting a flashing red through its glass every moment. It is but a fleeting curiosity, as the two run past it. But Sawyer stumbles harshly to the ground, as we see his foot caught in a hole of mud. A running Kate suddenly comes upon him, and she rushes through the rain to aid him. Sawyer struggles to free his foot, and
looks exasperated as Kate comes to grab it.

She urgently pulls at his boot in the mud -- the *clicking* and *ticking* and *mechanical groaning* is just *behind them*.

As Kate is pulling, however, the two are frozen, the music silencing, the rain still pouring around them, as they are both struck at what they see coming behind them, *ticking* and *clicking*.

A familiar sight of something like *billowing smoke* clumped as one being, speeding in an almost slithering manner around the trees towards them. But it’s *different* - it’s *not* a black or dark gray color. It evokes something of more shine, it’s more like a *light gray* or *silver*.

And before we or the two castaways can give it another thought -- it suddenly *HALTS* at the *red lightpost*.

The smoke monster hovers in place for a few long moments in the rain, a lump of smoke in the front like a head seemingly staring forward, with a soft cacophony of mechanical and animalistic sounds, as we see a quick shot of Kate and Sawyer’s petrified and bewildered expressions, and then a brief shot of the continuing *red flashes* from the lightpost. The monster almost seems to be examining the lightpost and the red flashes it clearly emits through the rain.

And then the head-like lump of smoke seems to retract inward and in the opposite direction, as the monster *reverses* its course away from the red lightpost, and therefore thankfully away from Kate and Sawyer, who still watch on with horrified but relieved expressions, catching their breaths. Rain still pouring around.

Kate moves away from Sawyer, heading towards the lightpost. She glances back to Sawyer.

KATE: You wait here! I’ll bring everyone else!

SAWYER: Are you *crazy*?

Kate bravely and quickly rushes on past it, back in the direction the monster came from. Sawyer shakes his head exasperated, and picks himself up, and hurries after her.
As the two quickly run through the rain, Kate comes to a stop close to some trees, trying to get a sense of direction in the rainforest, and Sawyer soon catches up behind her. They then hear a rustle in the trees around them -- some anxious music beating -- the two get a good look around them, realizing it’s just the blowing wind.

And then - tree limbs crack - as something suddenly emerges out of the clump of trees to Kate’s right. Her eyes widen in apprehension - as a blowing horn musical piece quickly builds up - as she instinctively reacts to the figure coming out - she grabs it harshly in swift manner - the figure still out of shot, to the left of the camera’s view - and she slams it against the tree trunks. She and Sawyer suddenly realize what it is, as the camera turns left for us to see, and the dramatic horn heightens and then abruptly stops:

It’s Benjamin Linus !! More gray-haired and wrinkled, looking a bit startled in the eyes by Kate’s sudden move, and we get a slow pause on his expression as a mildly apprehensive variation of Ben’s theme (like 2:16 - 2:29 though a bit quicker and softer) playing with the unexpected air of the moment.

Kate and Sawyer’s expressions seem to mildly calm and yet still carry an old familiarity of distrust, which is clearly heard in Sawyer’s tone:

SAWYER: Ben.

Ben’s startled expression also relaxes as Kate loosens her grip a little, though he still seems wary of their air of distrust, although they are certainly not surprised to see him here on this island. He steps away from the tree trunk, and with a light sarcasm, he greets them:

BEN: Nice catching you here, too, Kate, James…

Kate and Sawyer try to relax from their distrusting impulse, and Sawyer asks politely:

SAWYER: Where’s Hugo?

Ben shakes his head slightly, a soft sincerity in his eyes that match his tone:

BEN: I don’t know. … You’re the first ones I’ve seen here.
Kate and Sawyer give glances of frustration, and an air of worry flashes through Ben’s eyes. But Kate quickly urges on to the next point:

KATE: We’ve gotta get everyone else.

She motions her head behind in the direction of the forest they just came from. Ben nods, looking thoughtfully in his eyes.

The three of them hurry on down the clearest opening through the forest. The trombone piece returns, blowing a bit dramatically (like 2:29 - 2:35 from the same scene before, though a bit softer still) as the scene cuts to:

Claire and Walt, running through the forest, with an anxious beat building, heavily panting as they run. The sound of monstrous roaring can be heard raging behind them again. The rain appears to have moved away from this area.

The two soon come upon another opening through the forest, as several leafy clumps of trees can be seen surrounding the area. Walt comes to a stop, examining them, as Claire stops too. He points around at them.

WALT: Hide in those!

Walt hurries to one clump of trees a ways from their right, while Claire heads for the clump of trees ahead in their left diagonal direction, an expression as though she knows this likely won’t be enough. Walt, and then Claire, each try to disguise themselves under the leaves of their respective clumps of trees. We see as both stand, paused, looking apprehensively, music softer but still unsettling. We then cut to:

Miles moving quickly, alone, through the forest, back towards the direction he came from, now that the coast is clear, until he comes back upon where the five of them had started running. He finds the discarded rifle, which he quickly grabs and picks up, and the dry bag, both of which he straps over his shoulder. He then comes upon the case of guns -- but it’s open. And it’s missing one of its two pistols. This startles Miles, with a musical beat to match that feeling. He takes the extra gun out of its slot.

We then hear the sound of a gun cocking behind Miles. He turns around slowly and cautiously, with
some anxious music building, and looks to see -- it’s Ben standing there, holding the missing gun. The music calms again, though Miles is unsure if he should relax.

MILES: Oh, it’s you. What are you doing with that?

Ben’s expression is casual.

BEN: Just thought I’d take it. It’s for the group, isn’t it?

Miles’ expression is one of wondering whether he should be suspicious of Ben, but he doesn’t press the issue.

BEN: James and Kate went looking for Walt and Claire.

Miles nods. Ben points to the two straps around Miles’ shoulder.

BEN: I can carry one of those.

MILES: Thanks.

Miles slides them both off. Ben reaches for the rifle, but Miles hesitates and hands him the bag instead, which Ben certainly notices.

BEN: Why not the rifle?

MILES: You’ve already got a gun.

We can see in Ben’s eyes and Miles’ expression, though, that he just doesn’t trust Ben with more than one gun. But Ben nods compliantly. The two proceed onward back in the direction everyone else went.
We cut back to the area where Claire and Walt are hiding in different groups of trees, as we get glimpses at their anxiously observant eyes through the leafs. They hear the soft animalistic-but-monstrous rattling noise of something approaching closely, slowly.

The silvery smoke Monster emerges into the area, slowly moving with the sound of a low mechanical-like rumbling, with an ominous and unsettling piece of music playing. Claire and Walt’s eyes turn more frozen in terror. As the Monster hovers, it slowly turns left, closing in on the grouping of trees Claire is hiding in. It knows she’s in there! We get a quick shot of her panicked, deeply terrified expression as it gets closer, and a quick look of Walt’s determination. We get a shot from the angle of the Monster’s POV as it gets closer to examining Claire’s hiding spot.

Then Walt dashes bravely out of his hiding spot, out to the clearing, whistling like calling a dog, and shouting:

WALT: HEY! OVER HERE!

He hops and waves his arms, as the Monster turns its direction around to face him. We see a shot of Claire as she witnesses Walt’s act. What is he thinking?!

CLAIRE: WALT, NO!

The Monster ignores her shout, and instead pauses slowly and gazes upon Walt as he stands, frozen but defiant. It lets out a few flashes of bright light like that of a camera, with the sound of a loud mechanical ticking, causing Walt to squint his eyes and turn his face with each flash, the Monster scanning into his mind. The music getting heavier with anxiety. Claire urgently comes out of the trees, though hesitates, watching the creature’s movement.

And then it suddenly concludes its scan, and moves to lunge at Walt. Sensing its movement, he turns and attempts to leap out of the way, tumbling to the ground, and the creature curves and grabs him. The music blares dramatically now. Claire stands cautiously. And Kate and Sawyer suddenly emerge through the forest onto the scene as the Monster begins dragging a yelling Walt.

Sawyer and Kate quickly burst into action, hurrying towards the beast and its prey. It drags him back through the forest -- until it arrives at a hole in the ground -- it begins to slide in -- and is taking Walt with it.

Sawyer and Kate yell and leap to grab Walt by the arms, holding onto him as he is barely kept on the
surface. Walt yells as well, struggling as the Monster tugs at him from his legs in the hole, while Sawyer and Kate desperately hold onto him from his arms and upper torso. Music very similar to Monsters Are Such Interesting People (1:01 and onward) plays (though with some inverted beats; and instead of Locke’s theme, a dramatic variation of Michael and Walt’s theme is heard among the blaring of danger.) The tension and music is increasingly urgent.

CLAIRE: STOP!

Claire makes an unexpected move, tackling Sawyer and Kate, causing them to lose their grip. And with that, we see as a a yelling Walt disappears down into the tunnel! The music tones down into a more quiet but horror-struck beat at what has just occurred.

A distressed Sawyer and Kate hurriedly pull themselves up, trying to grab their breaths.

SAWYER: Why would you do that?!!!

CLAIRE: It would have killed him!

The two pause, staring at her, but realizing she didn’t just do this for no reason. She speaks as one who witnessed this phenomena regularly:

CLAIRE: He would do this! … He just tore their bodies.

SAWYER: And whaddoyou think’s gonna happen now?!

CLAIRE: I don’t know, but he has a better chance of surviving now.

KATE: Where is it taking him?

CLAIRE: Could be anywhere it feels like.

An ominous piece of music rattles with that remark. Sawyer desperately looks down into the hole.
SAWYER: WALT!

And there is a brief pause of no answer. We get a shot from inside the hole, looking up at Sawyer staring back down into it at us, as he shouts more urgently:

SAWYER: WAAAAAAALT!!!

And with a thudding sound effect, we cut to black:

[Commercial Break]

It’s dawn, and a car pulls up onto a grassy field. Ahead, we see housing and farmland. The door opens, and Miles steps out, looking the same age he does in the present, shutting it back behind him, and he heads intently over to his destination. As Miles walks across the lovely green farmland, a soft variation of Richard’s theme plays for a few moments. He soon meets with Richard, now looking a bit more aged, his dark hair more visibly graying, though still appearing as though he has eyeliner.

RICHARD: Thanks for coming, Miles.

MILES: It’s no problem.

Richard leads him over to the barn. Inside, we see two bodies laying on the ground, with some dried blood on their heads.

RICHARD: They came and attacked me last night. I beat them over the head with a shovel, and the other two guys ran back to their car.

Miles nods. He bends down, holding both his hands to the heads of the bodies, clenching his eyes shut. A variation of his mediumship theme (0:55 to 1:04) briefly plays for a few moments, as some spooky sound effects can be heard, and we see some quick shots to his hands at the bodies and quick shots to his deeply determined expression, eyes still shut.
Finally, the music stops as Miles opens his eyes. He moves his hands from the bodies, and apprehensively steps up. Richard looks at him for a moment.

RICHARD: Well?

MILES: It’s like you thought. They’re with the Hanso Foundation.

A haunting beat of music hits. Richard nods, feeling this was eventually coming.

MILES: They came here to take you.

Miles’ expression is one of worry.

MILES: After all these years, I really didn’t expect they would mess with us again.

Richard pauses, glancing down at the bloodied bodies on the ground. He also looks at the bloodied shovel laying up against a wall. He remarks with a kind of dark nostalgia:

RICHARD: The last time I murdered, is when I first came to the Island.

Richard then asks him a question of curiosity, from his expertise in mediumship:

RICHARD: What is it like? In the moment they’re dying?

Miles thinks on this deep, existential issue, thinking on his life’s worth of experiences.

MILES: For a lot of people, like these two, they don’t have time to think about it.

Richard nods.
MILES: … Well, I think this is just the beginning.

We then cut to the two of them walking back outside across the farmland. As they walk, two more bright car lights start to shine onto the property, a vehicle approaching, ominously suspenseful music beginning. Miles and Richard exchange apprehensive looks.

MILES: More of your friends?

Richard’s expression is one of heightened alert and caution. The two stand anxiously, the light from the vehicle already shining on them, the two of them prepared to run at any given moment. The vehicle comes closer into view, and it now appears to be a DHARMA van, and it halts and parks to a stop before them. Miles and Richard exchange glances again, still unsure of what to think.

The door then opens -- and out steps, in curly hair and business attire, none other than Hugo “Hurley” Reyes. A soft variation of Jacob’s theme plays. Hurley stands there like a jolly saint, grinning. The theme transitions into Hurley’s flash-sideways theme. The daunting mood turns calm and confident.

Miles and Richard’s expressions turn to half surprised, half almost laughing.

MILES: Hugo, what are you doing here!?

HURLEY: I just came to check in on you guys!

RICHARD: How did you find us?

Hurley, still radiating a smile, answers simply:

HURLEY: I followed Miles.

RICHARD: Hurley, the Hanso Foundation sent some guys after me last night.

He motions his hand towards the bodies in the barn.
RICHARD: I think they’re coming for us, all of us.

HURLEY: Yeah, I figured they would be.

MILES: Well, what are we gonna do now?

Hurley then says with a serene confidence, a smile still on his face, his uplifting “sideways” theme still playing:

HURLEY: Don’t worry, guys. Everything’s gonna be okay. I’ve got a plan.

Miles and Richard stand bewildered, looking at him wondering what his plan could be. We see one last shot of Hurley’s grin, and then the woooooooosh ing sound effect as we transition to:

The camera is on Miles as he treks through the drenched, pale grays of the forest and palm trees, Ben following closely behind him. It is no longer storming. Ben, in a friendly tone, decides to strike up a conversation on something irking his curiosity:

BEN: So, Miles, I have something I’ve been wondering.

MILES: What’s that?

BEN: Why did you decide to come to this island?

Miles is silent for a moment as he thinks, still walking with Ben following behind him.

MILES: Why did anyone else decide to come here?

BEN: The others did it to protect the children.
Ben pauses as he thinks through his next choice of words.

BEN: … But you, you don’t have any kids, Miles. You didn’t have to come here.

MILES: We’re all in danger from the Foundation.

BEN: You could have gone into refuge with everyone else.

The two pause walking for a moment, looking at each in other in conversation, as Miles thinks on his answer.

MILES: … I’m with Jim.

Ben nods, though not entirely convinced this is the whole story.

BEN: So there’s nothing else?

Miles glares at him, something in his eye suggesting that there is indeed something more, but he doesn’t say, as he turns and carries onward through the forest.

We cut back to Sawyer, Kate, and Claire standing with distressed expressions around the pit in the forest. Sawyer is still looking in, shouting.

SAWYER: WALT! WAAAAALT! … WAALT!

A concerned Kate quickly but gently grabs him by the arm to get his attention.

KATE: Stop.

Sawyer turns to face her, and replies with a remark strangely reminiscent of something Michael told him on the raft remains:
SAWYER: If there’s a chance the kid can hear me, then he’ll know we’re coming!

He starts to carefully crouch down and begin to lower a leg into the hole. Kate reasonably grabs him by the shoulder and stops him.

SAWYER: I’m gonna find Walt and bring him back.

Kate shakes her head, a little horror-stricken at his course of action. A soft variation of Sawyer’s theme (1:48 - 2:02) briefly plays as Sawyer, with emotion welled in his eyes and expression, replies in a softer tone, with some guilt that has followed him for many years, that may be reminiscent of both Walt and others:

SAWYER: We can’t leave the kid. Not again.

In Kate’s eyes, she is receptive to Sawyer’s feelings, though she holds his shoulder firm to stop him.

KATE: … It’s too dark. How will you even see?

Sawyer pauses, looking down thinking a moment. He feels he’s got to do something, he can’t just leave Walt behind down there.

Kate looks from the hole, then up at around the environment, so familiar of their journey years in the past. Claire also looks reminiscent. Sawyer starts to calm his mind to think on some kind of plan of action.

Kate then speaks quietly over the music:

KATE: It’s like we’re back in time.

Sawyer looks and replies quietly back:
SAWYER: Maybe we are, Freckles.

Kate smiles with a bit of surprise.

KATE: I haven’t heard you use a nickname in years.

Sawyer smiles. The music trails off, as the three of them turn around to see Miles and Ben emerging from the trees. The two of them approach until the five are gathered. Miles starts to hand Sawyer his rifle, but he reaches and takes the dry bag instead.

SAWYER: We wouldn’t happen to have a flashlight in here?

Sawyer is looking inside as Miles shakes his head.

MILES: No, I don’t think so.

Sawyer breathes out a frustrated frown as he digs through, then hands the bag back to Miles. The deputy exchanges it for the rifle with his sheriff.

SAWYER: Thanks, Enos.

Kate takes notice of the rifle.

KATE: Is there one for me?

MILES: Uh, sorry, Kate. All three are taken.

Kate raises her eyebrows.

KATE: Seriously?
SAWYER: Now I know we’re back in old times, arguing about who gets a gun.

Ben holds his gun up for a moment as though it feels foreign to him, and then amicably hands it to Kate.

BEN: You can have mine, Kate. Guns aren’t really for me, these days.

Kate takes it, Sawyer’s expression surprised, as he remarks with sarcasm:

SAWYER: Really?!

Ben nods a little. Kate ponders at her newly taken gun for a moment, before looking to Claire.

KATE: Do you want it?

Claire shakes her head, a flash of darkness and apprehension in her eyes.

CLAIRE: I think I’d better stay away from it.

SAWYER: Come on, we need to go get Walt back. He was dragged into that hole.

Sawyer points down into the hole. Miles looks stunned, and Ben steps over to take a look down. We can see the worry in his face, but he holds his resolve, as he turns back to Sawyer.

BEN: We don’t have time for that, James. We need to carry on.

Sawyer replies in outrage:

SAWYER: Well that’s convenient! Just leave him there to be eaten by that thing!
BEN: Our mission here is vital.

SAWYER: Oh, our mission is vital. You don’t give a damn about that kid, why don’t you just kidnap him again!

Ben is taken aback.

BEN: He can handle himself.

SAWYER: He’s just a boy!

BEN: No, James, he’s not a boy anymore. He’s a man. And more than that, he’s *special*.

Sawyer shakes his head, exasperated. A bit of mysterious, wondrous music faintly plays. Ben marvels, thinking on his words:

BEN: … If there’s anyone I would bet could hold his own against the great unknown, it’s Walt.

Sawyer is not sure what Ben is rambling about, and can only think on his anger. He looks down, distressed. He breathes out a frustrated sigh.

BEN: Remember, James, he isn’t the one you came here to protect. Remember the other kids?

Ben looks to the rest of them as well, as though his question is more broadly aimed at everyone. Sawyer looks up, shaking his head again.

SAWYER: Fine then. What do we need to do?

BEN: We came here to enact Plan B, should Hugo’s Plan A fail.
KATE: But we can’t find him.

BEN: That’s why we must presume his plan defunct, and carry out our end of the mission.

KATE: So what is it?

BEN: We’re here to dismantle the Hanso Foundation’s operation, …to neutralize Island 2. That’s how we protect all of you, all of your children, from them.

Ben looks across the group as they think on the trials ahead.

BEN: It looks like we’re all accounted for, except for Hugo and Walt. Let’s scout the beach, I believe it’s close.

Ben carries on through the jungle, leading the way. The other four follow, with varying degrees of loathing for what’s coming ahead. Sawyer remarks with exasperation under his breath:

SAWYER: Better pray someone helps that kid.

We then cut to another location, back in the forest. The camera slowly slides down to show Walt, laying on the ground, his eyes closed. The area is a messy place of mud, fallen trees and limbs, vegetation overgrowth. We see another hole in the ground several feet away from where Walt was laying.

His eyes start to shift - he’s alive, and he opens them as he regains consciousness. He scrambles to pick himself up, getting a sense of his surroundings. He stands for a moment, wondering where he is, where everyone else is -- and then something catches his eye. The camera shows that near by, is a clump of brown and green viney and root-like vegetation -- and we can make out what appears to be a human figure laying inside under it. An ominous piece of music plays.

Walt hurries over to the clump of vegetation and begins to pull it off, revealing a woman underneath, who appears to be Indian in ethnicity, about 40, wearing a dirtied white shirt and brown pants. (Likeness or portrayal based on Ayesha Dharker.) She too begins to regain consciousness.
WALT: Are you alright?

The woman, gaining a sense of her surroundings as she looks up, starts to get up, nodding. The music silences again.

WOMAN: I think so.

Walt offers his hand, and helps her stand up.

WALT: I’m Walt.

WOMAN: My name is Diya.

She looks around at the area, a bit struck with apprehension.

WALT: I think… that thing dropped me here. It grabbed you too?

Diya nods.

WALT: How long have you been on this island?

Diya pauses for a moment, thinking. She seems to carry some sense of turmoil behind her eyes.

DIYA: A long time. … How long have you been here?

WALT: Just got here yesterday.

Walt thinks, determined on his next course of action.
WALT: Have you seen my friend? His name’s Hugo, or Hurley. He’s a big guy with curly hair…

She shakes her head in response again.

DIYA: No, ...I haven’t seen anyone in a while.

Some music of resolve begins to play.

WALT: … I need to find him.

She looks thoughtful for a moment, and then responds with compassion:

DIYA: … I’ll help you find your friend.

Walt smiles to the kindness from this stranger.

WALT: Thanks.

After a few moments, Walt turns and starts to walk off in a direction through the forest, and Diya follows behind him. We see a final shot of the two of them walking out of the frame, towards the foreground. The music gets a little heavier with ominous suspense, and then --

The screen cuts to black.

And then with a thud --

LOST

[ End Credits ]
The Gifted

Chapter Summary

Walt tries to discover his purpose as he faces a critical task to aid Hurley.

Chapter Notes

See the end of the chapter for notes

PREVIOUSLY, ON LOST...

[From 1.14 Special and the mobisode Room 23, we see clips of Walt practicing knife-throwing with Locke, a dead bird laying outside Walt’s house, a polar bear clawing at Walt through banyan trees, and then several dead birds from the window of the Room 23 building. All of this in a quick montage as Locke voices over]

LOCKE: (voice over) Maybe you haven’t spent enough time with him to see it, but he’s different.

[Then from 1.24 Exodus: Part 2]

MR. FRIENDLY: We’re gonna have to take the boy.

[There is the fiery explosion of the raft, and then Michael in the water, and the young Walt being taken by the boat.]

WALT: DAD!

MICHAEL: WAAAAAAHAHAHAHAALT!!!!

[From the epilogue The New Man in Charge, with some soft, mysterious music playing. Ben is talking to a teenage Walt in Santa Rosa.]

BEN: You’re special. And I bet nobody’s told you that in a very long time.
WALT: What good does that do me?

BEN: You have work to do. Starting with your father.

[As the lines from the epilogue continue to voice over, we see a clip from 4.08 Meet Kevin Johnson of Michael looking sadly from the ground up at his mother’s building to an estranged Walt who watches from the window.]

WALT: My father’s dead.

BEN: Doesn’t mean you can’t help him.

[Then a clip from outside when Walt has joined Ben and Hurley in the Dharma van.]

HURLEY: You just need to get back to the Island, that’s all.

WALT: Why?

HURLEY: I wanna talk to you about a job.

[Then from the end of the previous episode, 7.01 Another]

WALT: Have you seen my friend? His name’s Hugo, or Hurley.

[We see Diya shaking her head.]

DIYA: I’ll help you find your friend.

WALT: Thanks.
Episode 7.02: The Gifted

The scene begins on a record player, as a pair of hands places a record onto it and plays it. Rather than a modern lyrical song like we might expect, we instead hear a classical composition (Mendelssohn’s fifth symphony, *the Reformation*).

We then see a wider view of the small room -- it seems metallic, dimly-lit, confined. There is a small window - or rather, a porthole, with water fully encompassed on the other side. There is a crude arrangement of furniture within the room, including a desk with a typewriter and some chairs. And of course, we see a man, very pale-skinned, about 40. (Likeness or portrayal based on Michael Fassbender.) He is wearing a dark shirt.

The man settles down at his typewriter as the music softly plays, and placing on some eyeglasses, he begins typing. We see a few shots of some of his complicated technical writings on the paper, seemingly medical or biological in nature. He is clearly an expert on these subjects, and has a hard determination and calculation in his eyes as he records his thoughts or observations onto the paper.

His writings are then interrupted by a buzz coming from the door, and then a woman’s voice in an American accent speaking through a speaker.

WOMAN: Theodor, there’s something on the radar. You’d better come see this.

The man, as we now know is named Theodor, ceases his writings and gets up from his seat, setting his glasses down, proceeding over to turn off the record, and then over to a switch on the wall to communicate back through the speaker. He speaks in a tone that’s slightly husky with years of weariness, and perhaps with some kind of accent we can’t quite make out yet.

THEODOR: I’ll be there momentarily, Belle.

In the next shot, we are following Theodor as he walks, quickly and with a dignified demeanor, through the passages, some narrow and some more open, of a wider facility that looks very much like the office we just saw. We perhaps get some faint hints of the wails of aquatic creatures somewhere around. Michael Giacchino’s music accompanies the moment with a sense of suspense and advancement, as Theodor goes to attend this interruption. We catch glimpses of an octagonal...
Theodor quickly arrives at a room in which a few others, all pale and middle-aged or older, are huddled or sitting around a set of 90’s-esque computer consoles. A graying blonde woman, presumably the Belle we heard before, is standing over them in a commanding position (actress indeterminate, use your own imagination). Theodor leans in to look at the screens.

**THEODOR: What have we got?**

We see various panels of data across the screens: most notably on one screen, an asterisk-shaped mark flashing on what looks like the outline of a map or grid, with the sound of a buzz (perhaps a little similar to [this](#), but slightly longer, more high-pitched, more computeresque) with each flash. The music growing louder with suspense. Above the blinking mark, we see the words written out:

**“MAGNETIC ANOMALY DETECTED”**

A short thin middle-aged man with a vaguely technical or puny look about him (actor indeterminate, use your own imagination), sitting at a computer seat, turns to look at Theodor, and speaks in a nasally tone with a flash of alertness in his eyes.

**COMPUTER MAN: Something big’s come through in Sector A.**

Theodor nods, holding his commanding demeanor.

**THEODOR: Very well, send the team in to investigate. Keep me posted.**

He gives a knowing nod to the blonde woman next to him, and she nods knowingly back and goes to carry out his order.

We then cut to a moment some time later, when Theodor is continuing to walk through the halls and rooms of the apparently underwater facility, other people wandering about as well, all with the same logo on their clothes, all in about the same age range. As he continues, his name is called again on a speaker.
BELLE: Theodor, they’re here. You need to come see this.

Theodor stops and presses a switch on the wall to speak back.

THEODOR: Very well.

BELLE: And Theodor -- it’s Asset H.

Theodor looks surprised and mystified in his eyes, but already calculating the next move.

THEODOR: Understood.

In the next shot, we are following Theodor in an outdoors setting at nighttime, the music amping up with more of a sense of danger. He is followed by several more of his men, including a tough-looking one following closely behind him (actor indeterminate, use your own imagination). They are all armed. A series of surrounding bright lights illuminate the environment, with industrial equipment and buildings surrounding the area.

An armored truck backs into the area. The middle-aged woman from before is waiting out here, and Theodor and his security men come to a stop. The truck also stops, and very tough soldier-like men step out hurriedly, along with other soldier-like men coming from a couple of other vehicles. One of them seems to be in a leading position among the troops (actor indeterminate, use your own imagination). Theodor begins to shout, pointing at all of the men around:

THEODOR: ALL OF YOU INTO POSITION AROUND THE TRUCK, RIFLES READY TO FIRE!

We see a couple of the men trying to look through the slit-like windows of the armored truck, anxious looks in their eyes, before going into position to surround the truck, their rifles ready with clicks. We are left to wonder what is in the truck. The music getting heavier with suspense.

THEODOR: IF THE ASSET MAKES A HOSTILE MOVE, FIRE IMMEDIATELY!
As we hear more of Theodor’s voice, it becomes more clear that his accent is perhaps faintly German, but has been gradually lost to the years of living amongst English speakers.

We now see all of the men standing frozen into position in a circle with their rifles all clicked and ready, aimed towards the back of the truck. The music getting more dangerous with suspense.

**THEODOR:** Open it!

A couple of men go to maneuver the back door of the truck, pulling it downwards into a ramp onto the ground, before quickly stepping back into formation with guns aimed.

We hold several more tense moments of a suspenseful piece getting higher and heavier with anxiety, getting glimpses of various men holding their rifles in place towards the open back of the armored truck.

The music gets higher and higher, heavier and heavier, as we can only wonder what on earth they have captured, what devilry or dinosaur is being contained inside that armored truck?

And finally the music cuts into silence, as Theodor steps forward in front of some of the men, facing the back of the armored truck, and in a commanding tone --

**THEODOR:** Step out!

We then hear the clunking footsteps of something coming out, stepping out of the darkness onto the ramp --

And then we see -- none other than Hugo “Hurley” Reyes”, his arms held up in surrender -- with a lighter air, a variation of Jacob’s theme (0:00 - 0:33) and his flash-sideways theme suddenly playing as he steps into the light, breaking the tension. Slightly older than last we saw him, but better aged than his fellow survivors, and wearing a brownish-green shirt and beige pants.

In contrast to all the hawkish hostility surrounding him, Hurley comes bearing a friendly smile on his face.
And as the music comes to conclusive note, he declares:

HURLEY: I come in peace.

The screen cuts to black.

LOST OPENING LOGO - normal version

[Commercial Break]

The scene begins with the camera up close on the right side of a white bow of a boat sailing quietly across ocean. The camera quickly swings around the starboard, and pulling out to get a full view behind the sailboat as it heads in its destination. Parting Words (starting 2:52) begins to play triumphantly as we see the name “ELIZABETH” written on the stern of the boat. Soon the camera has pulled out into view showing three figures standing upon the boat -- and the Island, the one we’ve known from the beginning, in all its majesty, awaiting ahead.

[Along the bottom of the screen, we see in a white font, the credits gradually fade across: Starring Henry Ian Cusick, Ayesha Dharker, Michael Emerson, Michael Fassbender, Jorge Garcia, Josh Holloway, Malcolm David Kelley, Ken Leung, Evangeline Lilly, Emilie de Ravin. With Matthew Fox, and Terry O’Quinn. 3 undetermined guest actors, 1 undetermined guest actress. Special Guest Star Sam Anderson, Special Guest Star L. Scott Caldwell, Special Guest Star François Chau, Special Guest Star Kimberley Joseph, Special Guest Star Harold Perrineau. The rest of the credits also listed.]

We are then on the boat with its three inhabitants -- Hugo “Hurley” Reyes watching ahead with a smile, Benjamin Linus at the wheel also with a satisfied smile, and Walt Lloyd looking ahead with a grin as one who’s finally found something’s he longed for.

Hurley turns to the others.

HURLEY: We’re home.

We see a few more moments of the Elizabeth sailing towards the Island, before cutting to the point of view of the survivors’ old beach camp, the sailboat anchored in the ocean in the distance, and Walt, Hurley, and Ben paddling in a dinghy towards the beach. The camp looks much more cleaned up
and renovated in some places from the abandoned ruin we last saw.

We then see a shot of several familiar faces warmly welcoming the sailors back to the beach -- Rose Nadler and a more trimmed Bernard, and Cindy Chandler, as well as several unnamed of Hurley’s people. The three pull up onto the beach and go to greet them.

As they converse and catch up in a bit of a huddle, Rose greets Walt in particular.

ROSE: My, you’ve grown!

Bernard knows someone Walt would really like to see.

BERNARD: Where is that dog at?

He whistles.

BERNARD: Come here, boy!

We then see a slightly slow-motion shot of Walt stepping and looking through the huddle, the music softer, and we then see, rushing out from behind some of the encampment, with the sound of barking, the bright yellow labrador retriever.

WALT: Vincent!

Despite Walt’s growth and age, the dog seems to recognize him in his face, the music getting heavier as he’s rushing over to Walt as he crouches down to hug Vincent, who he had last seen trying to follow him in the ocean on the raft years ago.

We absorb this scene for several moments, the young man and his animal embraced, finally reunited. Both joyous.

The music then begins to quiet, as Cindy has some news to break to Hurley and Ben.
CINDY: Hugo… Janet didn’t make it.

Hurley’s smile fades, and Ben looks particularly saddened in his eyes. Walt, standing again, turns to them.

WALT: Who’s Janet?

We get a last shot of Hurley and Ben’s expressions, as well as the saddened and dissatisfied expressions of several of Hurley’s people, before the scene cuts just under a canopy somewhere on a beach. Hurley, Ben, Walt, and Cindy go to examine a sheet concealing what is outlined underneath as a woman’s body, which rests on a cot. Hurley and Ben have mournful expressions, having known this person, though we like Walt don’t know her.

BEN: Women can’t have children here on the Island, it’s been that way for many years. We’ve never found a cure.

Ben looks particularly troubled out of everyone in the room. This has long been his obsession, which he has never overcome. But Hurley also looks troubled in a different way, frustrated that he himself can’t do more.

WALT: Then why not just have them off the Island?

BEN: That’s what Hugo decreed everyone start doing in the past few years. But Janet… She was a true believer in the Island. She wouldn’t leave.

Walt looks on thoughtfully for a moment.

WALT: Is there anything I can do to help? You guys said you had a job for me here.

HURLEY: Not with this.

WALT: Then what do you want me to do?
HURLEY: We brought you to help us bring peace to the Island.

Hurley glances at the sheeted body of Janet one more time, before looking back to Walt.

HURLEY: We’ve still got a ways to go.

We see one last shot held for a moment on Walt’s expression, nodding and pondering what his purpose ahead is. We then woooooosh to:

The camera is on Walt’s face as he stands, remembering his first arrival on the Island, as he gazes out through the gray environment of the jungle of Island 2, as it seems a pale world offering him no new insight into his purpose. It’s daylight and the sound of chirping wildlife can be heard.

The area looks drenched from rain, and his new companion Diya is somewhere behind Walt standing at a tree with half a coconut like a cup, sliding rain water from leafy branches into it. Both of them look a bit muddied in their bright clothes - Walt has been wearing a white shirt, and Diya just as well has on a white shirt.

Walt turns, and she then hands the coconut to him. He drinks the water from it, as she pours her own into another half coconut. She appears quiet and thoughtful, with a certain enigmatic quality about her, and perhaps we get a sense of something in her eyes that she’s held a deep burden. Also, she has a desire to hear more from her new companion.

DIYA: How did you get to this island?

WALT: I came here with my friend Hurley. That’s why I’m trying to find him.

DIYA: Who is he?

Walt tries to think of how to explain their convoluted origins in a simple way.

WALT: He protects another island like this one, in the Pacific.
She nods, understanding. Walt, sharing curiosity back, returns her first question.

WALT: How did you get here?

We see in a flash of her eyes a weariness of time, for how long it’s been since she arrived.

DIYA: I was brought here, many years ago. … I was apart of a group of scientists. Called SAMSARA.

This has an unmistakable ring of familiarity to Walt.

WALT: Is that like DHARMA?

She nods, and then explains:

DIYA: I wasn’t in DHARMA. But I know in the late 70’s, they had an incident -

We hear a musical note as she says that, reminding us that we are indeed familiar with such an incident.

DIYA: - and it rocked them. It rocked the Hanso Foundation. … The DHARMA Initiative was considered untenable. So, SAMSARA was launched. … But I didn’t join until much after that.

Walt nods, finding this information enlightening. He then points to her half-coconut of water, which she hasn’t yet drank.

WALT: You haven’t drank your water yet. You need it.

There is a subtle flash of surprise in her eyes, as she hadn’t even thought about the need for it. She then starts to sip from it, before commenting.
DIYA: It’s important we find your friend soon.

Walt is a bit surprised by this special concern.

WALT: Why are you helping me?

Diya smiles and then confesses:

DIYA: I’ve been alone out here too long.

We hear a softer musical beat to this.

DIYA: Have you got family?

Walt has a certain sadness but also peace in his eyes thinking on his answer. The soft music continues, and Walt just shakes his head.

We can see remorse in Diya’s eyes for Walt.

DIYA: I’m sorry. … My family is gone too.

We can see the heaviness of a past regret in her eyes. And she states, in a way that almost seems to perfectly relate to Walt:

DIYA: My relationship with my father turned ill.

Walt thinks on this, empathizing from experience. It strikes a particular chord with him.

DIYA: What happened to your father?
Walt thinks on this -- the long history of pain, regrets, but peace and forgiveness as well.

WALT: My adoptive dad never wanted anything to do with me.

Diya listens to him, reciprocating the empathy.

WALT: And my real father...

We see the camera held on his face as he thinks back, and we woosshh to:

We are on Walt as he walks through dark surroundings. It is nighttime, somewhere in the lush green jungle, the ambient sounds of crickets and wildlife all around. The Island evokes a sense of lively mystique. Walt is accompanied by Hurley and Ben, the two of them carrying flaming torches, lighting the way ahead as the three of them journey through.

Hurley pauses the trio at a small clearing, holding his torch upright.

HURLEY: We’re here.

Walt looks a little anxious.

WALT: How long are we gonna have to wait?

We then hear the ominous sound of whispers (0:00 - 0:06) ahead from the distance. Hurley nods his head knowingly in that direction.

Walt slowly, apprehensively heads closer in the direction the whispers came from, a few beats of music evoking the suspense of the night jungle. As Walt steps closer, shoes cracking on the roots on the ground, we then finally see -- Michael Dawson, stepping out from the darkness.

With a softer, sentimental sequence of Michael and Walt’s theme, we first see the camera held on
Walt, his eyes conveying a deep sense of resolution, gladness, and forgiveness, for a son long looking for his absent father. The camera is then on Michael’s face, ridden with a jaded guilt, but also the love and joy of a father reunited with his lost son, and impressed to see how much he’s grown from the child he last saw.

And then Walt simply says -

WALT: Dad…

And he embraces his father for a hug, who returns the hug back tightly. The music getting heavier. Both of them in tears. After a couple of moments, Michael, replies back -

MICHAEL: Walt, I’m sorry for everything I did. Everything I put you through.

WALT: I forgive you, Dad.

After another moment, the two calmly break their hug, the music softening again. He then turns to another question on his mind -

MICHAEL: What are you doing back here?

WALT: I came back here for you…

And then he says, with a tone of some gratitude, and with a reference to multiple things from their lives:

WALT: Like all those times you came for me.

Michael smiles, hit with a deep resolution his spirit has needed for years. Walt then says with some confidence of his purpose, masking previous doubts:

WALT: This is where I’m supposed to be.
Michael smiles and nods, happy for his son to have found something, if not what he idealized for him before.

MICHAEL: I’m sorry I wasn’t apart of your life.

WALT: We’ve got time now.

Haunting guilt returns to Michael’s eyes, and he starts shaking his head.

MICHAEL: I can’t make up for killing them.

WALT: You can forgive yourself, Dad.

Michael nods, a spark of hope returning to his eyes, in wonderment of his son’s optimism of this place. Walt then turns to raise another, more casual topic of conversation -

WALT: I went to see the Flatiron Building.

Michael laughs.

MICHAEL: Did you, what did you think about it?

As the two converse in the distance, the camera is back on Hurley and Ben standing together, observing. Hurley has a smile on his face, joyed to see two of his friends get the closure they’ve long needed. On the other hand, we can see in Ben’s eyes that he can’t see Michael - he can only infer what’s happening.

And we hear a final soft note, before we conclusively wooooooosh returning to the present:

We are now on a shot of the band of survivors on Island 2 - Ben leading, with Kate, Sawyer, Claire, and Miles behind - walking along the daylight trail of a sandy white beach for a couple of moments.
We then quickly see, coming into view, a stunning sight on the beach:

Up on a rocky plateau on the beach, there is what appears to be the destroyed remnants of some structure, that built along the edge of the plateau, across the wide channel of water separating this islet from another one close in view on the other side of the channel. There are broken remnants on the respective islet, and some chunks of debris sticking up in the water. The pattern seems to resemble something of a bridge. There is also the broken remnants of what looks like a booth that may have operated it. We can only wonder if it was all destroyed by nature, by man, or by a supernatural force.

We get a closer view of each of the five survivors as they inspect the view of the remnants, with a look of curiosity on each for the sight of destruction before them.

MILES: Well, we won’t be going that way.

KATE: There might be another one down the beach. This isn’t the only other islet.

Ben nods in agreement.

KATE: Where are we going, Ben?

Rather than leaving this question mysterious like we might expect, we can see in Ben’s expression that he’s preparing an answer. He points to the dry bag Miles is holding.

BEN: Hand me that, Miles.

Miles hands him the bag, and Ben looks in and searches through it until he pulls out a slab of paper and a pen, then handing the bag back to Miles. Ben then draws on the paper.

BEN: We’re looking for a station.

MILES: Like a DHARMA station?
BEN: Something like that.

He then finishes drawing, and turns the paper for everyone to see. It’s a symbol similar to that of *a face with a pointed nose and a triangular hat with a ring on the side and a pointed top*.

BEN: We’re looking for a station with this symbol.

SAWYER: So we should be looking for it here on this islet?

Ben shakes his head.

BEN: No, the information I’ve been given is that we should expect it somewhere more industrialized.

Ben motions to the other islet across the channel, where we can see signs of industrialization across it.

BEN: Like there. Or one of the other islets. Have you noticed that this one has a high presence of vegetation?

SAWYER: We’ve seen signs of technology here.

BEN: But not enough.

We can see in Sawyer’s expression a frustration about not being able to stay on this islet, which we know must be out of a desire to find Walt.

CLAIRE: Yes, and I don’t fancy us staying here with the Monster.

The others (except Sawyer) exchange nods of agreement to Claire’s remark.
BEN: We’d better find another way across.

And with that, Ben continues to lead on down the beach, the others following him, though Sawyer clearly unhappy with the course of direction.

We then cut back into the pale grays of the jungle, as Walt and Diya wander through. She keeps up the conversation allowing them to get to know each other.

DIYA: Why did you come to this island?

Walt shrugs and thinks for a moment as they walk.

WALT: I’m trying to find my purpose.

He then stops for a moment, and she stops also. And he confesses:

WALT: I’ve always been told I’m different. There are crazy things that happen around me, things that I can do. But I’ve never really known what for.

Diya nods.

WALT: Why did you come here?

She thinks on her answer for a moment, and then says to match his:

DIYA: I used to study the phenomena of crazy things. Including people with gifts like yours.

Walt reflects on this. She is at least a decade or so his senior, and has a wisdom about her. He almost wonders if she could be some kind of mentor for him in his ability.

She then adds, with a tint of regret, but then with a tint of peace:
DIYA: Ambition brought me here ...But I found purpose instead.

We see the camera held on Walt’s face as he thinks on what she said, before we again wooooooooosh to:

It’s daylight, and the Island is thriving with life, trees lush and green, wild birds singing in the canopies above. The jungle evokes a golden mysticism and benevolence. The camera is on Walt, alongside Ben, as they wander through.

BEN: So, you have you seen your father anymore?

Walt shakes his head, but smiles.

WALT: I think he found what he needed. He was able to move on.

Ben smiles, but remarks with a nuance of somber:

BEN: It’s always wonderful when a child and parent can reconcile.

The two come out of the trees, looking across the majestic vista of the Island. They gaze out at it for a moment. Ben admits a concern to Walt:

BEN: Some people here are beginning to have doubts about Hugo. They feel he hasn’t been able to perform miracles - at least not in the way they expect. The sick and injured are still dying.

Walt looks perplexed that people would have such high expectations on Hugo.

WALT: There’s only so much one person can do… How can I help you guys?

Ben glances to him for a moment.
BEN: That’s for you to figure out.

WALT: What?

BEN: It’s better when you follow this sort of thing on instinct.

Walt is confused and perhaps a little frustrated.

WALT: But you brought me here! I thought you had a plan.

And then a momentary pause, before Walt then says -

WALT: Especially when you kidnapped me. You made me take those tests in that crazy room.

A flash of regret sparks through Ben’s eyes, but he knows the answers Walt needs to hear.

BEN: The Island grants some individuals with gifts. When I was leader, and when others were leader before me, we always tried to find the gifted to bring here.

Walt nods, taking this in.

BEN: They’re special - more connected to the Island. They have the ability to do great things here, once they’ve found their purpose. They’re always in positions of leadership.

Walt looks ready and eager to find his own purpose. Ben looks back across the vista. We see a shot of the two of them standing there, looking out at the vast majesty of the Island.

WALT: So what about you?
A pause of thought, as a few soft beats similar to Ben’s theme begin.

BEN: I used to see visions - of my mother. She died when I was born.

Walt nods, relating to growing up without a mother. Ben then adds:

BEN: I used to have dreams. ...I stopped having such experiences.

Ben smiles with contentment, looking out still. *His theme begins to play more prominently but quietly.*

BEN: But I found my purpose, helping Hugo.

The music quiets into silence. Suddenly, their attention is caught by some kind of *low animalistic groaning* in the distance behind them. They turn their heads to look towards the jungle, then exchanging glances of concern. We see one final shot on Walt’s expression, Ben’s behind him. Then we cut to black.

*[Commercial Break]*

The music is frantic and urgent as we see Walt running through the vibrant green jungle of the mystical Island, hurrying desperately as fast as he can, carrying something. We soon see the big lump that he’s carrying - Vincent, unconscious, as we get a fleeting glimpse of blood from the dog’s side.

Walt soon comes upon the beach encampment, as he rushes through carrying Vincent. He shouts:

WALT: Somebody, I need help!

Hurley and several random people urgently gather around to help, as Vincent is brought to a table.

HURLEY: What happened?!
Walt barely manages to breathe out in his panic:

WALT: We were playing fetch, he fell off a cliff! I didn’t see...

One or two of Hugo’s people attempt to work with Vincent’s injury with a convenient bag of medical supplies near by. Hugo visibly tries to keep his nerve at the sight of the dog’s blood.

One of the Others helping turns towards Walt, with a pessimistic expression and tone.

UNNAMED OTHER: I’m sorry, but this looks really bad. … I think you need to seriously consider putting him down.

The urgent music halts into something softer but poignant, and we see everything in Walt’s face -- the heaviness of knowing there must be some other way, he can’t just let his longest friend be put to death. Walt shakes his head slowly, the urgency of this possible choice piercing his eyes. Walt barely manages out:

WALT: No, there has to be someth…

Walt turns to Hurley.

WALT: Hurley, is there something you can do?!

Hurley looks struck, caught in his own self-doubt. He stutters:

HURLEY: I-I don’t know, dude.

Hurley then looks intently at the gravely injured dog. We hear a more tense and soft variation of Hurley’s theme. He then says more softly with more confidence:

HURLEY: I’ll try.
The others trying to tend to Vincent move away, looking at Hurley expectantly, as he approaches the dog.

We see a shot of Walt’s tensed expression, and then Hurley’s as he struggles to find some nebulous power. Hurley then whispers to himself:

HURLEY: There is no try.

Hurley holds his palm against the unconscious labrador’s side. We are paused for a couple of tense moments on Hurley, he squeezes his eyes closed as he looks like he’s trying to squeeze out some power, tense music grinding with the moment.

And then with some doubt, he opens his eyes again, looking down with a frown. We see that nothing has changed, as the music declines. We get another glimpse of Walt’s faltering expression, before Hurley turns around, a somber and self-defeated look in his face.

HURLEY: I’m sorry…

We then hear more soft music, faintly reminiscent of Life and Death. Walt shakes his head, in denial.

Hurley’s expression remains ever defeated, as Walt turns around, his head down despairing as the reality of this situation begins to hit him. The music getting a little heavier but still faint. We see the expressions of the others around them, looking from Hurley to Walt to Vincent, some of them bearing saddened frowns and others veiled disappointment.

We see another shot of Hurley’s face, as he looks up. He looks as though he’s talking to someone up high. He seems to desperately reach out in his emotion. He whispers:

HURLEY: Please, dude… I can’t do this… But I know you can… I could really use something now, something... 

We get one more shot on Walt, tears starting to come out of his eyes. He mutters lowly, as though praying as well.
WALT: Please…

The music remains somber, as we are held on Walt’s face for a few slow moments, before we hear the whining sound of a canine. Walt’s eyes open surprised, and he turns around.

We see the stunned expressions of the others as they watch, Hurley with his hand on Vincent’s side again. The leakage of blood seems to have stopped, as Hurley wipes blood away with a rag. The dog’s injury looks like it’s slowly healing. Vincent’s eyes are open again, as he has regained consciousness. He whimpers a little, but seems okay.

A more joyful but soft variation of Walt’s theme plays as he hurries over to his dog, grinning. Walt looks into his dog’s eyes, scratching behind his ears.

Hurley moves his hand away and turns, looking surprised by what he just accomplished. The music changes to a mixture of a variation of his flash-sideways theme and a variation of Jacob’s theme.

The others look pleasantly mystified, excited and vindicated at what they’ve just witnessed.

Walt is in laughter as he looks up to Hurley.

WALT: Thank you!

Hurley looks marveled, not at himself but something else. He looks down.

HURLEY: It… it wasn’t me.

He looks at his hand, with a bit of blood on it, but finds himself not unnerved this time.

We get a final shot on Walt’s joyful expression as he pets a panting Vincent, before the scene wooooooshes to:

We are on Walt as he walks alongside Diya through the pale grayish forest of the second Island. They come out onto a clearing, and we see a familiar sight: the destroyed cottage that Kate and
Claire stayed in from the previous episode. There is a large dead tree laying in the remnants.

The music is somewhat soft but repeating with hauntingly low beats in reminiscence of the Monster. We watch as the two examine the rubble for a couple of moments, especially with the camera emphasizing on Diya. She looks haunted in her eyes, and gets close to the fallen tree and holds a hand on it, looking at the dead piece of nature poignantly.

Walt picks up a hunting knife among the rubble and pockets it, before remarking:

WALT: On my island, there used to be a Monster like this.

Diya turns to face him.

WALT: The one that’s here, where did it come from?

We see conflict in Diya’s eyes, and she takes in a breath as she thinks over how to explain. The soft but haunting music continues, as she reveals:

DIYA: SAMSARA created it.

WALT: Where are they now?

Another pause, Diya’s eyes somber, before she reveals:

DIYA: After they did, it changed half of them. It drove them mad . . . . They wanted power, at the cost of destruction.

There are little haunting tones to the words Diya emphasized, and we might wonder if the second Monster had infected those people with a “sickness”.

DIYA: They killed the other half who kept their sanity.
There music is increasingly ominous as Walt takes this in. Diya looks up around at the wilderness for a moment.

DIYA: I’ve been out here ever since.

WALT: Why are you out here with that thing?

We see a heavy burden in Diya’s eyes, before she admits:

DIYA: I was the one in charge of creating it. It’s my responsibility.

And then, she finally says:

DIYA: It’s my job now to protect this island.

And we hear for the first time something of Diya’s Theme. It is momentary, sounding like something of a mix of Classical Indian Music and perhaps a rearrangement of Jacob’s theme. It has hints of sorrow and also the faint dark thumps as though one haunted by the Monster.

WALT: My friend, Hurley, he’s like me. We might be able to stop it together.

Diya looks at him curiously.

WALT: Have you got any? You know, powers?

With a sense of conviction, she simply imparts, calmly:

DIYA: Gifts are a blessing. But be careful of ambition for power. It is a curse.

We see Walt considering what she just said, and we woooooooonooosh to:
Walt and Rose are on the beach, the majestic ocean waves calmly brushing against the sand in the background. They are rubbing Vincent, who is lying happily on his side panting with contentment, healed and well.

As they are petting him, our attention is turned with them to the sound of people shouting in the vibrant green jungle - followed by that same animalistic groaning that Walt and Ben had heard on a previous day. The music gets a bit more urgently suspenseful, as Walt and Rose’s expressions change, realizing something is wrong.

WALT: Get Hurley, I’ll go see if everything’s alright.

Rose nods, Walt standing up quickly from the dog, heading around over to the jungle, and hurrying into it. The urgency of the music picks up as we get a few quick shots of Walt dashing through the trees of the jungle, the distant shouting and groaning growing louder, until Walt arrives --

We find Bernard and a couple of unnamed people inside a large rock tunnel, holding up knives, and they take notice of Walt’s arrival.

BERNARD: Walt, get out of here! Go get help!

And with a beastly growl, Walt turns around. An enormous, hairy white beast - a polar bear - is slowly approaching in a stalking manner, music now blaring with more horror. Walt looks horrified, and perhaps remembering a past traumatic experience. Walt grabs a knife from one of the people without a second thought, and he holds it aimed at the bear as it growls again.

But as he’s ready to stab it, some conviction is stopping him. We see in his face, his eyes, he believes he can do more. The music tense. Bernard and the others look terrified behind him.

Walt looks intently upon the bear. We see there is a scar visible in the hair of the bear’s face. It looks upon Walt ferociously and lets out a mighty growl. Bernard and the others look tense still.

But Walt finds something in himself. We see a sudden calm overcome his face. The music turns into some variation of Walt’s theme that is more mystical. Slowly, tensely, Walt raises up his arm, his empty hand towards the bear.
The music now calmed into this mystical theme, we see a shot of the bear’s face again, its eyes somehow starting to relax, less hostile. Its posture relaxing, as it breathes heavily.

Another tense moment as Walt slowly approaches the bear, somehow knowing what he’s doing, somehow knowing the mind of the bear. He approaches slowly, as does the bear slowly. Finally, the beast lays down, resting its head down relaxed. Walt’s hand meets the bear’s forehead, rubbing it. A soothed look in the tamed creature’s eyes as it shuts them a little.

The mystical music changes to a tone of more triumph, Walt almost in laughter of joy of what he’s just accomplished. Bernard and the others look surprised and mystified themselves.

We cut to a later scene back on the beach, music now silent, Hurley and Ben approaching Walt, Vincent laying faced forward near by. Hurley looks excited.

HURLEY: That was awesome, dude.

Walt smiles.

BEN: We’ve been looking for that bear for a while. We found his mate, a couple of years back. This whole time, he seems to have taken residence in that lava tube. Well, we’ve got him sedated, ready to be shipped back to Hydra Island.

WALT: ...I’m not sure that’s the right move. The bear’s lived out in the wild for years.

They each look thoughtful for a moment, before Walt has a new idea.

WALT: I think we should make a reserve for them, somewhere out here. Safe, but a place where they can roam.

Hurley smiles, liking this suggestion.

HURLEY: That’s a pretty good idea.
They look out at the ocean for a moment, watching as it brushes against the beach still.

BEN: Walt, that was really great work, what you did. I couldn’t believe what I was seeing - you with that bear, as if it were nothing more than your pet dog.

Walt looks still in some disbelief himself at what he achieved, not sure how to explain it.

WALT: In the moment, I just knew I could do it.

Hurley smiles.

HURLEY: I know what you mean.

Walt smiles back, recalling gratitude for his dog’s life being saved. Walt crouches down, scratching Vincent behind the ears. Hurley looks glad for Walt’s faith. Ben also looks optimistic.

BEN: Yes, I think the Island is only just beginning to bring you both into your power.

Walt looks on in realization. He then states slowly:

WALT: Maybe that’s what I’m supposed to do here, helping bring peace to the animals. The wildlife.

Walt keeps scratching Vincent’s ears, a peace coming into his eyes, that perhaps he has, finally, made sense out of what has made him different his whole life.

[Commercial Break]

The screen is dark for a moment - and we hear a familiar sound of a ringing alarm (4:34 - 4:35) - and then we hear the familiar sound of an alarm blaring with urgency.
The screen is then on Walt’s eye opening. But then we see a larger frame of this individual, and it appears to actually be not Walt, but Hurley - he is laying on a bed - a bottom bunk. As he quickly gets up, we hear a familiar ticking under the blaring alarm. We quickly recognize the bedroom -- it is in the Swan Station.

The alarm is suddenly getting very fast with desperation. But there is a solid metal wall blocking Hurley from leaving the bedroom.

Then -- we see a flash of images and sound effects -- just a fast-forwarded split second of blast doors lifting with a snippet of the appropriate sound effect. Before we can even think to process this, Hurley’s passage is suddenly open to the living area of the Swan. He hurries through.

In the living area, we see John Locke lying back on the floor in his familiar old light brownish shirt and gray jeans, a gaping bleeding wound in his right thigh, as he is lying in the open door passage to a hallway, a busted toolbox and a stack of weights on either side of him. The scenery looks a bit blurry.

Hurley hurries over to check out Locke, but there is another split second flash, a fast-forwarded image of the blast doors coming down with the accompanying sounds of of the ringing alarm. And for a brief second, we see Locke with the blast door stuck against his legs. Then with another flash, we see the quick image and hear the quick sound of the doors coming up again. Music growing more mysterious and suspenseful with the continuously blaring alarm of the timer.

A passage toward Hurley’s left side now visibly open, we can see Ben in the dome room, looking bruised in the face, his orange shirt torn open around his shoulder, a bandage on it. Hurley goes into the room quickly. Ben is standing in front of the computer, a dark screen with a green “>:” and blinking cursor. Ben is staring up curiously at the countdown timer which only has about 15 seconds left. And we recognize that this is a side of the scene that we’ve never seen before.

With another split second flash, we see the doors come down again with the ringing alarm. And then we see Hurley standing sealed in the room, observing Ben, who doesn’t seem to take any notice of his presence.

We then hear a familiar voice calling from the other side of the blast door through the timer’s blaring alarm, with a suspenseful piece of music both mysterious and urgent. In fact, we are hearing the same audio from the episode Lockdown.

LOCKE: HENRY!!
Then we see the timer hit 0 -- and with a loud clunking and a loud magnetic humming beginning to ignite, the digits begin to flip into a series of red and black panels, starting with an eerie symbol of a bird, and then more hieroglyphics. Ben quickly then hurries to type the numbers on the keyboard. We see each one appear across the screen: 4 - 8 - 15 - 16 - 23 - 42. Then we see Ben’s finger hit the EXECUTE key.

LOCKE: *Henry!!*

And with that, the light buzzes out, the room completely dark. With another flash, we see the split second image and sound effect of the doors coming up again, before we’re back in the darkness of the room. We hear Hurley’s footsteps hurrying back into the living area, before we hear see the image of the blast doors lowering once again with a ringing alarm, before back to darkness and silence.

LOCKE: HENRY!! … Please say something!

And at that very moment, ultraviolet lights suddenly flicker on in the dark living area. We see Hurley looking around in confusion, the violet blue lights barely illuminating his anxious face in the dark room as he wanders through.

*We hear the very same eerie music from the original scene, and some of the very same frames of Locke’s stunned expression. But a keen eye may recognize they there are also frames of new footage of Locke and the scenery mixed in with the old footage, especially of Hurley approaching from behind Locke.*

We then see the familiar blast door map with the familiar circular diagrams, the big ?, the scribbling notations. We see the mystified expressions of Locke and Hurley, a very split second frame of the map reflecting in Locke’s eye (at much shorter length than the original frame from the original episode) and then a frame of the map reflecting in another’s eye. (Not Hurley’s, but as a careful pause examination will reveal, is Walt’s eye.)

Hurley is then startled *as a hand grabs his wrist - Locke’s*. Locke is aware of his presence in the room. He turns his face to look up at Hurley, both of them barely illuminated by the blue light. The music extending on longer than we heard it in the original scene.

Hurley then begins to speak - except it’s not Hurley’s voice coming out of his lips, but Walt’s voice.
HURLEY (WALT voice over): Mr. Locke, what’s going on?

Locke looks at him, a mystique in his eyes. He raises his other arm and points his finger towards the left-lower-middle corner of the violet-blue octagonal shape encompassing the map. He then speaks to Hurley in a whispered but urgent voice, a flash of determination in his eyes.

LOCKE: Walt - get Hugo! You have to find this...

Hurley tries to examine more closely the part of the map Locke is pointing at, but then the lights flicker back into darkness again.

And then suddenly - Walt awakens in his cot! We now recognize Walt is laying under some leafy tent in the dark. The entire re-experience of the lockdown incident, was all in his dream. We see in Walt’s eyes as he takes in everything he just saw. He quickly hops out of his covers --

We are now at the debris site of the imploded Swan Hatch. It is lit with big lights set up all around, making it clearly visible to the observers onlooking. The Swan’s theme is playing audibly at first, but growing fainter. Several vehicles operated by Hurley’s people are situated around, attached with pulley ropes, yanking pieces of debris and junk out of the rubble of the Swan, the vehicles driving into the lively and mystifying nighttime jungle trees. The camera closes in on Walt, Hurley, and Ben standing together, overlooking the large pit.

HURLEY: So… you were me in the dream?

Walt nods, mystified.

WALT: I think it was meant for you. [looking to Ben] You were there, too, Ben.

Ben nods, remembering the lockdown incident from so many years ago.

BEN: Yes. What you dreamed, it actually happened, when the Oceanic survivors had me imprisoned down in that station.
WALT: How could I dream that?

Ben looks at him, thinking it’s obvious.

BEN: Well, of course, it was the Island that showed you.

WALT: But why did it show it to me, if it’s for Hurley?

BEN: Clearly because you were meant to be apart of this, along with Hugo, and me. Whatever the Island wants us to find, you’re an important part of it.

Walt nods, and the three of them then see a large, flat metallic square is then pulled from the debris by a vehicle, up the slope of the pit. As it’s pulled up, we hear the music of when Locke found the orientation film.

BEN: It’s amazing how that thing managed to survive the implosion.

HURLEY: This has gotta be it.

The music elevates dramatically as the three watch as the flat metal door is dragged up. (1:09 - 1:15 from the previous track)

We then cut to them as they approach the flat metal door, Walt now holding a big flashlight which is emitting ultraviolet rays. He lights it across the large slab of door, scanning across and all around it for the section he was meant to see in the dream, as the blast door map is gradually revealed all over under the blue light. The same ominous music from when Locke (and “Hurley”) were seeing it is now playing again.

Moving from notations written at the upper-diagonal-left line side, Walt moves towards the center until he has a straight alignment of the ? symbol. Finally, he then shifts the light below to the diagram of the Swan Station (a bubble arrowing at it which reads “I AM HERE.”), and finally Walt then moves the light over to the pointed left-middle-lower corner of the overall octagon shape surrounding the whole map.
WALT: Here.

At that corner, we and they can see, the notations written diagonally, up close and clearly for the first time:

ALLEGED LOCATION
OF ABORTED #7
LARGE NUMBER OF
UNDERWATER SPRINGS/
HEAVY WATER TABLE .

We see Walt, Hurley, and Ben exchange perplexed and mystified glances to one another. We then see a shot from behind them as they stand over looking down at the map. We see the side of a shadowy silhouette, resembling Locke’s profile, sitting behind the three of them, at the foreground of the camera. Walt begins to turn around to look, sensing a presence behind, but when he looks, we see no one there.

He looks confused and mystified still in his expression, for a moment, before he returns his glance back to the map. The camera still on his expression, we wooooooosh to:

The camera is on Walt’s face, as he has his hand raised behind him, holding the hunting knife he picked up earlier. There is a moment as he tries to look at his target - and then he throws it, awkwardly.

We see the handle of the knife bounce off the knot of a tree, to no avail. Walt goes to pick it up in disappointment, as we see Diya laying wood down in the back. The gray, pale environment surrounding them all around. It’s near sunset.

WALT: Do you know of any place Hurley might have taken refuge in?

Walt turns and holds the knife again to aim it at the tree. We see Diya looks wary.

DIYA: To be honest, he may have been captured by SAMSARA.
Walt tries to throw the knife again, but it awkwardly smacks and falls from the knot again. Walt looks to Diya.

WALT: Do you know of any way we can get him?

Diya shakes her head. Walt goes to pick up the knife again. The camera is held on him for a moment as he bends down and reaches it, and we sense something behind the camera. He stands up with it and turns, and his face turns to surprise! Pleasant surprise! And to our surprise too, we see --

**John Locke**! Bald, and wearing the same clothes we saw him wearing on Flight 815 - the white shirt with stripes, beige pants. Though ironically he also bears the faint scar down his right eye from after the crash. Most notably, though, we see that he’s sitting in a blue wheelchair, just there in the middle of the forest. He has a warm smile for Walt, though we can also sense something defeated about him in his body language. His appearance is accompanied by a soft variation of his mysterious motif (similar to 1:20 onward, but mildly warmer in tone).

Walt goes over to greet him.

WALT: John!

He reaches out a hand to shake, and Locke takes it, still smiling. Locke’s motif continues to play throughout the scene, softly and sometimes quieting into short intervals of silence during lines.

LOCKE: Hey, Walt.

We get a quick flash of Diya’s expression, one of some confusion. Walt looks up to her.

WALT: Can you see him?

She shakes her head, though she isn’t unnerved, as though this sort of thing isn’t so much a surprise for her. We then see a quick shot from behind Diya’s head in Walt’s direction, where he seems to be standing over empty air.
DIYA: I’m afraid I can’t.

We’re back at Walt, with Locke in his wheelchair in view, as Walt looks back to him, and his smile has relaxed. He points at Walt’s knife and at the tree.

LOCKE: Are you going hunting?

Walt shakes his head in a friendly manner.

WALT: I try to help the wildlife now instead of eat ‘em.

Locke nods with eyebrows raised, thinking that’s a nice outlook. As the conversation continues, we may notice Diya still watching curiously in the background.

LOCKE: It’s a good thing, ‘cause I haven’t seen anything out here.

WALT: John, do you know where Hurley is?

With a slight frown, Locke shakes his head.

LOCKE: I saw him held captive in a cell a few days back. But I didn’t see him there again. I think he got out.

Walt nods, though a bit confused by where and when Locke would have seen him, the music turning an air of mysterious for a second. Locke keeps his head held down for a moment, looking a flash down in his spirits, which Walt notices.

WALT: Is something wrong?

There is a pause as we are held on Locke’s expression. He holds up his hand to his chin a bit anxiously as he looks around. The tone of the music turns a little more somber. He confesses what is on his mind:
LOCKE: This place shouldn’t be here.

WALT: What do you mean?

We can see in Locke’s eyes that he is a man shaken in his faith. He struggles for a moment to find the words. And then he explains:

LOCKE: I always believed that all roads led to our Island. I thought it was the most important place in the world.

Walt listens intently. Locke’s voice quivers a little.

LOCKE: ...How can there be two?

Locke looks up around at the environment in a deep bewilderment. Walt doesn’t know how to answer his question. Then Locke waves his hand and changes his tone.

LOCKE: Ah, it doesn’t matter. So what are you up to here?

Walt then looks down at the knife.

WALT: I’m trying to get my focus back. So I can find Hurley.

Locke’s smile returns, and reminds him of his sage wisdom:

LOCKE: Remember to see it in your mind’s eye. Hold a good picture of the tree in there.

Walt nods, and then he turns back to face the tree again. We watch as Walt holds the knife in place for a couple of moments. We see a shot of Locke’s expression as he watches with confidence, waiting to see if Walt hits the tree. We also see another shot of Diya’s curious expression as she watches. The music still soft but tense with Walt’s determination.
And finally, Walt swings his arm, throwing the knife forward. And we see it strike right into the knot - thus Walt has regained his focus.

In the next shot, it’s nighttime, crickets chirping in the forest, the music stopped. The area is dimly lit by a small fire. Diya is sitting, staring off into it pensively. Walt is lying near, asleep.

We see that Walt is particularly turning and twisting in his sleep, almost saying things as he sleeps.

We then see a shot of something blurry and dark as the camera swings a bit left and right around it, a fuzzy obscure sound accompanying it. We can’t entirely make out what it is yet. Music starts to play again, something low but vaguely dark.

We see another shot of Walt in his sleep, reacting to whatever he’s dreaming. We get a sense that the blurry image we saw is what is in his dream. The low music, getting slightly louder, reflects his subconscious distress.

And then we see the blurry image clear up into something solid: it’s a canoe being propelled across water, the fuzzy sound now clearing into the sound of the motor. We can make out someone sitting in the canoe. It’s nighttime like it is at Walt and Diya’s spot.

The camera is then at the front of the canoe, raising up. It’s clear that this is no longer from Walt’s point of view but a general point of view. The camera lifts up and we see that it is Hurley who is riding in the canoe, accompanied by a revelatory musical note. He’s wearing the same clothes brownish-green and beige clothes we saw at the start of the episode. He looks a bit panicked, as he looks back behind him. We see in his eyes that he’s afraid he’s being followed. We hear a suspenseful and revelatory variation of Hurley’s Numbers theme (1:26 - 1:48) as he turns back to face ahead of the canoe.

We start to notice he is saying repeatedly under his breath:

HURLEY: Four, eight, fifteen, sixteen, twenty-three, forty-two...

As he keeps repeating those numbers, suddenly an ARM SPLASHES out of the water in the darkness, startling us as it startles Hurley, GRABBING HIS WRIST with a thumping musical note of fright.
Hurley lets out a yell and flinches back. We see on the side of the canoe, the arm and another hand coming out, and the person lifts himself out of the water - it’s Walt. Realizing who it is, Hurley helps Walt into the canoe, as Walt gasps for air. A soft variation of Hurley’s Numbers theme still playing.

HURLEY: Dude! What are you doing in there??

Walt lays in the canoe and leans himself up, soaking wet.

WALT: I don’t know. I’m dreaming, and I’m here! … Where have you been??

Hurley looks back again, before looking at Walt.

HURLEY: I’m trying to get away from people who are after me!

WALT: Where’s north?

HURLEY: Uh, I think it’s that way.

Hurley waves his hand to the front-right of the canoe. Walt, looking from that direction, turns and faces the left side of the canoe. We can make out in the dark an islet with forestry on it. Walt points in that direction.

WALT: That’s where you need to be headed! That’s where we are!

Hurley nods and reaches to adjust the motor. When he turns back, Walt is suddenly gone. An eerie musical note. We get one last shot of Hurley’s eyes as he understands, and he realizes he is alone again.

We cut back to the middle of the forest, Diya at the fire and Walt lying asleep. And suddenly Walt jerks up awake. Diya turns to him concerned.
DIYA: Are you alright?

WALT: I found Hurley! We need to get to the beach!

Diya quickly stands up with Walt, and we hear the escalation of a musical trombone as the scene cuts to black.

[Commercial Break]

We are on Walt as he follows Hurley and Ben through the jungle, the Island alive in its vibrant green majesty. We see that Ben is following a transcribed drawing of the blast door map on a piece of paper he is holding. In his other hand is a compass. We also see that some of Hurley’s people are following behind them.

They then come to a halt behind Ben. We see the compass needle spinning a little crazily.

BEN: I believe we’re here.

He’s looking intently ahead: there is an opening from the jungle out to a clearing, some distance away is a cliff overlooking the ocean. There is a slump of rocky mound in the middle of the jungle. There is a solid, slim sheet of stone going down the side of it that they are facing. Ben, Hurley, and Walt approach it more closely, and feel the wall up, examining it. They need something to break it open.

We then cut to a shot that is some time later -- a vehicle is near by with a spike attached to the front. One of Hurley’s men is driving, and drives it straight into the solid stone wall of the mound.

While the vehicle is working, Walt takes notice to a patch of land near in the clearing in front of the mound, noticing faint white outlines in the grass. Before Walt can make anything of it, though his attention is turned back.

We see that the solid stone wall on the mound is cracking open as the vehicle starts to pull away and pull a bit forward again, continuing to force the wall apart. Walt, Ben, and Hurley examine through the open crack as bits of stone crumble apart.
We then see a pair of dirty metal doors - elevator doors - revealed in the opening. The familiar DHARMA octagonal logo painted on the middle between them with a rectangular symbol in its center. (And an observant viewer may notice that it’s the same symbol as the Others had borrowed for their decoy DHARMA doors at the end of Season 2.) A theme of mystique begins to play.

Hurley proceeds forward and pushes the dirty doors open, revealing a dark passage. He steps slightly into the passage and feels for a lightswitch along the wall, grabs it and flips it. The electricity buzzes through the old light bulbs, giving a dim light through the passage, revealing a staircase.

We see the three proceeding down the staircase as it begins to curve down into a lower room underground. In this room is a couple of benches, and at the left wall next to the end of the staircase, a pair of elevator doors. The three turn to the doors, and Hurley pushes the down button. They wait a moment before the doors open, step in, and the doors close.

We get a sense that they’ve traveled down some distance before the doors open again, and it takes them to a larger round room. It is dark, dimly lit by some force from the other end of the room. Ben reaches for a switch and flips it, and the room buzzes with illumination: inside consists some generic furniture, desks and drawers and bookcases, a television set, sophisticated-looking equipment, doorways that presumably lead to additional rooms, and a series of old 80’s computers and screens at the opposite end of the room at a large window showcasing a flickering light. We also see some old papers with the numbers 4, 8, 15, 16, 23, and 42 written across them, which Hurley glances at for a moment with interest.

The music remaining with an ominous enchantment, the three proceed over to look through the window. They can observe what appears to be a cavern, and what looks like a shimmering, flickering light in a spring below. We can faintly hear a low magnetic humming (5:47 - 5:57) from the other side. Hurley turns to Ben.

HURLEY: So you never knew about this place?

Ben shakes his head sincerely, looking as amazed at the rest of them at the secrets this Island continues to bestow.

WALT: Look at this.

Walt is holding a video tape he found marked “ORIENTATION”. In the next shot, we see the three of them standing around the TV as Walt pushes the tape into the VCR slot and turns the TV on.
With a bit of static, white words fade onto the dark screen, as we hear a variation of the familiar orientation film musical motif:

**THE DHARMA INITIATIVE**

**7 OF 6**

**ORIENTATION**

Which fades from the screen and is then replaced by a large symbol of the octagonal DHARMA logo, with the same rectangular shape seen on the entrance to the station. Beneath the logo appears smaller words:

**ORIENTATION - STATION 7 - THE EGRESS**

This screen then fades into a shot of Dr. Pierre Chang standing in the middle of the same room that our trio is currently standing in, the music ceasing. He is wearing a white lab coat, and his left arm is prosthetic. He has a friendly but formal demeanor.

DR. CHANG: Hello. I’m Dr. Martin Ellingham, and this is the orientation film for Station 7 of the DHARMA Initiative.

His expression turns a little more serious.

DR. CHANG: As you were briefed beforehand, the Egress is the most confidential station at DHARMA - it is classified *above* top secret. You must treat it as such, and defend the existence of its location - with your life, if necessary.

We see the intrigued and mystified expressions of Hurley, Ben, and Walt as they watch, Dr. Chang still speaking in the background.

On the film again, we now see Dr. Chang standing at the observatory window with a bright flickering light still on the other side.
DR. CHANG: At this location on the Island, we’ve discovered what we believe to be the key -- to a new threshold.

He starts to continue speaking, but the film suddenly turns static and scratchy. We see the annoyance of the three amigos as they watch. We then see the screen again, as the static abruptly cuts to a new image.

It’s Dr. Chang again, but his clothes have changed completely, and the location is now obviously somewhere completely different. He’s sitting on a sofa now, perhaps in a house at the Barracks, looking worrisomely but sternly into the screen. An ominous low musical piece plays.

DR. CHANG: We are being forced to abandon this station due to growing tensions with the Hostiles and developing conflict in the Hanso Foundation.

Some of his words are distorted by the aged video quality.

DR. CHANG: I am taping over this film and leaving this as a warning to anyone who may find the station. Once our men send this there, they will be destroying all data we have saved in the computers, so that no one may learn what we have learned here.

Walt, Hurley, and Ben exchange troubled expressions.

DR. CHANG: If you discover this station by mistake, it is vital that you seal it off, or if necessary, destroy it. You must not use this station for its intended purpose, unless you are so authorized by a senior member of the management. There is a possibility we may need use of this station again. But apart from that...

His expression then turns more severe:

DR. CHANG: I repeat, -- you must not use this station for its intended purpose.

The screen then turns black and silent. After a moment of nothingness, Walt reaches to hit the fastforward button on the VCR, but there is nothing further to see. The three of them still look to one another, uncertain of the meaning of what they’ve just stumbled upon. But then Hurley looks to Ben with a knowing look.
HURLEY: I think we need to begin an investigation into just what they were up to here.

Ben nods.

BEN: I agree. We need to do research into the DHARMA files off the island.

Walt looks pensively, wondering how this could be related to his deeper purpose on the Island, as we then woowoooosh to:

We are on Walt and Diya as they quickly walk through the nighttime forest, Walt leading with a short flaming torch.

WALT: That dream I had of Hurley, that was one of the kinds of crazy things that happen to me…

Diya nods understandingly.

DIYA: I know.

WALT: I had one back on my Island, too. It led us to a DHARMA station…

He slows to a stop for a moment so he can explain, and she stops too.

WALT: That station is what led us to finding out about this Island. So I thought… Since I hadn’t learned anything from the first Island, I thought it was leading me here to this one.

She listens intently. He looks down and shakes his head in frustration. And with a soft tone of music, he says:

WALT: But I’m still no closer to finding my purpose here.
DIYA: You’ve been getting in touch with your gift, though.

WALT: That’s just power though. Power is no good without purpose.

Walt shakes his head as he states that. And she nods her head with a smile, agreeing with him. But she adds:

DIYA: Getting you more in touch could be a sign that the Island is getting you closer to your purpose.

WALT: I don’t even know that the Island wants anything, though. ...Can it really be special, if there is another one? How can there be two?

Diya thinks for a moment on this, and then divulges what has been learned from the first Island:

DIYA: What DHARMA learned from the first Island was that it was pretty special. So SAMSARA developed this island, based on the knowledge they acquired.

We hear a mystical tone of music to this. Walt is not sure what to make of this, but just nods. And the two continue on.

We are back on Hurley again, as he motors in his canoe, getting closer to the forested islet. He looks behind again, and we see lights in the distant background, suggesting pursuing boats. Suspenseful music lowly playing. He then turns to look ahead, and he sees --

**Jack Shephard.** We hear a familiarly mysterious revelatory note (3:37 - 3:39). He’s looking very much as he did at The End, with blue shirt and jeans, his graying dark hair longer than his early series buzzcut, his face a bit wrinkled with age. There is a cut in the lower right of his shirt. He looks mellow and pleasant, though we still get a faint sense of something unresolved with him. He is seated facing Hurley, who is surprised for a fleeting second, but does not flinch, as this is nothing unusual for him.

HURLEY: Dude, where’ve you been?
JACK: I’ve been checking them out.

Jack motions his head past Hurley’s shoulder.

JACK: Are you doin’ alright, Hugo?

Hurley nods.

HURLEY: I’ve gotta meet up with the others on that island.

Hurley motions his own head to the forested islet closing in behind Jack, who nods.

JACK: You want me to go with you the rest of the way?

We start to hear a very soft, sentimental variation of Jack’s theme like 3:31 - 3:40, though much more slowly and softly, with some pauses of silence at occasional seconds, as it plays over the next few moments of dialogue.

HURLEY: Nah, I’ll be fine. Just go find Walt.

Jack nods, and smiles.

JACK: You’ve really come a long way from that guy who was wandering aimless after the crash.

HURLEY: Yeah, well, I’m wondering now, more than ever, if I should have taken this job.

The music gets a little more silent or slightly dark. But Jack’s faithful smile remains.

JACK: I still believe in you, Hugo.
Hurley, confessing his frustrations:

HURLEY: I haven’t been able to do any miracles again since that time I saved the dog. And it wasn’t even me. It was the Island that did it.

JACK: But the Island was listening to you, Hurley, and it still will. Everything you’ve achieved up to this point - that’s a miracle.

But that just leads Hurley to his next point of issue.

HURLEY: I’m not sure I even want the Island to listen to me. To do miracles.

Hurley then, looking questioningly to Jack for a question that has long been on his mind, asks:

HURLEY: When you were down there… in the Heart of the Island. When the light went out. What was that down there?

And as we see Jack think back on that moment, we hear a soft variation of the Heart of the Island theme (similar to 10:05 - 10:15).

JACK: I saw magma. I saw a power that I knew could destroy all of us.

We can see in Hurley’s eyes that this confirms his suspicion and worry.

HURLEY: I don’t want that power.

Jack nods, understandingly, and the music quiets into silence.

HURLEY: You better get going, dude.

JACK: Alright.
And in the next shot, Jack is gone. In one last quick shot, we see Hurley maneuvering the motor as boat lights pursue in the dark background.

In the next shot, we see the canoe rested on the beach minutes later, the lights of the pursuers even closer. The camera pans right towards the forest to show Hurley hurrying in.

But barely a few paces before he begins to stop, hunching over to catch his breath. Almost a desire to give up.

And just then, another figure appears before him with an eerie musical note. Hurley looks up, and we see that it is Locke. This time he is standing upright, wearing his burial clothes that he wore loaded onto Flight 316. His demeanor is more urgent. The music continues soft eerie beats.

LOCKE: Hugo, where are you going?

HURLEY: I’m looking for Walt.

LOCKE: Don’t worry about Walt. I’ve been with him since dusk.

Hurley lifts himself up. Locke stares into him, intently.

LOCKE: You know this isn’t the right way to go. You still have your mission to accomplish.

Hurley doesn’t reply, still thinking.

LOCKE: You giving up?

Hurley shakes his head.

HURLEY: No. But I’ve got to change plans. I need help.
Locke doesn’t reply, but still looking intently, just steps backward into the darkness of the woods. Hurley now hears the sounds of motors close by. He keeps going.

And in the next shot, we follow Walt leading the way through the woods with the flaming torch quickly, Diya following close behind him. And in a couple of moments, Walt and Diya finally come upon Hurley.

And with that, we hear a variation of Credit Where Credit Is Due, a bit hopeful but still a bit anxious. Walt smiles, as does Diya realizing this is who they are looking for.

WALT: Hurley!

Hurley’s expression remains anxious, and he almost doesn’t notice that Walt has a newcomer with him.

HURLEY: We’ve gotta go, those people are right on me.

Walt’s face turns concerned, and Diya’s especially worried.

And in the next shot, we see the two hurrying through the dark forest as they try to look for a good hiding place. Suspenseful music building. After a few moments, they stop to examine. But Hurley looks as he - and we - hear cracks of the forest back in the direction they came from. We see a glimpse of movement in the trees.

HURLEY: Oh no.

And the camera panickingly darts from corner to corner of the forest as we hear more cracking sound, seeing more subtle movement, the assailants beginning to surround them. The music elevates with more anxiety. We see Walt and Hurley’s panicked expressions as Walt plunges the flame into the ground putting it out.

Walt and Hurley then hurry aimlessly through some back diagonal direction of where they were, scattered from Diya. They curve around urgently, as we see and hear a few more glimpses of movement closing in through the forest. The music growing more anxious. And then, the last thing
they need to hear -

_A roaring siren with a mechanical pounding._ Hurley is stunned.

HURLEY: No way.

And we hear the ruckus as the Monster _ticks_ and _clicks_ and _roars_ , _thumping_ loudly through trees. We hear this for a few moments, as we see some glimpses of trees shaking with the Monster’s ferocious movement. Hurley turns and spots an arched clump of vegetation, branches or bush in some trees.

HURLEY: Come on!

Hurley takes into the arched clump of vegetation, and Walt turns to hurry and join him hiding under it. We see the two getting situated as they stare out. We hear more ticks and clicks and thumps as the two watch on.

WALT: Where’s Diya?

Hurley shushes him. We hear more of the Monster’s ferocious movement in the forest and can see the movement of trees.

Suddenly, Diya comes running into view, almost startling the two. She goes under the arched clump of vegetation to hide with them, trying to catch her breath.

We see a shot of the three of them as they observe ahead, the monstrous clicking, roaring, and banging continuing in in the distance. Diya turns to look at Hurley, strangely greeting in the tense moment.

DIYA: I’m Diya, by the way.

She reaches out a hand, and Hurley nonchalantly takes it.
HURLEY: Hurley.

DIYA: Nice to meet you, Hurley.

Hurley and Walt look anxiously on at the monstrous movement ahead, and as Diya turns to face it also, it leaves her with a different sense of hauntedness in her eyes.

We then cut to a small campsite in the middle of the forest, nighttime creatures chirping in the background. We can see Kate, Sawyer, Ben, Miles, and Claire are surrounding a small fire, doing nothing in particular but resting, though each looking a bit wary.

The camera gets close on Claire’s expression as we see her standing upright, holding a hand to a tree trunk as she peers through the forest. She seems alert to whatever is ahead.

Kate takes notice.

KATE: Everything alright, Claire?

Claire turns back to look at them.

CLAIRE: Something’s coming.

With that, there is a musical note of suspense that carries into an on-going low tune. The other characters, concerned, start to stand up, and they scatter slightly around to look through the forest.

Kate stands next to Claire, and we watch what they are looking at, as we can make out movement in the distance through the trees.

Kate whispers loudly to the others:

KATE: We need to hide!
Sawyer goes to kick out the fire, while everyone scatters around to hide. The music still low and quiet but anxious, we see the camera hold a few moments of shots around the emptied resting spot. And then --

We start to see, from the ground, the boots of several figures of some indeterminate number, stepping onto the camp, some embers still lighting the area. The music remains low but more intense with anxiety as they walk through.

We see shots of the expressions of each of the other characters, with beats of suspense, each of them hiding in bushes and vegetation in the forest around the resting spot. Kate holding her gun steady as she is crouched near the ground, ready to fire if necessary. Somewhere else, Sawyer has his rifle lain forward across the ground in front of him. Miles peers from a hiding spot, also holding his gun upright ready for action. Claire is simply hiding quietly somewhere with no weapon, a dark anxiety sparking into her eyes. Similarly, Ben is awkwardly crunched in somewhere as he watches with no weapon but his calculating mind.

With the shots of each of the characters, we see more of the boots, legs, and soon bodies, arms, and heads of the assailants walking through (perhaps reminiscent of how we often saw glimpses of the Others in the jungle in Season 2). They are all dressed in grayish green camouflage, each with the same SAMSARA logo of the fruity tree on the upper-left of the chest. We are not able to really make out much of their faces in the dark at these angles. Most of them each seem to be holding a gun of some variety or another.

The SAMSARA figures appear to be turning and looking around, each holding its own weapon carefully and ready to fire. They start to motion to each other with their hands to move forward. And so they begin to move on past the area.

We see one last shot of Sawyer and then Kate, hiding in their place with their own gun each, as we can see some relief in them for the threat moving away. The music begins to reach a close.

We cut back to Walt, Hurley, and Diya in their own hiding spot. The Monstrous sounds seem to have quieted down. Walt takes the opportunity to ask, quietly:

WALT: Where did they come from? Where’ve you been?

HURLEY: The people here captured me when we got here. I got out this morning.
DIYA: They've long been trying to capture me. They will try to take each of us.

HURLEY: I was trying to talk to their leader for a long time.

Diya turns surprised.

DIYA: Theodor?

HURLEY: What do you know about him?

There is a tense pause with some eerie music, and Diya’s expression and tone turns ghastly:

DIYA: He’s a monster.

And with a *dun*, we then cut to a shot somewhere else in the dark forest.

There is a figure stepping out of the woods. Coming out of the darkness in his black shirt, we see that it is Theodor’s face.

We have one last moment on Theodor as he looks out across the landscape, calm and calculating, a short dark music piece accompanying.

And with a thud, we cut to black.

[Commercial Break]

We are on Walt and Hurley as they awakening in their hiding spot somewhere else on the islet. It’s daylight now, and Diya is absent. The atmosphere is more peaceful now - the danger seems to have passed over the night, for now.

Just then, Diya walks back up onto them. She looks a little heavy in her eyes. She says somewhat
DIYA: Good morning.

In the next shot, we see as Diya, Hurley, and Walt stand around in the forest.

HURLEY: We need to catch something to eat.

WALT: I know, I’m starving.

Diya says, in a tone reflecting her expression:

DIYA: Not much is alive around here anymore.

Diya starts to wander from the group a little. Walt takes notice, and after a few moments, he follows her.

As Hurley pauses behind, suddenly Jack emerges into view again, with a soft positive musical note.

HURLEY: Hey man.

JACK: Morning.

Jack is looking up around at the environment.

JACK: So, another smoke thing.

Hurley says glumly:
HURLEY: Yeah… looks like it.

JACK: You ever notice how much this island is alike with ours?

Hurley looks up at him, wondering what he’s onto. Jack remarks casually:

JACK: I’ve just been trying to figure out what it all means.

Jack looks around with a wonder about this other island, and though curious, he is not bothered by it. We see on Hurley’s face, though, that he looks a bit more troubled.

We cut to Diya as she stands alone, looking around at the grayish environment of the forest. We see she looks torn about something. She crouches down a little towards the ground. Walt appears next to her.

WALT: Is everything alright?

She holds her head down for a moment, her eyes shut as some tears slide out. We hear a soft, sentimental piece of music beginning, before she opens her teary eyes.

DIYA: I don’t know how much longer I can go on living like this.

Walt looks concerned for her. He unmistakably feels some kind of connection to her, some unusual friendship that has borne out of this new journey.

WALT: Why don’t you just leave this place?

She wipes away her tears.

DIYA: I have to keep protecting this place.
WALT: Isn’t… there anyone you miss from back in the outside world?

Diya shakes her head.

DIYA: There’s no one there who would want me back.

Walt sees in her eyes some unspoken pain she is holding in. He’s not sure what her story is. But he intuits that he can relate. And he says:

WALT: Our families might be gone. But it’s not over.

We begin to hear Walt’s Theme, and maybe with occasional mixture with Diya’s Theme, throughout this scene. Walt crouches down next to her, and offers a comforting arm around her. And he finds an optimism.

WALT: I think we’re gonna all be alright. We’ve made it this far. And we still have our friendships.

And then he says, with some realization:

WALT: So this must all be for something.

The music sounds a little more hopeful to this remark of his. She smiles, looking to him.

DIYA: Maybe this is what your gift is for.

WALT: For what?

DIYA: Maybe you were meant to help me. To be at peace.

Walt smiles to the sentiment. The music gets heavier with release and resolution, with elements of Walt’s Theme and Diya’s Theme. And after a few moments of taking this in --
We cut back to Hurley, with Walt and a more uplifted Diya coming to rejoin him.

WALT: So what’s our next plan of action?

HURLEY: Well… After we grab a bite to eat, I guess we find the others.

Walt nods.

HURLEY: Have you seen anybody the past two weeks?

WALT: Huh?

HURLEY: You know, when we got here?

WALT: You mean, in the past two days?

Walt and Hurley both exchange confused glances as we hear the mysterious revelatory note.

HURLEY: Uh, what?

WALT: We only got here two days ago.

We see in Hurley’s face that this sinks in for him. Diya also looks curious about their exchange.

HURLEY: …Great. More confusing stuff.

DIYA: I know a place where we might find some fish.
This catches Hurley’s attention again.

HURLEY: Great, dude. Well let’s go.

A slight bit of heroic music begins to play as Hurley and Diya continue to embark onward, Walt looking bewildered as he follows behind. And just then --

Walt notices Locke appearing to his side, still seated in his blue wheelchair, dressed as he did on the day of the crash of Oceanic 815. Walt stops.

WALT: Hey Mr. Locke. What’s up?

LOCKE: Oh, nothing.

Though Locke does seem a bit down in his spirits as he was in their last encounter. Walt, reflecting back on what Diya told him the night before, tries to offer John some enlightenment:

WALT: Hey, about what you said yesterday… Diya told me that they developed this island. They used their knowledge from the first one to do it.

But this doesn’t seem to help John. Locke’s mysterious motif begins to play. We can see he is trying to make sense out of everything. But he is weakening.

LOCKE: But you can’t develop another. Only one can be all-powerful.

Locke seems to be understanding this as a deeply spiritual problem. But Walt has no answer for him.

LOCKE: If there are two, then doesn’t that get rid of the purpose of our Island?

But Walt is once again left with no answer for him, and is not sure what to make of Locke’s concern. He just looks down, and after a moment, carries on forth.
Locke sits still, looking saddened in his state, his crisis of faith. His mysterious music so characteristically gloomy.

We see one final shot overhead of Walt walking away from where Locke is sitting, as the music softens into silence, and the screen goes black --

And with a soft thud.

LOST

[End Credits]

Chapter End Notes

NEXT TIME, ON LOST...

[We see Kate seated at a table outside, speaking to someone we cannot see.]

KATE: That man is dangerous.

[To that, we see a flash of Manvel Galen.]

[We see a shot of Kate, Claire, Miles, and Ben proceeding towards a broken-down building ahead.]

[We then see Locke in his wheelchair, speaking to Walt.]

LOCKE: I think they’re being followed.

[Jack in the pale gray jungle.]

JACK: Our people are surrounded.

[A shot of Theodor and his men standing together in the woods.]

[Kate seated near a building]

KATE: There’s another man I loved… and lost.

[Ben is in a dark room, and states:]

BEN: Murder has been on my mind.

[A shot of Kate holding her hand over a pistol in her pocket.]

KATE: I’ve got some business to take care of.
[A worried reaction shot from Sawyer in the window of a car.]

[A shot of Kate wandering through a broken-open room outside with a gun, alongside Claire, Miles, and Ben.]

[Theodor again:]

THEODOR: You are outnumbered.

[A shot of Galen standing with his hands held up, and Kate standing in the back with a pistol, as he calmly states:]

GALEN: Greetings again, Miss Austen.

[Theodor seated:]

THEODOR: I'd like to make an offer.

[Kate's expression turns apprehensive.]

LOST - THE EXPANDED EPILOGUE, ALL NEW NEXT THURSDAY AT 10/9 CENTRAL
Death's Hand

Chapter Notes

See the end of the chapter for notes

PREVIOUSLY, ON LOST…

[A clip from 2.09 What Kate Did of Kate riding her motorcycle away from Wayne’s house as it explodes.]

[Then from 1.22 Born to Run, Kate crying at her mother’s hospital bed as she lays in it.]

KATE: I’m so sorry for everything I have put you through.

[Clips from 6.14 The Candidate of Sawyer pulling the wires on the bomb, then the explosion in the submarine, and then Jin together with a trapped, crying Sun embracing as water floods the room in the submarine, with a bit of the Life and Death theme.]

JIN: I love you, Sun.

SUN: I love you.

[Then a clip of Jin and Sun’s hands separating underwater once they’ve drown.]

[Then a clip of Kate as Jack is stitching her shoulder in 6.16 What They Died For, with a bit of the Survivors’ theme.]

KATE: They had a little girl, you know. Her name was Ji-Yeon…

[Then from the same episode, Sawyer talking in the jungle.]

SAWYER: I killed them, didn’t I?
[A clip of Kate and Jack at the cliffside from 6.17 The End.]

JACK: Kate… you gotta go. -

KATE: Tell me I’m gonna see you again.

[Jack shakes his head. They kiss each other.]

[From 7.01 Another, with more ominous low music.]

GALEN: I am here representing the interests of the Hanso Foundation.

KATE: So what if we don’t agree to lie for you?

Galen looks warningly in his eyes.

GALEN: Then… we will release records to law enforcement implicating the involvement of all of you.

Galen’s eyes shift towards Kate in particular.

GALEN: Especially for you, Miss Austen.

[And then from 7.02 The Gifted, we see the SAMSARA assailants crossing through the camp, as Kate, Sawyer, Claire, Ben, and Miles watch from hiding in bushes. And then a clip of Theodor as he stands in the night jungle.]

Episode 7.03: Death’s Hand
We are in a cemetery, vast with green grass and gray gravestones with a cloudy faintly dark sky, as Kate's theme plays. We see Kate from behind ahead in the distance as she stands in the midst of the cemetery facing down at a grave.

We are then allowed to see the grave she is facing. It has a bit of a shine, and we can see Kate’s image reflected in it as she stares upon it. It reads “DIANE JANSSEN” and has dates marking about 1959 to 2007.

The camera is then directly on Kate’s expression, as she watches the grave. She looks a bit dark in her eyes, as though haunted by the years that have pursued her. She is held by something unresolved. We’re not sure if she is sad or relieved or a bit of both. The camera holds on her expression for a few moments, before we then see her turning and heading to leave. And we woooooooosh away from the scene.

We are now on Kate tying her shoes in the midst of the dull grayish forest of Island 2, she looks reminiscent of the past. Sawyer, Claire, and Ben are near by. There is no music, only the environmental noises. Sawyer walks over to Kate.

SAWYER: I never did ask you.

Kate finishes tying her shoe and looks up at him, curious to his question.

SAWYER: What were you doing when you snuck out of Cali?

Kate considers avoiding the question. But after more than a decade of the survivors avoiding each other’s questions, she decides to just confess the truth.

KATE: Just sentimental things. ...I went to see my mother’s grave.

SAWYER: You know, you could’ve gotten thrown in jail for leaving the state.

KATE: Since when did you become so interested in obeying the law?
Sawyer shrugs.

SAWYER: Why would you hold onto someone who threw you aside?

KATE: I just needed to make my peace.

Sawyer, thinking on his own history of paternal trouble, then asks:

SAWYER: What about your dad?

Kate faintly frowns and shakes her head, and with a tint of regret, just says:

KATE: I think after all my years of crime, he just started to see too much of my biological father in me.

Sawyer nods, with some empathy for her. But Kate then’s expression flashes more optimistically, and she nods in a direction.

KATE: But I have a real family to hold onto now…

We see the camera framed on Claire as she is in the background. We see Kate watching in the foreground.

KATE: They’re why I didn’t go to Iowa sooner.

We then see Sawyer’s expression again, as he looks a little saddened, thinking on his own family history. She turns back to face him.

KATE: What about you?
SAWYER: Not so much, me.

She looks saddened for him.

KATE: I’m sorry things didn’t work out with your daughter.

Sawyer gives a low shrug, thinking they just weren’t meant to. Then, Miles emerges back to the group.

MILES: I found another one.

Some lightly mysterious music plays. The group of five head ahead to see what it is Miles has found.

In the next shot, we see the five of them emerging out of the forest, out to a clearing, where the camera turns, revealing a bridge, like the one they passed in the previous episode, but this one is fully intact. It’s stretched out over a long channel of water to the next islet. There’s also a little operating booth that would have been for drawing up the bridge. The scenery looks a bit old and withered down from age.

BEN: Finally, we may find the station we’re looking for on the other side.

As the group starts to head forward, Sawyer waits behind. Kate notices, turning, and the rest of the group also slows.

KATE: James?

SAWYER: Y’all go on without me, I’ll catch up.

KATE: Where you goin’?

Sawyer lets out a sigh.
SAWYER: I’m goin’ to find Walt.

There is a soft beat of danger to his remark. They all look concerned, especially Kate. And Miles starts to step forward. But Sawyer holds his hand up -

SAWYER: No Miles, you stay and protect the crew while I’m gone.

Miles is halted and nods, starting to step back.

SAWYER: Besides, I thought you had something you were looking for?

Miles doesn’t answer. But we can see in his expression that he knows what Sawyer is talking about, there is something else in his heart. There is some uncertainty among the others about what Sawyer is referring to. But Kate simply brings the subject back to Sawyer’s decision:

KATE: You don’t need to be out there alone with that thing.

SAWYER: Neither does the kid.

Sawyer starts to turn to leave, but then makes one last comment, which he makes with a tone of regret, knowing Kate will understand his full meaning:

SAWYER: I’m not leavin’ kids behind anymore.

As Sawyer's theme (1:48 - 2:02) starts to play, he keeps turning and heads back into the woods. Kate watches for a moment, considering going after him.

MILES: You gonna go after him?

She says decidedly:
KATE: No. ...Are you?

MILES: Not this time.

The music quiets. Kate turns and walks next to Claire. Kate looks to the group.

KATE: Let’s go.

Claire smiles that Kate is staying with them, and Kate returns a smile. The four head on across the bridge.

In the next shot, we are back in the forest. Hurley, Walt, and Diya are together, though Hurley is sort of off on his own, sitting on a log with his hand on his chin, thinking on his own plans. As he is doing that, Jack suddenly appears walking over to him.

HURLEY: Hey, dude.

Jack nods greetingly back.

HURLEY: Got any ideas?

Jack shakes his head.

JACK: I think the others are close ahead.

Jack starts to turn to leave, but Hurley stops him -

HURLEY: Hey Jack.

Jack turns back to Hurley, who is holding a lot of well-meaning questions.
HURLEY: Why are you still here, man?

Jack simply smiles.

JACK: I’m here to help you any way I can, Hugo.

Hurley smiles.

HURLEY: Really dude? Nothing else?

Jack starts to look down in thought, and it’s clear there is something else troubling him. Hurley tries to make his best guess.

HURLEY: Is it… Kate? I could tell her, about you being here.

We can see in Jack’s eyes that he is considering this thoughtfully. But he gives no answer just yet. He just turns and heads on. We get another shot on Hurley as he watches Jack leave.

In the next shot, we are elsewhere in the forest. We start to hear music that’s a little more softly suspenseful or hauntingly eerie, as the half dozen or so SAMSARA “troops” from the night before gather, all in their green and gray camouflage, holding various guns. Except Theodor - who wears black. We recognize some of these men from a previous scene, notably two of them who were there when Hurley was captured.

THEODOR: Did you find any of the assets?

LEAD TROOP: No, but we did find a camp.

There is a suspenseful note. Theodor registers this in his mind.

LEAD TROOP: We’ll track their trail.
THEODOR: Carry on, Garrow.

The music beats heavier with haunting suspense as we see the group starting to head onward, with the camera especially emphasizing on Theodor’s pondering expression.

The screen goes black.

**LOST** OPENING LOGO - it's reversed

[Commercial Break]

It’s a slightly dreary day as we see Kate seated at a table among a fanciful outdoor setting at a restaurant, a few vacant seats at her table. We can read in her expression that she is clearly waiting on someone.

[Along the bottom of the screen, we see in a white font, the credits gradually fade across: Starring Henry Ian Cusick, Ayesha Dharker, Michael Emerson, Michael Fassbender, Jorge Garcia, Josh Holloway, Malcolm David Kelley, Ken Leung, Evangeline Lilly, Emily de Ravin. With Matthew Fox, and Terry O’Quinn. Guest Starring Veronica Hamel, Jared Harris, June Kyoto Lu, 3 undetermined guest actors, 1 undetermined guest actress. Special Guest Star Kimberley Joseph. The rest of the credits also listed.]

Kate then turns, and we see that Sawyer has arrived at the table. She smiles with pleasant surprise, as this was not who she really expected to see.

KATE: You came.

Sawyer smiles a little as he takes a seat next to her. Then she turns noticing Sawyer looking ahead in our direction. The camera is then on what they are looking at: it is not who we might expect to see.
It’s Sun’s Mother and a small toddler girl we know must be Ji Yeon. We hear a tragic, Asian-themed variation of the main Lost theme, not the usual Kwon theme but one we heard through their very first centric episode.

We can see the burden in Kate’s expression as she knows what she must say, and it seems to be especially gut-wrenching for her as she notices Ji Yeon is there. In Sawyer’s eyes are the weight of guilt and responsibility. We see a kindness but a dread in the face of Sun’s Mother. The tiny Ji Yeon does not understand what’s ahead of her. They arrive at the table to the awaiting Kate.

Sun’s Mother, speaks in English to our surprise, in her Korean accent:

SUN’S MOTHER: Hello.

KATE: Hello, Mrs. Paik.

(Although Korean women do not typically take their husband’s surname, Sun’s Mother nonetheless does not comment on Kate’s error.)

SAWYER: Good afternoon.

Sun’s Mother smiles kindly from Kate to Sawyer, though with a sadness. Ji-Yeon sits quietly.

KATE: I’m glad we can understand each other. I was worried I wouldn’t be able to explain-

Sun’s Mother nods.

SUN’S MOTHER: My daughter had been teaching my granddaughter English, with hopes that she might study here one day. And I was learning it with her.

There is a pause.
SUN’S MOTHER: You have a son?

Kate almost says yes, but she catches herself:

KATE: I have a nephew I raised as my son, until his mother could be with him.

Sun’s Mother smile and nods.

KATE: I remember Sun had hoped they would play together.

And Sun’s Mother nods, before finally stating, voice quivering:

SUN’S MOTHER: Miss Austen, you said on the phone that… my daughter has died.

Kate takes a moment to speak, as the moment silences in tension for a moment, and she finally breaks it out, as we see tears coming from her eyes.

KATE: Yes.

Kate tries to hold her composure. Sawyer looks down with a small frown. There is a sadness in Ji-Yeon’s eyes, as she seems to understand her mother is not coming back. The Life and Death theme, similar to the variation heard when Sun and Jin died, starts to play. Tears are starting to come from Sun’s Mother’s eyes also.

KATE: She went back to where our plane crashed, to find Jin. They drowned.

As she hears this information, Sun’s Mother sobs harder. She is in a pause as to what to say, before finally managing out:

SUN’S MOTHER: I do not understand. I thought Jin was dead.
Kate tearfully replies back:

KATE: She thought he might still be alive. And he was. I went with her -- but I couldn’t stop --

Kate cuts herself off as she talks, Sun’s Mother listening taking this in, Ji Yeon still looking distressed, sensing something is wrong if not entirely understanding. Sawyer finally lifts his face up.

SAWYER: We were gonna make sure that Ji-Yeon is doing okay.

Sun’s Mother looks to her granddaughter for a moment through tears still.

SUN’S MOTHER: Ji-Yeon has been well, but missing her mother. She will be well raised by us.

The music starts to quiet. And then -- someone unexpected appears --

GALEN: Oh, what a pleasant coincidence, catching you here, Madam.

And with a suspenseful musical note, Manvel Galen appears out of the blue over them, with his raspy voice, looking at Sun’s Mother. His demeanor is one of playing this off as a casual coincidence. But we can’t help but get a sense of something more stalkery to his presence. Sun’s Mother looks surprised, but Kate and Sawyer look especially apprehensive. And Ji Yeon looks uncomfortable.

SAWYER: What are you doing here?

GALEN: I was just attending a meeting here. -- I’m sorry, I clearly interrupted something.

Galen seems almost apologetic, but we are uncertain as to his sincerity. He looks to Kate.

GALEN: And nice to meet you again, Miss Austen, Mr. Ford.
Kate and Sawyer hold their apprehensive gaze. Galen then looks down to Ji Yeon.

GALEN: And fancy meeting you again, Miss Kwon.

Ji-Yeon does not understand, but looks apprehensive. He then looks to Sun’s Mother.

GALEN: I shall look forward to the scheduled meeting with your granddaughter later this afternoon.

Galen smiles before casually wandering away. The tone of the music sounds a little more relieved but still foreboding.

KATE: How do you know that man? What does he want with Ji-Yeon?

SUN’S MOTHER: He is a business partner of my husband. We started having her… tested by their company. That is why we were here in Los Angeles.

KATE: That man is dangerous.

Sun’s Mother looks a bit surprised by what Kate has said.

SAWYER: Testing her for what?

SUN’S MOTHER: Dr. Galen thinks she may have a… He called it a special light.

Kate looks a bit stunned by this. Sawyer seems suspicious of this.

KATE: That man has threatened us before. You need to keep her safe.

SUN’S MOTHER: I do not think their company has much power to do anything against my husband’s company.
Kate looks very skeptical of this hopeful assertion. And she just says assuringly:

KATE: If you ever need any help, don’t hesitate to ask. We’ll always be there for Ji-Yeon.

Sawyer nods. Sun’s Mother smiles kindly, we see in her eyes that she is emotionally moved. Through tears, Sun’s Mother says:

SUN’S MOTHER: Thank you. But why do you help us?

And Kate says, with the utmost sincerity:

KATE: Sun was like family to us. And so we’d do everything we can to make sure her daughter is fine.

And Sawyer inputs:

SAWYER: Plus, I know what it’s like growing up without a momma and daddy.

There is a soft emotional beat of music, as Sun’s Mother starts to stand, taking Ji-Yeon by the hand.

SUN’S MOTHER: We must go. We have much on our schedule today.

Kate and Sawyer nod.

SUN’S MOTHER: Thank you so much for telling me.

KATE: Of course.

Kate pauses - and with a bit of a smile, she adds:
KATE: *Mothers - and children - are very important.*

Sun’s Mother simply gives a frank smile to this, before she turns. The camera holds one last time on Kate’s expression as she smiles somberly, before we **woooooooosh** to:

We are back with Kate on Island 2, as she walks among the group of Claire, Miles, and Ben. The surroundings of the islet they have ventured into look similarly gray and lifeless as the last islet, except this one has less presence of vegetation, perhaps only half or less, much of the vegetation that is there looking dead and torn down. There are more open clearings, and power lines visible elongated through the air.

As we see a few quick glimpses of these visuals, the group of four then comes upon another sight: some ruinous buildings, no more than a half dozen or so, many of them destroyed, their foundations splayed out across the ground, with others looking very banged up or otherwise abandoned. They are in the middle of a clearing well removed from any of the vegetation on the islet. Some softly ominous music accompanies our first glimpse of this sight.

The group gets closer to investigate, soon being upon the rubble. Among the rubble is the partial corner of a black-and-white octagonal logo. Kate examines it, and then looks at the large, half-destroyed building ahead it seems to have derived from.

KATE: I think this is a station.

Ben nods.

BEN: This may be the one we’re looking for.

They travel into the building’s entrance room, as it is exposed, with its walls busted open wide, parts of its ceiling torn and crumbled on the floor, the room’s contents splayed out around. We get a sight of ruined tables, furniture, a shattered television, books and bookshelves, torn up and in pieces across the floor, damage on the walls and furniture, and some passages/doors to other rooms. The music remains ever ominous, as Kate, Ben, Claire, and Miles examine the destruction through the ruined building.
We take a few moments as Kate and Ben begin to look through junk in the room for clues, as Miles and Claire move ahead through a passage on the right side of the room. As Kate and Ben rummage through, we see Ben uncover what looks like the torn-off cover of a journal, with “STATION 2” written on it in pen and “THE LOCOMOTIVE” written underneath that. On the other hand, Kate unravels something that catches her interest. We see her pause before she picks it up examining it: a strip of some fabric that we don’t get a close view on yet.

In the next room ahead, Miles and Claire turn a lightswitch on, which thankfully still works illuminating the room, and they find a console panel with a couple of screens situated across, and a couple of old 90’s computers around the room, knocked over with tables and tangled up in their cords. There is another passage also, but it is blocked by collapsed rubble.

Claire starts to look through the broken computers, while Miles looks to the console panel. He examines switches on the panel, and they have different words labeled above each. One of them is labeled “COMMUNICATION”, situated before a microphone, and another “ACTIVATE”. He tries to flip it and other switches, and to no avail, as none of the screens turn on.

KATE: Miles...

Miles and Claire turn as they hear Kate coming into the room followed by Ben. Kate is holding the strip of fabric that we saw her find a few moments ago. She hands it to him, and he takes it, glancing down at it. And we see what is on it:

We see that it is a torn piece of film, with frames of Miles’ father Pierre Chang on it, looking more aged and silver-haired. We hear just a quick bit of Miles’ theme (1:52 - 2:00), and the camera holds on Miles’ expression for a moment, one of a skeptical hope.

BEN: Well, this isn’t the right station.

Ben is looking up at a wall. The others look to where Ben is looking -- it’s the full station logo up on the wall above the consoles. Rather than the symbol Ben drew the previous day, the black silhouette is that of the side of a train engine with a bit of smoke billowing up from its chimney.

We see a flicker of disappointment in Ben’s expression as well as the others as they stand in the background. Kate then remarks:

KATE: Maybe we can fix these computers, get information on what we’re looking for.
The others nod in agreement, and the scene cuts to --

We are back on Hurley’s group - Hurley, Walt, and Diya - as they are in the grayish forest. Hurley heads through the trees a little to see Jack standing alone among them. We get a shot on Jack for a moment as he is pensive in some thought, something burdening him. And we see Hurley coming behind him in the background.

HURLEY: So… I’ve been wondering.

Jack, a little surprised, turns around to him.

JACK: Yeah?

Hurley asks frankly:

HURLEY: What’s it like dying?

We hear a soft variation of Jack’s theme (1:27 - 2:10) as we see in his eyes as he considers this for a moment.

JACK: It was peaceful.

A pause, but then Jack adds:

JACK: But, strangely, I don’t feel like I’ve really died yet.

HURLEY: You’re still holding on.

Jack nods.
HURLEY: Yeah, I kinda got that from you hanging around still for 10 years.

Jack starts to smile, almost into a laugh.

JACK: Are you trying to get rid of me?

Hurley smiles.

HURLEY: No, dude. I just wanna help you be happy.

Jack returns the smile, and pats Hurley on the shoulder, as the music softens to silence. Hurley, with a comic tone, then asks:

HURLEY: Are you waiting to get revenge?

JACK: What?

HURLEY: You know, like Patrick Swayze in Ghost, haunted the bad guys who killed him.

Jack shakes his head.

HURLEY: Speaking of, have you seen Patrick Swayze?

JACK: Who would I want revenge on?

HURLEY: You know… the guy who stabbed you. Locke. Except it wasn’t Locke. It was UnLocke.

Jack shakes his head again, and states amicably:
JACK: We already killed him. He’s been gone.

Jack starts to head back for where the others are, and Hurley follows.

In the next shot, we see them arriving back where Walt and Diya are. And as they do so, we hear the rustling of footsteps ahead through the woods. Hurley, Walt, Diya, and Jack all turn quickly to glance at what’s ahead.

It’s Sawyer, who steps through the trees.

HURLEY: Dude!

SAWYER: Hugo! … Walt!

We hear a quick bit of an optimistic variation of the Survivors’ theme (like the first 70 seconds but more softly quiet, less emphasized) as a stunned Sawyer goes and hugs his two smiling companions, though he has a flash of apprehension seeing Diya. We can also notice Jack in the back with a warm smile noticing his old friends reuniting, and in the next shot he is vanished.

WALT: Hey, James.

Sawyer smiles.

SAWYER: Hey yourself. How are you two holding up?

Hurley and Walt both smile with optimism.

WALT: Awesome.

SAWYER: How did you get away from that thing?
WALT: It dropped me, with her.

Walt turns in an introductory manner to Diya, who smiles in greeting, holding out a hand. Sawyer smiles back somewhat cautiously as he shakes her hand. The music starting to soften into silence.

WALT: She’s with us.

DIYA: It’s nice to meet you. I’m Diya.

SAWER: I’m Jim.

Sawyer looks across the three of them.

SAWYER: We’ve gotta get back to the others. We can exchange stories on the way.

We then cut back to Kate, standing in the dimly-lit room of the unknown SAMSARA station they are in, Claire, Miles, and Ben rummaging through computer wires in the background. The camera holds on Kate’s face as she thinks on the past and those she’s been close to, and we wooooooooosh to:

We’re around the living areas in Kate’s house. We see there is some kind of “family get-together” as we see Kate, Sawyer, Miles, Claire, and a blonde boy about age 5 who we know must be Aaron, are all hanging about.

Sawyer is in the kitchen pressing the tab in a can of soft drink, as Kate is sorting a few plates into the sink.

SAWYER: What’d y’all do today?

KATE: Claire and I took Aaron to see Ji-Yeon.
Sawyer’s expression flickers down into a slight frown, while Kate, unnoticing, is smiling.

KATE: She’s an adorable little girl.

Kate lifts her eyes up to notice Sawyer’s expression.

SAWYER: How’s she doing?

KATE: She’s doing good. She’s very bright for her age.

Kate then pauses, before remarking:

KATE: You haven’t been to see Sun’s family again since we spoke to her mother.

Sawyer shakes his head a little, and just says softly but sadly:

SAWYER: They’re gone because of me.

Kate tries to think for a second to say something consoling, but then - the doorbell rings. They both look a little surprised, not expecting another guest. They head towards the living area, and Kate goes to answer the door.

She pulls it open, and we see Hurley at the door, in a business suit, a big smile on his face, as one who’s long waited to see his friends again. We then see the camera on Kate’s expression, stunned to see him. We hear a mix of a positive tone of the Survivors’ theme and Hurley’s sideways theme (0:40 - 1:10).

HURLEY: Hey, Kate!

KATE: Hurley!
Kate leans forward to give him a big hug, having not seen him for years, thinking him dead.

SAWYER: Hugo!

Sawyer bustles through also to give Hurley a big hug.

HURLEY: Hey man!

Once Sawyer releases him, Hurley steps through, and we see the delighted shock of Claire and Miles in the house.

HURLEY: How are you all doing?

CLAIRED: We’re doing great!

Hurley recalls that Claire seemed a bit deranged with feral-ness.

HURLEY: You’re looking great!

Claire smiles.

CLAIRED: Thanks, so are you!

Hurley also gives a smile to Aaron, who is a bit more blank in reaction, though faintly remembers him. Hurley then looks around them all with a smile. He’s glad to see they stuck together like a family.

MILES: Hugo, how did you get off that island? It was sinking when we left you.

HURLEY: We saved the Island! I’ve been looking after it the past few years.
The music quiets, and Kate connects what Hurley just said in her mind, a look of hopeful excitement in her eyes:

KATE: It worked? You guys saved the Island?

Hurley nods, smiling. Though his smile starts to flicker out a little as he realizes what Kate is on to.

KATE: Jack? … He …

Hurley’s smile is completely faded into a frown, as he begins to softly shake his head. A variation of Life and Death begins to play softly.

Kate pauses, understanding, as she softly nods. For just a moment - she had had hope. And now just the hurt and disappointment she dreaded. A few tears slip out of her eyes.

HURLEY: He saved the Island. And just before he did, he gave me the job of protecting it.

As Hurley speaks, we get a few shots of the other characters’ expressions. Understanding, but somber. None of them expected Jack to be alive, but it’s still sad to hear it confirmed at last.

SAWYER: So what are you doin’ now?

Hurley’s expression lifts a little with optimism.

HURLEY: Just tying up loose ends. Making sure everyone’s okay.

Hurley then turns to Kate.

HURLEY: By the way… Have you said anything to Jack’s mom?
Kate, holding in an expression of some regret, just shakes her head. We can see that this weighs heavily on her. The music softens into silence, and the screen cuts to black.

[Commercial Break]

We see Kate and Hurley walking up the steps to the front door of a nice-looking house. She has a look of dreading responsibility in her face as she rings the doorbell. Hurley’s expression is solemn but more laxed.

The door opens, and we see Jack’s mother Margo Shephard, looking expectantly of them. We hear some soft but sorrowful beats of music.

Kate and Hurley both put on a warm front as they smile in greeting to her.

KATE: Hi.

HURLEY: Hey.

MARGO: Hello.

Margo’s expression is a little cold. But she nonetheless invites them in, and we then see three of them taking seats in armchairs in a nice living area. And Margo finally breaks the ice on the long-troubling issue they are here to discuss:

MARGO: So where is my son? … I’ve called you for years asking where he is, and you always say you haven’t seen him.

Kate’s expression is one of regret and sorrow.

KATE: I didn’t know… Until last night.
Margo’s expression softens a little.

MARGO: Then tell me, please. His Granddad said that he was “going somewhere better”. What did that mean?

With the end of that question, we hear a soft touch (1:19 - 1:20) of the Island’s mystery theme. We then hear emotional music as Kate’s eyes well up with tears a little, and she turns to Hurley, and he speaks:

HURLEY: A few years ago, Jack asked us to go back where our plane crashed.

MARGO: Why?

KATE: We had to help everyone we left behind…

Kate takes a breath, and confesses, with the soft click of a high piano key:

KATE: Aaron wasn’t mine. He belonged to a friend of mine named Claire. And I found her and brought her back.

We can see in Margo’s eyes that her mind is racing with questions. The music remaining softly but subtle. Kate’s voice cracks as she then says:

KATE: Aaron is also Jack’s nephew. Claire was Christian’s daughter, from Australia.

Margo is in tears, processing all of this information in.

MARGO: I don’t understand.

Tears are going down Kate’s eyes. Hurley’s expression remains empathetic and somber for them.
MARGO: Where is Jack?

Hurley says softly, as we hear a variation of Jack’s theme:

HURLEY: He gave up his life, to save everyone else.

Margo is in heavier tears now, as is Kate.

HURLEY: I stayed behind to help Jack.

MARGO: If it was a few years ago… why didn’t you tell me?

There is a pause, as the camera slowly closes in on Kate, as she in tears, the music getting quieter for a moment. And she finally confesses:

KATE: I couldn’t accept he was gone. I was hoping he would come back.

The music gets heavier again, as we see another shot of Margo’s teary eyes, hurt but understanding. We then see a shot close back on Kate’s expression again, as she tries to smile through her tears, smiling for the man she knew. And we wooooooosh to:

We are on Kate’s expression again, as she stands in the fragmented interior of the SAMSARA station. She is looking down, depressed in her memory. The camera holds on her for a moment.

Then we cut back to the computer room, as Miles rummages in a drawer under the panel of consoles and screens, connecting a plug to an outlet.

MILES: Alright, the moment of truth…
Miles gets up out of the drawer, and flips the “COMMUNICATION” switch. And in a moment, we see as the blank screen before him suddenly materializes an image: that of of the words “AWAITING CONNECTION” along with some kind of connectivity meter below it. We also notice some kind of little camera situated above this screen.

MILES: Hey, it’s working!

Ben comes over to see.

BEN: Good work, Miles.

Miles flips some other switches, to no avail.

MILES: It looks like this is the only one working.

Ben looks curiously at the “AWAITING CONNECTION” screen, an idea on his mind.

BEN: Wait a while and see what happens.

MILES: Sure.

Miles then looks to the “ACTIVATE” switch, and out of curiosity, flips it as well. One of the other screens then lights up, with an image reading “INPUT ACTIVATION KEY:” and a bar below it to enter text. And then we cut to:

Hurley’s gang - himself, Sawyer, Walt, and Diya, as they step off of the bridge, leaving one islet behind and heading onto the one with this station, although it’s nowhere in view. The four stand, looking around at the distance to get a sense of where the others may have headed off to.

As they are looking, Walt suddenly notices Locke, wearing his striped white shirt and seated in his wheelchair as it sits upon the ground. Walt notices Locke is examining the withered grass on the ground, and he steps closer to get a look at what Locke is looking at. We hear a soft variation of Locke’s hunting theme.
WALT: Do you see a trail?

Locke nods, an air of worry in his eyes.

LOCKE: There are around a dozen fresh prints.

He then points out across the faint footprints in the pale grass.

LOCKE: I think they’re being followed.

The music then turns to a suspenseful note, worry waving over Walt’s face. He turns back to the others, who are together talking.

WALT: Our people are being followed, you can see it in the prints.

The same worry then waves across Hurley and Sawyer’s expressions.

SAWYER: We need some plan.

Diya looks intent:

DIYA: I know a path we can take. We can circle around them and get a better position to surprise Theodor’s group.

Hurley looks uncomfortable with the prospect of an incoming fight.

HURLEY: Okay, but we’ve gotta work out the most peaceful plan of action on the way.

She nods amicably, and then proceeds to start on ahead, Hurley, Sawyer, and Walt beginning to
follow behind. We then cut to:

Back in the station, Kate and Claire are clearing through the passage caved-in with rubble. In the computer room, we see the “AWAITING CONNECTION” screen for a moment longer. And then it changes to “CONNECTED” with the meter below looking full. And then an image pops onto the screen:

It’s Cindy Chandler, looking back towards the screen. She is in some kind of room, and there is some low mystifying music. Ben is not surprised, his suspicion confirmed, and he comes over to the screen, and leans forward to speak into the microphone:

BEN: Cindy, do you read me?

Cindy replies back:

CINDY: I read you loud and clear, Ben. The lookout you left in this station radioed me when this station received your signal.

Ben nods.

BEN: Did everyone arrive yet?

CINDY: Not yet, but I’ll get back to you as soon as they do.

Ben nods.

CINDY: Is everything going alright?

Ben thinks to himself that things haven’t gone at all as would be preferable.

BEN: We’ve run into problems.
We then cut to Kate and Claire as they’ve cleared through the passage, and this leads them to a staircase and passage further down to an exit door. They take the staircase.

Down there, they arrive at a wall with a long glass window, and door at the end. Claire goes and attempts to twist the handle to open it, but it’s locked, while Kate looks through the window. We see on the other side, what looks to be a pool of gleaming water. We hear a low magnetic humming.

(5:47 - 5:57)

Kate gives a squint of confusion at the sight, but then turns and moves on, heading back for the stairs with Claire. We then cut to:

We are back with Diya, Hurley, Walt, and Sawyer as they walk through some pale woods, until they emerge out at a clearing, and we take a moment at the lively sight ahead: we see some kind of grove or garden, with trees and plants and flowers, more green and more colorful than we’ve seen elsewhere on Island 2, though still a touch pale. We can hear rustling streams of water also. We hear what sounds similar to the exploration theme (0:28 - 0:53), though it’s a rearrangement with some notes inverted.

The group of four examine the surroundings as they get here. Hurley looks around with a smile for the more lively sight, Sawyer and Walt more surprised. Diya looks around with a smile also, a pleased and peaceful smile - she loves this place, it conveys something special to her. The music remains lowly soft and aesthetic.

WALT: What’s this place?

DIYA: It’s my garden.

They continue to walk through, examining it. Diya goes to check on some of the colorful flowers blooming. She remarks:

DIYA: It’s a small step to bringing some life back to this island.

Walt nods with a smile. He then turns and notices Locke is appeared again, seated in his wheelchair. Locke is looking around at the environment, a smile on him also.

LOCKE: Lovely place.
Then after a moment, Walt thinks to ask him a question of curiosity.

WALT: When you leave - where do you go?

Locke looks up around, examining the environment.

LOCKE: I pretty much just go wherever I will myself to.

WALT: Do you like… float in that wheelchair?

Locke smiles into a soft laugh.

LOCKE: No, I just sort of…

He tries to think how to put it.

LOCKE: My mind - my perception - travels.

That brings another question of curiosity for Walt.

WALT: Can you sleep?

We can see in Locke’s eyes as he’s thoughtful of how to explain this.

LOCKE: Sometimes when I stop… looking around, I dream again.

Walt nods with a smile.
WALT: Why stay among the living?

LOCKE: Well... it lets me help you out.

WALT: So, what, you’re like Bruce Willis in The Sixth Sense?

Locke smiles still.

LOCKE: Somethin’ like that.

Walt starts to turn, but he halts, something on his mind, though not sure if it’s right to ask it. But he finally does. And we see Locke listen as Walt slowly asks:

WALT: John... How do you feel about your death?

The question takes Locke by surprise. The music turns for a few soft seconds to Locke’s tragic theme (0:08 - 0:24). And we can see in his face that it recalls pain and confusion, that he can’t put into words yet. Walt begins to regret asking.

And then Locke says, on a different note, maybe to change the subject:

LOCKE: I think I can track our people.

Walt nods.

LOCKE: I’ll be back.

WALT: Thanks, Mr. Locke.

And in the next shot - Locke is gone. We see Walt looking on, a thought of sympathy for John. And then we cut to:
Ben standing in the dark passage leading to the exit door, and we can see in his eyes that there is something heavy pressing on his mind. The music silent. Claire and Kate are also near by.

CLAIRE: I’ll go check out here.

Claire presses the exit door open, the sunlight gleaming into the passage as she heads outside and the doors closes back. Kate starts to follow, but -

BEN: Kate - if you don’t mind me asking -

Kate turns her attention to him.

BEN: Why *did* you kill your stepfather?

Kate is taken aback by this question.

KATE: Why do you need to know that?

Ben says in a casual tone (though we can see in his eyes that something is troubling him):

BEN: Murder has been on my mind.

Kate raises her eyebrows, but then just states:

KATE: He was abusive.

We see Kate’s memory reflecting in her eyes. And she further confesses:

KATE: And I found out he was my real father.
There is some empathy in Ben’s eyes. We hear a soft segment of Kate’s theme (1:43 - 2:01) playing.

BEN: I’m sorry to hear that.

Ben then confesses, with a dark note of music:

BEN: I killed my father too. He was like yours.

We then see Kate is hit with a surprise and sadness of realization.

BEN: Do you consider yourself… innocent?

KATE: I did… until I got a friend killed.

There is a soft note to Kate’s remark, remembering her friend Tom Brennan, and Ben nods.

She pauses with hesitation, wondering to herself if she should reveal something to Ben. And after a moment, she finally decides to:

KATE: Ben… I knew your father.

The camera holds on Ben’s face for a moment as we see him visibly stricken with a fleeting confusion.

KATE: When I was in DHARMA.

And she tries to tell him, for whatever comfort it may bring:

KATE: He regretted how he had treated you.
This hits Ben with a shock. And we start to hear a soft variation of Ben’s theme. Kate then goes on to add:

KATE: He was desperate to save your life when you got shot.

Ben just looks down in silent thought, struck deeply by this. Kate reads him, with some empathy reciprocated back to him. Then she turns to leave, starting to press open the exit door, as the light shines in again, Ben’s theme still playing. But before she leaves, Ben asks her one last thing:

BEN: You made a pretty good run over the years. How did you get caught by that Marshal?

Kate starts to think back on it, remembering the farmer Ray Mullen, a positive sentiment swamped in misfortune, and a reflection of choices in her life:

KATE: I was saving someone’s life.

She heads out the door, and we see one last frame on Ben’s profile as he thinks deeply on something, and his music fades out.

In the next shot, we see Kate stepping outside at the back of the station, and she looks around to see where Claire is. She notices, with us, that across the pale grass are two faded white lines. She doesn’t give it any thought, and starts to head on, turning around the corner of the station, calling for -

KATE: Claire?

And she turns around the corner and finds --

With a heartdropping dun, we see Claire is holding her hands over her head in surrender -- a camouflaged assailant standing behind her with a rifle aimed at her.

We get one last quick close in on Kate as her eyes widen with adrenaline, and Giacchino’s music escalates into a sudden shriek of terror. And the screen cuts to black.
We are back on a frame of Kate as she stands tensely, watching ahead as the assailant holds his rifle at Claire’s back, the music beating each moment with tension.

And then he speaks:

ASSAILANT: Follow me to the front of the station, and no one will be harmed.

Claire stands tensely watching Kate.

ASSAILANT: Come closer.

Kate slowly nods, and slowly, cautiously, begins to head forth closer to the range of the assailant.

The assailant stands, watching closely, as Kate gets nearer. He slowly starts to shift the barrel of the rifle away from Claire to a middle range between the two women, before --

The music suddenly blares with beats as Kate lunges against the assailant, slamming into the left side of him, as he quickly struggles and tries to reposition his aim for Claire, but it’s too late as Claire suddenly spins grabbing for his rifle and yanking it from his reach as he struggles against Kate.

Claire then swings the butt of the rifle against the chest of the assailant, knocking him back with a painful oof!, and he uses the momentum of the knock to quickly turn around into a dash, as Kate pulls her pistol out of her pocket while Claire swings her rifle around the right way, and with a roaring gunshot Kate fires at the assailant but barely misses, as he runs to hide through a clump of trees.

The music blares less but remains anxious as Kate turns to head back for the back of the station, Claire following her lead. We then see a few shots of the two women quickly running around back
to the exit door, pulling it open and entering the building as it closes shut behind them, Miles and Ben hurrying urgently down the passage to them, Miles’s gun out. The beats of music a bit softer but still anxious inside.

MILES: What happened?

And Kate says urgently:

KATE: We’ve got company!

Miles looks alert, Ben calculating, and Claire with a flash of darkness in her eyes.

KATE: I’m scouting the front, cover me!

And Kate heads forth, followed by the rest, as we [woooooooosh] to:

We are back in Kate’s house, as we see a now 12-year-old blonde boy, Aaron, (actor indeterminate) at the kitchen table, writing down on some homework, as Claire cooks something on the stove. We follow Kate as she enters. Kate looks concerned for the boy.

KATE: How was school today?

Aaron pauses, and with a strange pause, he turns his face with a cold look, and just says in a low tone:

AARON: It was okay.

Suddenly, we hear a cellphone’s ringtone. Kate pulls it out of her pocket and answers:

KATE: Hey!
We hear Sun’s Mother speaking on the other side, in what we can faintly make out as a worried-sticken tone:

SUN’S MOTHER: Kate, I need your help!

We see concern wave over Kate’s expression immediately.

KATE: What’s wrong?

In the next frame, we see Sun’s Mother on the phone, looking more silvery and wrinkled with the time since we last saw her. She has an almost panic in her face, almost in tears. She is standing out near a building somewhere, her spare arm around a young nearly-12-year-old Asian girl, Ji-Yeon, (actress indeterminate) who is sitting still and dignified but we can clearly see the terror she conceals in her eyes.

SUN’S MOTHER: Men tried to take Ji-Yeon today. I barely got her…

In the next frame, we are back on Kate’s startled eyes.

KATE: Are the police there?

SUN’S MOTHER: They threatened the police on us for my husband’s dishonest dealings with them.

KATE: Who are they?

In the next frame, we see Sun’s mother again:

SUN’S MOTHER: It was Dr. Galen and his men.

In the next frame, we are back on Kate as her eyes turn dark, with a haunting musical note.
KATE: Where are you now?

We can hear Sun’s mother say something over the phone.

KATE: I’m on my way!

Kate hangs up the phone, and we get a shot of Claire’s worry, and a blank look from Aaron.

KATE: Meet up at James’s.

Kate turns, lifting up the phone again to her ear. The music beating with urgency.

KATE: James, we need you.

In the next shot, we see Ji-Yeon and Sun’s Mother sitting in the backseat of a car, and then we hear a front door closing - the next frame is on Sawyer, more gray-haired as he is in the present day - as he turns back to look at them, and facing a guilt he has avoided these years.

SAWYER: Don’t worry, I’m gonna take care of you both.

Sun’s mother is silent but nods slightly with a thankful smile. And Ji-Yeon says quietly:

JI-YEON: Thank you.

Sawyer thinks for a moment on her, this girl thanking him, whose parents whose deaths he feels responsible for. Sawyer turns his head back to an open window, and we’re then on Kate as she stands outside looking in.

KATE: I’ll be back soon.
SAWYER: Where you going?

We then see Kate’s hand hold against her pocket - the handle of a pistol clearly inside. The music raising softly with a worry, and we see in Kate’s face that she knows he will not approve - and he certainly exchanges a glance that suggests “What are you getting yourself into?”

KATE: I’ve got some business to take care of.

And with a small sigh, she turns and we see her walking away from the car, leaving it in the background, as she heads to the foreground with severe apprehension for what awaits, the music waving lowly with suspense, and we wooooooonooosh away to:

The camera is on the front of Hurley, Sawyer, Diya, and Walt in the back, crossing through pale grayish woods again.

SAWYER: So Hugo, what did you do while captive?

HURLEY: I tried to negotiate a peace deal, with their leader, Theodor. That was Plan A.

We see in Diya’s face a pessimism.

DIYA: I’ve never known Theodor to be one for peace.

Hurley halts, the others halting behind him. The camera then cuts to who is standing before Hurley - Jack. He looks uneasy.

JACK: Our people are surrounded.

We are then on Hurley again, as we see this hit him, the others behind him blind to Jack, and Walt off behind where he couldn’t see him. We hear a few soft notes of suspense.
SAWYER: Why are we stoppin’?

We get one last look on Jack, and then back to Hurley.

HURLEY: No reason.

The camera is now on Walt in the back. We notice with him as he sees, standing in the trees -

Locke again. But this time, he is standing. Walt approaches him. Locke is wearing his dark burial clothes now. The music is a variation of Locke’s theme, sounding a little softly haunting, like this (approx 0:39 - 0:49).

WALT: John? What is it?

We see Locke stare at Walt, as he seems to carry an intensity, perhaps of anger or conviction, in his eyes. But he just says calmly:

LOCKE: You asked before, what I think of my death.

We then see Walt’s face again, a visible uncertainty about what Locke is going to say. And then we are back on Locke’s intense but stoic expression again, as he drops:

LOCKE: I think the one who killed me needs consequences.

We then see Walt’s expression, stunned, as the music escalates and the scene cuts to:

We are now back on Kate and Ben’s apprehensive faces in the forefront of the frame as they head through the station, Miles and Claire just behind them.

We then see a wider shot of the four of them as Kate leads the group through, a few tense moments as she heads out to the ruinous front opening of the station, the music beating heavier with tension again.
Kate holds her pistol aimed, shifting slowly left and right, ever watchful of the surroundings. Miles holds his pistol and Claire holds her rifle tightly.

The music begins to escalate increasingly higher with tension, as still no one is around to be seen. We see quick shots of Kate’s, Claire’s, Miles’s, and Ben’s expressions. The tense music escalating higher.

Another shot panning across the shattered wall ahead, the empty outdoor in view. The music escalating higher. Kate walking slowly as she grips her pistol tensely.

And with the music at it highest, as we follow the group out, it suddenly quiets - and then with a heavy *dun* -

We see the half dozen SAMSARA assailants surrounding the opening into the station, waiting along the sides with their various guns held. Kate, Claire, and Miles quickly point their guns in directions of some of them. They are all in camouflage. Well, all but the one in dark clothes, who steps forward.

KATE: Hold your fire!

The others hold their guns tensely. Theodor, then, begins to aim his gun down at the ground. Kate points her gun intensely at him, and a few of the SAMSARA troops have their guns pointed intensely at her. He has a softness in his expression, apprehensive though calm.

THEODOR: You are outnumbered.

KATE: We can still kill a lot of you.

With tense beats, Theodor stands, thinking in his mind on his next statement, which he states, in his faint German accent:

THEODOR: You are correct. But there’s no need for bloodshed - on either side.
Theodor slowly begins to place his pistol back in his pocket, as he keeps his gaze on the survivors, and they keep their gaze back on him and the other assailants. He then cautiously says:

THEODOR: We don’t want a fight. I just want to talk -

He lifts his hand and points his finger to Kate.

THEODOR: To you.

Kate is struck by this.

KATE: Why me?

THEODOR: You seem to be the leader here.

This remark surprises Kate, although we realize that it seems to ring true. We also see a quick shot of Ben’s reaction to this.

KATE: No one is harmed. You let my people go back in.

Theodor nods slightly.

THEODOR: Agreed.

Theodor gives a wave of his hand. The troops slowly begin to lower their weapons pointed down. Kate gives a nod to her group, and they begin to point their weapons down too.

Miles and Ben start to slowly head backwards inside.

KATE: Claire, go.
CLAIRE: I’m staying with you.

KATE: You need to go in. I’ll be fine.

Claire reluctantly agrees, and begins to slowly walk backwards into the building. Kate looks to Theodor.

KATE: What do you want to talk about?

With a quick pause, Theodor simply says:

THEODOR: Come with me.

The screen cuts to black.

[Commercial Break]

The camera is on the sight of some alley behind a building, the weather thundering. Ahead is Galen in business suit as he walks through, and coming into the foreground of the shot is Kate, hurrying forward towards him. A horn of music starting to blare up as she closes in on him -

The next shot is on his expression as he walks through - and we see in the background behind him, Kate suddenly holding up her pistol at him, the music silence, as she cocks it - and he halts with the sound, raising his hands up in surrender. In his raspy voice, he says:

GALEN: Greetings again, Miss Austen. I know you were following me.

We start to see rain trickle down on both of them. We then see Kate’s expression, one of anger and determination. The music beats softly ominously.
KATE: Then you know I’m going to finish this.

We then see Galen’s smile. The rain getting heavier.

GALEN: I know. You are a murderer.

Kate holds her gun still, a rage in her eyes.

GALEN: But... your job would be done for you soon anyway.

We see a shot of confusion on Kate. And then a shot back on Galen:

GALEN: I am dying of pancreatic cancer.

We see this register in Kate’s mind, and wondering if he is telling the truth or not. She holds her gun intently at him.

GALEN: But you should realize, we’ll release records of you breaking the law.

KATE: I haven’t.

GALEN: You’re not allowed to leave state, punishment for murdering your father.

KATE: My parole ended two years ago.

GALEN: But some years ago, you went to Iowa - to see your mother’s grave, I believe?

We see Kate struck in her eyes.
GALEN: Not to mention, the suspicious circumstances surrounding your last plane’s disappearance.

Kate holds her pistol at him, more severely. We see in her eyes, the desire to pull the trigger burning through her.

GALEN: We have power over you.

A pause, the rain pouring. He then remarks:

GALEN: You hold the power of death in your hand. Doesn’t it feel right?

Kate holds her gun at him still, silent.

GALEN: But it's not power enough to stop a corporation. You should realize - when I’m dead, somebody else will take my place.

KATE: Is that supposed to stop me?

GALEN: No - but I have a proposition.

Kate remains silent. And Galen reveals:

GALEN: There is another Island.

This stuns Kate, and hits her with confusion as to his point.

GALEN: I would like you to get us there.

KATE: If you want it, go yourself.
GALEN: We can’t anymore, we lost it.

There is an ominous beat of music.

GALEN: But your friend, Mr. Reyes, may know how to find it.

And then another pause -

GALEN: You saw the first Island. You know its power -

There is a mystical tone of music.

GALEN: This island could give you power over death - danger…

Kate holds her pistol intently at Galen still.

KATE: I already have that - right now.

Galen, his hands still held high, slowly starts to turn around to face Kate head on, the rain pouring down now.

GALEN: So pull the trigger.

There is a pause of hesitation. Kate holds the gun, and we see a shot of her finger twitching at the trigger. The pulsing need to kill this man. The music escalating with that tension. And then, egging her in a manipulative tone that would make the old Ben Linus proud:

GALEN: I’ll come after Aaron next.
He smiles. The music escalating. The rain pouring. Kate’s eyes flaring with murder now.

GALEN: I am ready. Kill me.

The music escalating more heavily, into an intense, fast variation of Kate’s theme. We close in on Kate’s eyes, the overwhelming fire consuming her. Any second now, we know she will pull the trigger -

The music escalating, and then, in a sudden silence -

Kate’s finger at the trigger - *lets go.*

And she exhales the air that was in her chest. The music in a low hum of some relief.

KATE: That’s not who I am anymore.

She turns away. We then see a frame of her, Galen now in the background, lowering his arms, as Kate puts her pistol back into her pocket, and then starts into a run from him, down the alley, to the foreground. And we *wooooooooosh* to:

We are on Kate again, now walking with Theodor and tough-looking man with him, outside in the pale grass, the sun starting to set. They are walking near one of the other buildings close to the station. Theodor is carrying a thin headset in one hand. They come to a couple of chairs knocked over on the ground. Theodor lifts one up, and then goes and lifts the other, taking a seat in it.

THEODOR: Have a seat.

Kate sits in the other chair, eyeing him as she wonders his intentions. Theodor looks to the man with them.

THEODOR: That’ll be all for now, Foster.
He replies back sternly:

FOSTER: That’s not a good idea, Theodor.

THEODOR: We’ll be fine. Make sure Garrow is honoring the agreement.

With hesitation, Foster turns and leaves. Theodor then places the headset he has been holding on his head, its mic tilted to the side.

KATE: What did you want to talk about?

THEODOR: I’d like to make an offer.

KATE: What offer?

A pause, and then he states:

THEODOR: We have a vast amount of power here. We can probably give you anything you want.

This does not surprise Kate, as she has heard indication of the power of this island before. But she does not trust him at all. And yet, at the same time, there is a lot about this that undeniably tempts her. So she just asks:

KATE: In exchange for what?

And he replies, frankly:

THEODOR: I want you to bring us Hugo Reyes.

A low dun. Kate’s expression turns apprehensive again.
KATE: Why would I do that?

THEODOR: ...What is your name?

KATE: Kate.

THEODOR: Well, Kate, we are very interested in what he knows. He protects an island like this one, as I’m sure you’re aware.

Confusion marks Kate’s face. And we hear a few low notes of Hurley’s theme.

KATE: How do you know him?

THEODOR: I will be honest with you - we had him in our facility. But he escaped yesterday.

This lifts Kate’s expression a little with surprise, apprehension and gladness all together.

THEODOR: I’m only interested in peace, Kate.

We can see the skepticism in Kate’s eyes, as can Theodor.

THEODOR: We’re not going to harm him… He’s been quite fine with us, as I’m sure he will tell you.

There is another pause, Kate still ever apprehensive of him.

KATE: I just want the Hanso Foundation to stop terrorizing our lives.

Although we sense that for Kate, this may not be all she desires. Theodor registers this in his mind.
And he says, with a kind tone:

THEODOR: I can make sure you’re safe. This island is what they care about most. But I control it - I have the leverage.

Kate thinks on this for a moment. Theodor then, to play another card, tilts the mic to his mouth, and speaks:

THEODOR: Belle, do you copy?

And a pause, as we see Theodor registering what he hears in the headset.

THEODOR: Tell me.

He then tilts the mic away.

THEODOR: One of my people has an extraordinary gift - to speak to the dead.

There is a musical tone of mysticism, but Kate furrows her brow with skepticism to this.

THEODOR: She is speaking to a man’s spirit right now.

A pause, and then -

THEODOR: He has told her that you murdered him.

With a *dun*, this strikes Kate with surprise.

THEODOR: Who is this man?
Slowly, not entirely sure why, she reluctantly confesses:

KATE: My biological father.

Theodor nods understandingly.

THEODOR: He says we should kill you.

Kate’s expression is struck again, and we hear another dun. But Theodor says reassuringly:

THEODOR: But we’re not going to do that, Kate, I assure you.

And a pause -

THEODOR: And he says - after that, a man close to you died. And you ran.

This hits Kate also. We begin to hear a slow, soft variation of Kate’s theme again. She is starting to think, perhaps it's true? She admits his name:

KATE: Tom...

We see Theodor reading her. And he remarks:

THEODOR: Death seems to have held its hand on your life.

Kate doesn’t respond to this, though in her eyes, she gives away a yes to this.

THEODOR: I can understand running.
He then adds, his continued observation:

THEODOR: But now you’re forced to face it head-on.

Kate is unnerved by how well he seems to read her. Theodor, calculating in his mind, then says:

THEODOR: The blonde, you were very protective of.

Kate is also uneasy at this, that he noticed. She says softly:

KATE: She’s like my sister.

He nods, understanding. We start to hear Kate and Claire’s sideways theme.

THEODOR: Do you have children?

KATE: Her son is like my own.

THEODOR: And you’d do anything to protect him. It’s not about you. You have your children, your children’s futures, to protect.

Kate nods slightly to Theodor’s accurate guess.

THEODOR: I see. You’re not a murderer. You’re a lifegiver.

Kate is - oddly, uncomfortably touched - by this suggestion. This is how she would prefer to see herself. The music elevates emotionally. (0:21 from the previous track)

And then, as Theodor begins to make his next statement, we begin to hear his theme. It’s almost something darkly tragic -- just as Jacob’s theme unmistakably reminds us of Raiders of the Lost Ark, perhaps this theme reminds us of another John Williams theme, Schindler’s List, though a unique
composition from Giacchino. It also has elements of a rearrangement of the Man in Black’s theme, and some darker mystical notes like a dark opposite to Jacob’s theme.

THEODOR: I’ve spent my years trying to give life to those who are losing theirs. … I’ll make sure that your children are safe.

Kate looks down, ashamed to think - the offer is almost tempting. And Theodor, believing he almost has her, presses further, for the straw to break the camel’s back:

THEODOR: What else can we give you, Kate?

And as Kate thinks - we start to hear the soft, ominous piece of Kate and Jack’s haunting flash-forward theme. (0:32 - 0:49) And she finally breaks with what has weighed deeply on her heart - and says:

KATE: There’s another man I loved… and lost.

Theodor listens, a soft empathy in his eyes. And we start to hear a variation of Jack’s theme. (1:27 - 1:52)

KATE: His name was Jack. If you have the power to talk to the dead...

Theodor smiles, and nods, understanding.

THEODOR: You want to speak to him.

And we hold on Kate for a moment, as she is close, so close, to agreeing to this offer. It might be a fool’s hope, but she would so desperately like to speak to Jack again somehow. This whole time, since coming to this island, she has secretly hoped that maybe, it was somehow a possibility. We hold on her tensely for a few moments, as she makes her decision.

The music trails off, and as we see in Kate’s eyes, that she knows she can’t give into this temptation. She slowly starts to shake her head. She won’t betray Hurley.
KATE: I can’t.

She quickly gets up from her seat, and turns, starting to leave. Behind, we see disappointment in Theodor’s eyes. And as the shot holds on Kate’s face, almost in tears at what she almost agreed to. Theodor in the background, simply states:

THEODOR: If you change your mind, the offer still stands.

The shot still holds on Kate as she walks away, with a very faintly soft, somber tone of music. The screen then goes black.

[Commercial Break]

Closing the door, Kate hurries in through Sawyer's apartment.

KATE: I’m back.

Claire, Aaron, Sawyer, Ji-Yeon, and her grandmother, are all seated around the area, the TV on. Claire looks waringly to Kate:

CLAIRE: You need to see this.

Kate gets closer in view to see the TV. We see a worried reaction shot of Ji-Yeon watching the screen, a child being used in something more than she should have to deal with. And we hear a low ominous hum:

NEWS REPORTER: And the breaking news is just in, that Kate Austen, member of the Oceanic Six, is now wanted by authorities.
Kate’s mugshot appears on the screen. Off the screen, we see the reaction shots of the others as well, including Kate’s dread-ridden one.

NEWS REPORTER: Photos have been released of Austen in Iowa, violating her parole several years ago, which she was charged with for a series of crimes:

Photos then appear on the screen of Kate in a car, at a gas station, and at the graveyard, each marked with locations and dates.

NEWS REPORTER: Sources also indicate that Austen may have information on the disappearance of Ajira Airways Flight 316-

As a recording of Flight 316’s liftoff appears on screen, our camera takes us to a wider shot of the group watching the TV, and then close up on Kate’s apprehensive profile.

KATE: This is just the beginning. They’ll come for all of us. We need to run.

But we see in Kate, that it’s sinking in, that she herself, will never be able to live life free again. It’s over, for good.

Suddenly, we hear the door open again. Everyone turns -

Hurley, dressed in business suit, comes inside, followed by Miles. Kate, with a pleasant surprise, gets up and goes to approach Hurley, as Claire and Sawyer follow slowly behind.

Hurley gives an optimistic smile. We hear the first half of his sideways theme (0:00 - 1:10).

HURLEY: Hey guys.

KATE: Hurley.

She smiles.
KATE: We need you. They’re after us now.

Miles nods.

MILES: They already attacked Richard last night.

KATE: What can we do?

HURLEY: Do you trust me?

Kate slowly nods, and says with the deepest sincerity:

KATE: I trust you.

He keeps smiling.

HURLEY: I’ve got a plan.

We see one last shot of Kate, as we wooooooosh to:

We are slowly, quietly following Kate as she heads through the dark corridor, back to the console room of the station. Claire, Miles, and Ben are awaiting inside. She gives them a little nod of assurance as she comes in.

And then, on the screen, Cindy appears again, with a smile.

CINDY: They’re here.
She steps away from the screen. And we see --

*Desmond Hume.* More gray in his hair, but still shaven with very light scruff. He’s wearing a blue shirt under a brown coat, and blue jeans. He has a small smile. We softly hear the first few notes of his theme (up to 0:20).

He asks softly in his Scottish accent:

DESMOND: How’re things there?

KATE: We’re working on it. Did everyone make it to the Island alright?

Desmond nods with a smile.

DESMOND: Aye.

He steps out of the way, allowing - *Aaron Littleton* and *Ji-Yeon Kwon* to appear on the screen.

Claire approaches with Kate to the screen.

AARON: Hey mom, Aunt Kate.

JI-YEON: Hello Miss Austen and Miss Littleton.

Kate smiles, almost teary-eyed again, for the ones her heart truly lies with.

KATE: Hey you two.

We start to hear a variation of *Claire and Aaron’s theme.*
CLAIRE: Are you both okay?

Aaron nods blankly. Ji-Yeon quietly affirms:

JI-YEON: Yes, ma’am.

Claire smiles with Kate.

AARON: How long are you gonna be there?

KATE: As long as it takes.

AARON: I wish you were here now.

Claire smiles with a warm, motherly confidence, and says:

CLAIRe: We’ll be there soon, I promise.

The music gets heavier, and Kate, still almost in tears, says:

KATE: You know I’d do anything for you. Both of you.

We see Aaron nod and Ji-Yeon smile on the screen.

And with a few soft notes of the piano, we then see a shot of the broken front room, nighttime now, as Hurley, Diya, Walt, and Sawyer arrive. Walt halts behind them as he sees Locke, in his wheelchair again, rolling next to him, and confessing an answer to Walt’s earlier question today:

LOCKE: Walt, the truth is, I’m still trying to make sense of my death.
Walt listens. And Locke just admits, as he rolls the wheels:

LOCKE: I still don’t know what my purpose is - or was. That’s what I’ve been trying to figure out the past ten years.

Walt nods.

WALT: What about Ben?

Locke has a sort of smiling frown, as he looks down, but tries to keep a warm front.

LOCKE: He’s found something for himself. That’s good.

Locke wheels forward, and Walt looks on, furrowing his brow in confusion, as this seems oddly contradictory to what Locke said earlier.

We then cut back to the console room. And we hear the music transition to a soft, faster version of Hurley’s Handouts, as the remaining sound effects mute, and the camerawork goes into a lightly slower motion.

In a montage while this music quietly plays, we see Kate, Claire, Miles, and Ben each turn their attention to the arrivals, with surprise - for Diya, and pleasant surprise for the rest.

We see varying grins and smiles to see both Hurley and Walt finally reunited with the group, along with Sawyer, the gang together again. Kate says “one moment” to the screen, muted to us among the music, before she turns.

Claire goes in to hug Hurley as he smiles. Kate goes to hug Sawyer as he has a small smile as well. Ben gives a grinning Walt a handshake, as Hurley then gives Ben a bear hug and he awkwardly hugs him back.

Diya looks around, a warm smile seeing this family reunited. Claire and Kate each then give Walt a hug. We see Locke in the room, as he and Walt exchange warm smiles.
We then see Kate and Claire introducing themselves to Diya. And then Sawyer giving Miles a bro-handshake.

The montage then slows as finally, Kate and Hurley come together into an embrace, the two leaders.

The camera pans around them, and we see Jack smiling as he watches both of them. The music beginning to quiet down.

Locke gives a soft glance at Ben who is acting warmly with the others, and Locke just smiles, looking down in thought.

We see one last shot of the montage, of Jack looking to Locke, giving him a friendly smile and nod. We see Locke smile warmly back to Jack.

Hurley turns and notices Jack who begins to walk away. He follows him. The music fading out.

Miles goes to Sawyer, showing him the fragment of the film with his father on it. Sawyer nods.

SAWYER: So, you think he might still be here?

We see an uncertainty in Miles’s eyes.

Hurley follows Jack back to the broken front room.

HURLEY: Hey Jack. Want me to get Kate?

Jack halts, and we see him turning, looking down in thought, and we wonder, will he agree to it? Hurley is hopeful.

Jack then at last gives his answer, turning to look at Hurley. And he shakes his head with reluctance, and says with a soft piano beat:
JACK: I don’t want her to hold on. Just let the dead be dead.

Jack starts to turn again, but a confused Hurley says:

HURLEY: Then why are you still here? You never did tell me.

Jack turns back to face him. We hear a low ominous piece (1:49 - 1:52) as the camera slowly closes in on Jack. He stands in the dim night light, and we see him thinking on his answer, something deeply weighing in on him, unsure if he should reveal.

And then finally, he says --

JACK: I still haven’t found my father.

And with a soft ominous piece, we hold on Jack for a moment as he turns and heads back for outside. We see one final shot of Hurley as he registers what Jack just said.

And we see one final shot overhead as Hurley watches across the broken room of Jack leaving.

And with a soft tone.

LOST

[End Credits]

Chapter End Notes

NEXT TIME, ON LOST...

[We see the silvery Second Monster staring reciprocally back and forth with Diya, in a room, with the ticking sound effects heard.]
DIYA: I'll show you something.

[We see a shot of Diya leading a group of survivors, including Hurley and Kate, towards somewhere.]

[We see Theodor in the forest with a walkie-talkie.]

THEODOR: We need reinforcements.

[We see Kate with Sawyer in a room.]

KATE: I think it's him.

[We see a flash of the silvery Monster brushing through a clearing, and then a flash of Theodor walking.]

[We then see Locke in his wheelchair, watching up.]

WALT: I think something's up with John.

DIYA: Some individuals have trauma so severe that their souls split in two.

[There is a side-by-side frame of Locke in his white striped shirt in a wheelchair and a frame of Locke in his burial clothes]

[We then see a shot of Hurley facing the Locke in burial clothes.]

HURLEY: I need to know you're really Locke.

[We see a shot of this persona of Locke approaching Hurley closer.]

[We see a shot of Desmond on the beach encampment.]

[Another shot of Diya, this time with Walt.]

[One final shot of the Second Monster lunging suddenly to the forefront of the camera in attack.]

LOST - THE EXPANDED EPILOGUE, ALL NEW NEXT THURSDAY AT 10/9 CENTRAL
Samsara

Chapter Summary

Hurley’s group braces themselves for conflict with SAMSARA and the Second Monster, while flashbacks take us to Diya’s family history in India.

PREVIOUSLY, ON LOST...

[From 7.01 Another, we see as Walt finds Diya under the muddy vegetation. Also the Second Monster dragging Walt.]

[From 7.02 The Gifted.]

DIYA: I was the one in charge of creating it. It’s my responsibility.

[From 7.03 Death’s Hand, we see Desmond on the screen of the Locomotive station.]

KATE: We’re working on it. Did everyone make it to the Island alright?

DESMOND: Aye.

[We then see a dark Locke standing in the forest.]

LOCKE: I think the one who killed me needs consequences.

[Then Locke in a wheelchair, rolling with Walt.]

WALT: What about Ben?
LOCKE: He’s found something for himself. That’s good.

[Then Walt’s confused expression to Locke’s contradictory sentiment.]

Episode 7.04: Samsara

Our first shot is that of an eye - and we then see it is a child’s eye, a girl about age 10 of Indian ethnicity. She is at a wood table outside, a dreary farm with an orangeish hue in the air in the background. Her hands are at work, building something on the table.

She then finishes, turning and taking her creation in hand, as a man in tattered clothes appears walking up. He is also Indian in ethnicity. (Actor indeterminate.) He speaks in Hindi, subtitles translating his line:

MAN: दीया, क्या कर रही हो? [Diya, what are you doing?]

DIYA: देखो, पिताजी, मैंने क्या बनाया है! [Look, Father, at what I made!]

We then see what is in her hands, some kind of mechanical construct assembled together from fragmented pieces of farming equipment, with what almost looks like arms outstretched from it, and two bells at the front resembling eyes.

DIYA: यह क्षेत्र में आपके मदद करने के लिए एक छोटा आदमी है [It’s a little man to help you with the farm.]

Her father smiles slightly in amusement for his daughter’s imagination, but then shakes his head.

DIYA: मुझे नहीं पता कि उसे जीवन में कैसे लाया जाए. [I haven’t figured out how to bring him to life.]
He then states, firmly but kindly:

DIYA’S FATHER:  /aapake paas ek mahaan kalpana hai, cheejon ke nirmaan ke lie ek mahaan dimaag. aapako apana dimaag khet mein lagaana hoga. [You have a great imagination, a great mind for building things. You must put your mind to the farm.]

She looks down a little disappointed, and sets the object aside on the table, then turning back to face him.

DIYA’S FATHER:  /aaie [Come.]

In the next shot, we see the two arriving at a Peepal tree, its branches outstretched over the two of them with green. There is a soft, mystical music playing. In Diya’s father is a deep spirituality and conviction:

DIYA’S FATHER:  /hamaaree saphalata kee kunjee aatma mein hai. aapane apane khilaunon mein bhaavana nahin paee. lekin aap ise prakrti mein paenge. [The key to our success is in the spirit. You won’t find spirit in your toys. But you will find it in nature.]

We see young Diya tying a red cloth on a branch of the Peepal tree.

DIYA:  /mujhe aisa kyon karana chaahie? [Why must I do it?]  

Diya’s father grows a bit softer with her in his expression. We hear more sentimental music. And he simply says:

DIYA’S FATHER:  /aap meree teen betiyon mein sabase badee hain. aur tumhaaree maan ke gujarane se pahale mera koe beta nahin tha [You are the eldest of my three daughters. And I had no son before your mother passed.]
We see a poignance and burden in young Diya’s eyes, but it’s a burden to help her father. He then says with a kindness but insistence:

DIYA’S FATHER: हमारा काम यहाँ प्रकृति में है. [Our work is out here in nature.]

We see one last shot on Diya as she nods to this, and we see that she is compliant, though pensive in what her father has laid unto her. And we woooooooosh away to:

Diya stands alone outside in the night, in her white shirt (with the stains of mud on it), facing the Locomotive station in the distance, observing its broken entrance, and then turning to look around at the other abandoned buildings near by, some rubble scattered about, a few abandoned vans. We can see in her eyes as she takes in the sight of destruction, feeling a burden she has long held in her history on this island. And there is also a worry for the future, how things will unfold ahead with the two groups on this island now.

In the next shot, we are seeing Diya at a long distance through the POV of binoculars as she returns to inside one of the buildings. The binoculars are then pulled away. We then see that one of Theodor’s men, in his gray-and-green camouflage, is the one observing her from a distance. He is standing near some trees. He turns and proceeds to where the rest of his group is hidden further in, all gray-and-green, except for Theodor who wears black. And he reports to his superior:

SAMSARA TROOP: Sir, I’ve sighted Asset D. She’s with Reyes’ group in a building.

This strikes Theodor, as we see him processing this in his mind. The other men around him, watching to see what he will decide. And then he takes out a walkie-talkie, clicks and speaks into it:

THEODOR: Gaughan, we need reinforcements in Sector B.

Theodor lets out a breath, knowing trials lay ahead of them.

In the next shot, we are inside as we see Walt asleep in blankets on the floor of a dark room, and then a wider of shot of the other survivors - Kate, Claire, Sawyer, Miles, Hurley, and Ben, laying about in similar fashion in the wide room.
Then we see Diya standing awake among them, as she observes them, wondering on them.

And we hold for a moment on the group in the quiet of the dark, - before we hear the sound of a **haunting ticking**, accompanied by a low suspenseful tone.

And then we see **smokey essence** creeping through the cracks of a door, seeping **into the room** while they are all asleep. The silvery-gray **smoke monster**, starting to form up into its usual cloudy shape.

We then see a shot on Diya’s expression: she does not appear fearful, or at least not fearful for her own life. It is a different kind of fear, a fear for the consequences of her past actions, for what she created. She stands silent, watching. She does not wake the others, for she expects danger less likely to befall them at this time.

The monster hovers over through the room in its low mechanical-esque growl, and it **halts at Diya**, for a moment, the front cluster of its essence almost protruding forth as if to observe her. We can hear the electrical **ticking** from within. Diya stares back into it for this moment - although she already has long known all its workings, she feels compelled to just **see into it** this one moment at this perspective. The Monster does not scan her, however, for it already knows her. We feel the connection of this brief moment as well in the music, some of Diya’s Theme being heard.

The Monster turns its front away from her, and with **flashes** it starts attempting to **scan** the other survivors as they lay about in the room, the music lowly escalating.

But it doesn’t get to do so for long, before everyone suddenly jerks awake! And the music escalates heavily, as everyone scrambles and yells.

With one last animalistic roar loudly bellowing into the room, there is a **bursting flash**, almost blinding, that hits everyone in the room. The music has gone abruptly silent.

And in the next shot, we and the characters see, that the Monster is **gone**. Everyone - Kate, Walt, Sawyer, Ben, Hurley, Miles, and especially Claire, is standing, heart-pounding from this night terror, speechless, a low anxious but calmer tone of music. Only Diya doesn’t seem to feel terrorized. Though we can see a heaviness in her eyes, maybe a disdain for this whole situation, maybe something deeper.

And with one last shot on Diya’s face, we cut to black with a **SMASH** sound effect.
A morning sunlight is now illuminating the inside of the building in which Diya, Walt, Hurley, Kate, Claire, Ben, Sawyer, and Miles have taken up residence. However, almost everyone looks fatigued, having not slept the night. Only Diya still appears as physically lively as she did during the night, though still in quiet contemplation.

Finally, Sawyer breaks the ice:

SAWYER: What was it doin’?

Diya explains, as one who knows it well, in her Indian accent:

DIYA: It was trying to read each of you.

CLAIREDIYA: Why did it run? We couldn’t have done anything.

Diya holds back for a second on replying to this, not sure of how to put it, and then states:

DIYA: It didn’t want a conflict.

KATE: How is it you know so much about it?
Diya says again, as she told Walt on a previous day, with a tinge of regret:

DIYA: I created it. That was before I knew what I was doing.

HURLEY: Well, is there a way to stop it?

DIYA: There are a couple of ways, but I know nothing foolproof.

As they’re speaking, they suddenly hear a gunshot fire up from outside. Everyone quickly looks to one another in apprehension, and Kate looks through the window, seeing a chair now set up on the pale grass outside. And we see that there is a walkie-talkie on it. There are soft, nervous beats in the music proceeding onward.

And with a moment of hesitation, Kate heads for the front door, one hand at the doorknob and one hand at the pistol in her pocket, and she opens, heading outside slowly and carefully. And she takes the walkie-talkie in her spare hand, keeping an eye out at the surroundings outside, a patch of forestry ahead, the ruins of buildings scattered about. No one seems to be around.

She clicks the button on the walkie-talkie, and asks with a calm apprehension:

KATE: Why are you shooting?

Back from the walkie, we hear Theodor’s voice:

THEODOR: To get your attention.

Kate is silent, and just listens to what Theodor says next, in his faded German accent:

THEODOR: I have something important to discuss with you, near the trees.

KATE: Talk here.
THEODOR: For security purposes, I’d rather you come here.

And then he adds:

THEODOR: Come alone.

Kate lets out a sigh of fatigue and sets the walkie down. We notice behind her, Sawyer, with a rifle, and Miles, with a pistol, have also stepped out, listening in on Kate’s conversation. She exchanges glances with them, and we see in their eyes an undisputed understanding -- that Sawyer and Miles are joining her. The music turns a quick flash of a little more heroic.

In the next shot, we see them walking across the grass, near the edge of the pale forestry, their hands carefully on their armaments, music suspenseful again. As they get closer in, we see Theodor standing, awaiting at the trees, in his cool-eyed stare and dark clothes. One of his tough men is with him, the one known as Foster.

Theodor, seeing Kate’s backup with her, remarks coolly:

THEODOR: I did say come alone.

Kate just shrugs it off. Sawyer and Miles stand on guard behind her.

KATE: You’re not alone either.

Theodor glances to Foster, who stands firmly next to him.

THEODOR: This is Foster. He is our chief of security.

We see a quick shot on Sawyer’s reaction.

THEODOR: Though, he likes to fashion himself as my bodyguard.
Foster looks gruff. Kate nods slightly, and keeping her focus on Theodor, then asks:

KATE: What do you want?

THEODOR: I have a new offer.

He glances past the shoulders of Kate’s trio, at the building the came from in the background. And then looking back to them, mainly to Kate, he says:

THEODOR: You don’t have to turn over Hugo Reyes.

Kate is wondering, then, what the “catch” is now.

THEODOR: There’s someone we need more…

And finally, he reveals:

THEODOR: All I want is Diya.

This takes Kate by some surprise, though she knows she still does not trust Theodor’s motives. Nor do Sawyer and Miles trust them.

KATE: Why would we hand her over?

We can see in Theodor’s eyes that he’s thinking through his mind, trying to determine how much the three of them know.

THEODOR: Why wouldn’t you?

KATE: We don’t just hand over strangers.
Theodor then turns his gaze to Sawyer and Miles. A recognition flashes in Theodor’s eyes.

**THEODOR:** You look familiar.

Sawyer shakes his head.

**SAWYER:** Never met you.

**THEODOR:** Oh, no, you haven’t, but I have seen you, in the *old DHARMA photos.*

With an ominous note, this strikes Sawyer and Miles with surprise, as Theodor looks to each of them.

**THEODOR:** James LaFleur. And Miles Straume.

**SAWYER:** What’s it to you?

**THEODOR:** I’d like to offer you both to join us.

**MILES:** Why?

**THEODOR:** By all accounts, you two oversaw the most peaceful years of the DHARMA Initiative. At least until *the Incident.*

We see another shot of Sawyer and Miles, as memory flows through their minds. We also see a reaction shot of Foster, taking perhaps an implication against him.

**THEODOR:** Of course, Foster has run things tightly these many years. But this has been an era of war. And we could really use a *veteran* expertise to police a more peaceful era.
This consideration flashes through Sawyer’s mind, almost temptingly. But he just asks:

SAWYER: What war?

THEODOR: Our war with Diya.

But this sets off a red flag for Kate.

KATE: How can you be at war with one person?

Theodor looks to her ominously, reluctant to say too much.

THEODOR: When said person holds key to many of this island’s secrets.

Through all of this, however, Miles has something else on his mind:

MILES: Dr. Pierre Chang.

Theodor looks to Miles.

MILES: Is he still here?

Theodor thinks in his mind before answering. And he then says, and we are not sure if he is telling the truth:

THEODOR: I don’t know. But we can find out.

Theodor holds up a hand, as though for a handshake of agreement. Kate, Sawyer, and Miles look to his inviting hand, but none take it. He starts to lower it again.
KATE: We don’t just hand over strangers for your convenience.

Theodor thinks on this, and tries to reason:

THEODOR: Diya can’t give any of you what you need. We stand for science. But she walked away from that many years ago…

And as Theodor begins that last sentence, the scene has already started to cut to back inside the building, closing in on Diya seated near Walt, before the line ends. Hurley is also seated near Ben, and Claire is standing near the window with her grip tightened securely on a rifle.

Walt, finally, asks Diya something that has been on his mind these past days:

WALT: That thing could have killed me when it took me down the hole.

Diya looks to him, thinking on his question, already sensing what he is about to ask.

WALT: Why did it just leave us there?

And Diya feels the best answer to give is an honest one:

DIYA: It can’t kill me because I created it.

But this still leaves a mystery for Walt himself - and she has an answer for him:

DIYA: And you, … I think it must have seen you were special when it read you.

Walt takes this in. And he wonders if this could be what he is destined towards, why his Island was leading him to come to this one.

WALT: Then what do I do?
Diya pauses a moment in thought for advice for Walt, and says somewhat mystically, echoing her father’s old beliefs:

DIYA: Focus on the natural. That’s the key to the spirit…

We see Walt take this into his thoughts also, as he nods slightly. And then the camera is framed back on Diya as she sees him thinking on this. Diya’s mind drifts to memory. Although we are not in a flashback yet, we start to hear a voice over from her past, an ironic one:

DIYA: (flashback voice over) We must focus on technology, the key to understanding the spirit...

And on Diya’s reflective eyes, we wooooooosh to:

We are on Diya as she is in a wide room, at a microphone, giving a lecture before an audience. The audience seems majority Indian, although there are some international individuals in attendance also. Diya looks to be a good decade or so younger than we’ve seen her in the present. She is dressed formally in some kind of dark coat and is wearing eyeglasses. On her coat, is a nametag, Prof. Diya Mishra. There is a projector screen behind her, showing various panels of computer diagrams.

She has made the connection between spirit and artificial intelligence.

DIYA: What I realized early on in my life was that if we are to develop artificial intelligence, then we must accept the fundamental importance of the soul.

She takes a breath before next stating:

DIYA: The soul is what gives our body intelligence, and therefore it’s in a soul that we will create intelligence.

And then, she further adds enthusiastically:

DIYA: That is why, in my work, I have unified computer science with my studies in parapsychology
and those who exhibit spiritual gifts.

The audience listens interestedly to her unique ideas:

DIYA: The importance of spirituality was taught to me by my Pitaajee, Pankaja Mishra...

We then see her eyes scanning the audience. The camera then focuses in on part of the audience, and we see a younger Indian woman (actress indeterminate) and her husband, the former with a red dot bindi on her forehead, watching Diya from the audience. But we don’t see Diya’s father among them.

We then see Diya’s eyes again -- a disappointment flickers through them, but she continues on with her speech. And she slightly struggles to say the next sentence:

DIYA: So it has always been my dream to advance our technology, for the benefit of not only him, but all our families in India.

And then finally, she says:

DIYA: So I want to thank you all who came your way here to IGNOU for this presentation, and I will now be taking questions.

We see one more shot on Diya’s eyes as she looks on through the audience, wondering where her father is.

In the next shot, it is a short while later, and we now see Diya with the red-dotted couple we had noticed in the audience earlier.

DIYA: धन्यवाद, सहाना। [Thank you for coming, Sahana.]

SAHANA: वह एक बेहतरीन प्रस्तुति थी, दीया। [That was a great presentation, Diya.]
DIYA: Where is Dad?

The woman, who we now realize must be Diya’s sister, replies back with some hesitation:

SAHANA: He stayed home.

There is a slight flicker of hurt through Diya’s eyes.

In the next shot, we see a messy living room of a deteriorated-looking home. It is dark outside. Sitting on the couch is Diya’s father, gray-haired now, looking withered and depressed. Diya comes in through the front door. And she takes notice of a bottle of alcohol in his hand, before turning her eyes up to him.

And she asks respectfully:

DIYA: Father? Why didn’t you come?

He looks to her slowly, his reply curmudgeonly:

PANKAJA: I have work to do. I’m buried in debt.

DIYA: I’m sorry…

She pauses for a moment, before saying:

DIYA: This work I am doing, I think it
But he then barks out:

PANKAJA: /aap kaam nahin kar rahe hain [You’re not doing work.]

He then starts to spit off on a rant:

PANKAJA: /aapane mujhe badanaam karane ke alaava kuchh nahin kiya. jis kaam ke lie mainne aapako taiyaar kiya hai, usake bajaay aap is kalpana ke lie apane tareeke se chale gae. [You’ve done nothing but dishonor me. Instead of the work I prepared you for, you went your own way to this fantasy.]

DIYA: /pitaajee, daaminee aur sahaana aapakee madad ke lie idhar-udhar rahe hain. [Dad, Damini and Sahana have been here to help you.]

PANKAJA: /mainne unhen yah kaam karane ke lie nahin uthaaya. vah tum the! [I didn’t raise them up to do this work. It was you!]

We can see this hit Diya, her father’s severe disappointment in her, his resentment. And we hear Diya’s Theme softly begin to play. (Reminder: It is momentary, sounding like something of a mix of Classical Indian Music and perhaps a rearrangement of Jacob’s theme. It has hints of sorrow and also the faint dark thumps as though one haunted by the Monster.)

PANKAJA: /aapako ek pati mil sakata tha jo madad karega. lekin nahin, jo kuchh bhee main aapako karane ke lie kahata hoon, usake baad aap meree avagya karate hain. [You could have at least married a man who would help. But no, you wouldn’t obey me on anything.]

We see another shot on Diya’s eyes, as this rant he flames out seeps into her being. And he fires off
one last drunken insult:

PANKAJA: आप भयानक कर्म हैं [You are terrible karma.]

Diya quickly turns to leave, heading back out the front door outside, shutting it behind, the music getting heavier. Standing at the front in the dark, we see the tears in her eyes, the one person she most wanted to please, now tearing her down so deeply.

She continues to hurry away from the door, heading towards the foreground of the camera. And we wooooooooosh off to:

We are now on a shot of an octagonal logo with “SAMSARA” written within it, on a teal-colored surface. We are hearing the sound of a vehicle moving. Then in a wider shot, we see that this is indeed, a van, like the vans DHARMA used on the first Island. It looks faded and deteriorated. And we see through the windshield that Sawyer is driving it, with Miles riding shotgun.

MILES: So what are we doing, Jim?

SAWYER: Just wanted a scout out our war zone.

As Sawyer is driving, we notice a small facility with a perimeter of lightposts like the ones we saw a few episodes ago, though they don’t appear to be on. We watch with them as they examine this for a few moments. Some music plays to note the moment.

We then cut to back inside the building in which the protagonists have taken shelter in. An armed Claire, along with Diya, Walt, Hurley, and Ben, still lingering around. Kate returns back in.

HURLEY: Where’s Sawyer and Miles?

KATE: They took one of the vans, they wanted a look around.

BEN: What for?
Kate takes a second before explaining:

**KATE:** Theodor seems to think he’s at war with Diya.

We see a reaction shot on Diya. She understands exactly what Kate means.

**DIYA:** All Theodor wants is more power, and he wants whatever I can give him access to.

Hurley says firmly:

**HURLEY:** We didn’t come to this island for war. We came here for peace.

Kate knows this will be hard for Hurley to hear, for his good intentions, but she knows she must say it nonetheless:

**KATE:** Hurley, whether we want it or not, a fight may be coming.

We see another shot on Hurley, as we can see the worry in his eyes. He is deeply convicted to not let things come to this.

We then cut back to the SAMSARA van. As they keep driving/riding, taking a few more turns around the grayish green grasses and trees, they soon find themselves driving past another sight: a ring of *sonic barriers* that had been portably set up some time ago, near another small facility. Some music plays to note the moment. On this sight, Miles remarks:

**MILES:** It looks like they were trying to set a trap for that thing.

**SAWYER:** Could be useful.

We cut back to the building the Losties are in. Kate is in a room, searching through drawers for any scraps of information she might find. As she is digging through, she pulls up an old photo.
The photo has a group of people on it. On this group, we notice Pierre Chang is on it, with a prosthetic arm, though not too much more aged than we left him in the 70’s. And we also see Theodor is on it. And remarkably, Theodor looks the same as he does now. Marked near the bottom of the photo, is “SAMSARA, 1985”. We hear a soft, haunting beat.

We then see Kate’s reaction shot as she pieces these facts together - she is a bit stunned, and a new suspicion is materializing in her mind.

In the next shot, we see Walt strolling a bit outside. Despite the risks, Walt can’t seem to keep himself cooped up in that building.

As Walt is walking, he sees Locke, in his white shirt, seated in his wheelchair. Locke is observing the environment pensively. Walt approaches him.

WALT: Hey, John.

John returns a friendly smile.

LOCKE: Hello, Walt.

Walt is almost tempted to a friendly conversation. But instead, he feels it’s important to ask about something that has troubled him since the day before.

WALT: John, yesterday, in the forest…

Locke turns to him.

WALT: You said Ben needed consequences for killing you.

Locke’s brow furrows in confusion, as this was not what he said at all. The music gets a little softly eerie.
LOCKE: No, I said it was good he found something.

WALT: I don’t mean when we got to the station. I mean when we were in the forest still.

Locke still looks puzzled by Walt’s remark. And he just shakes his head, speechless. Walt also looks puzzled, as he can see the sincerity in Locke’s expression.

We cut back inside the building. Hurley is looking through the refrigerator, although it seems to be broken and rotted inside, unfortunately.

Jack then appears next to Hurley, who senses his presence, turning towards him.

JACK: Everything alright?

Hurley lets out a sigh, expressing a burden on his conscience:

HURLEY: No. I didn’t bring everyone here for a war.

Jack says reassuringly, and we hear soft, warm beats of music:

JACK: Hurley, you’re not responsible for any war here. It was already going on.


JACK: And you didn’t make anyone come here. They chose here. They could have chosen our Island.

Hurley finds it helpful, Jack’s reassuring words of reminder.

JACK: You’ve done a great job keeping our Island secure.
We see one last shot on Hurley.

And then, the scene cuts again -- with the sound of a low bong, we now see the first Island. The camera is getting a distant, picturesque view of it, showing us the beautiful green mountains and the primal jungles, the Island in all its majesty. It’s daytime with clear weather.

In the next shot, we see Desmond, looking aged. More gray in his hair, but still shaven with very light scruff. He’s wearing a blue shirt under a brown coat, and blue jeans. He is quietly walking down a sandy white beach. Around him is the beach encampment, the one the Oceanic survivors had stayed at so many years ago. The one he, too, had stayed at for a short time. The beach camp looks rejuvenated and lively. We see that there are some new inhabitants, those of Hurley’s people, living in it. Desmond watches with a nostalgia. We very softly hear Desmond’s theme during this scene, with some notes of the main Lost theme mixed in. We also hear the sound of the ocean waves brushing against the beach.

The camera then pans to show us that Desmond is not alone. We are surprised to see that his wife, Penelope is also with him, looking a little more aged as well, in gray shirt and black pants. And with them is a young boy of about 11, with blonde hair, who resembles them both remarkably (actor undetermined). We know this must be their son, Charlie Hume. They both look around at the environment of the Island, this place that Desmond had so often told them about for many years. This was their first time being here.

And so we then hear in her British accent, Penny asking:

PENNY: How long will we need to be here?

Desmond looks uncertain. And, replying in his Scot accent, simply says:

DESMOND: I don’t know.

And he pauses, before he makes his next remark. One which surprises us:

DESMOND: I never thought I’d say this --
And we take a moment with Penny and Charlie to hear what he is about to say. He is looking out generally, not at any specific thing on this beach camp, but more at the Island as a whole. And he remarks, ominously:

DESMOND: But this is now the one place in the world I'd rather be.

And to that, we hear a dark eerie musical note. This note seems to reflect in Penny’s reaction as well. Coming from Desmond of all people, this simple statement carries the most haunting weight.

And with a soft thud, we cut to black.

[Commercial Break]

We see an overhead shot of the Barracks, with a slight amount of the surrounding green forestry and mountain base in view, as the camera zooms in slightly, before we cut to -

Inside one of the houses, a furnished, comfortable, and clean interior. Desmond, Penny, and young Charlie are now inside here, having traveled from the beach earlier. The three of them are growing accustomed to the surroundings of where they will be staying for the time being. We also see that Aaron, Ji-Yeon, and her grandmother are in the house with them, seated around already.

Desmond takes a quick glance around, and then says to Penny and Charlie:

DESMOND: Well, you two enjoy yourselves here.

Concern then flickers onto Penny.

PENNY: Where are you going?

DESMOND: Just thought I’d go see Rose and Bernard.

Though for Penny, there is clearly something more troubling underlying this, some seldom-spoken issue that the two have known these years. Penny just tries to suggest in an amicable tone:
PENNY: Why don’t you stay here?

Desmond tries to say, reassuringly, though we can sense that he knows what is troubling Penny:

DESMOND: I’ll be back soon, I promise.

Desmond turns and heads out the door, closing it behind him. Outside, as we hear the tweets of birds from the surrounding jungle, we see him walking away from the front stoop. We see the view of the yellow houses which look repainted, as he turns and notices someone standing near -- a woman who we do not recognize (actress undetermined). She bears a pale brown complexion and long dark hair. She is tough-bodied and quiet. We are perhaps reminded of Ilana when we see her.

DESMOND: Oh, hello, Tamar.

This woman, apparently named Tamar, replies back, in an accent of some vague Eastern mixture, perhaps Israeli and Russian:

TAMAR: Where are you off to?

Desmond smiles amicably.

DESMOND: I’m just going to visit.

Tamar offers apprehensively:

TAMAR: Let me come with you.

DESMOND: No, I don’t need anyone to babysit me. I’ll be fine.

Tamar relinquishes, and Desmond proceeds onward in his walk.
And the scene cuts away -- with the sound of a low bong, we now see the second Island. The camera is getting a distant, view of it, showing us the same dreary scenery we saw in the opening scene of 7.01 “Another”, the center gulf with the four islets pointed towards it, grayish and pale jungle and industrial landscape decorating the islets.

In the next shot, we are back in the building that the Losties had taken residence in. Hurley and Ben are seated together. Ben takes notice of the worry reflecting in Hurley’s eyes. We hear soft notes of music during this scene, reminiscent of notes from Hurley’s theme and Ben’s theme.

BEN: What’s on your mind, Hugo?

HURLEY: I can’t figure out what to do. I don’t have any control here.

Ben notes:

BEN: I think in times like these, it’s best to follow the Island’s will.

But for Hurley, that’s just the problem --

HURLEY: I don’t know what the Island wants.

Hurley looks to Ben, clearly hoping he has some more insight. And Ben wishes he had more to give. But he can only admit:

BEN: I wish I knew what to tell you.

Ben pauses a moment in reflection, before adding:

BEN: I used to pretend to know what I was talking about, but I had no idea. I even used to pretend I spoke to Jacob.
Hurley smiles, and says self-referentially:

HURLEY: Well, you do speak to Jacob’s successor.

Ben smiles with a slight nod to this. And Hurley admits:

HURLEY: I don’t feel like I am, though.

Ben says reassuringly:

BEN: It'll take time, Hugo. Look how long it took Jacob.

Hurley then exclaims slightly:

HURLEY: I don’t want it to take *that* long!

Hurley sighs.

HURLEY: I wish I knew who to ask.

Diya then approaches the two, somewhat cautiously, wondering if she can, or should, help.

DIYA: Hurley… what is your objective here?

Hurley then looks to Ben. And they realize Diya may hold the answer they are looking for. In the next shot, Ben is digging through the dry bag, and he pulls out the paper he had drawn on two days ago, with the symbol of the face with a pointed hat.

BEN: We’re looking for a station with this logo. Do you know it?
We see in Diya’s eyes, an instant recognition.

DIYA: It’s called the Tin Man.

Before they can continue the conversation, they are interrupted as Walt then walks in with a musical tone of worry.

WALT: Hurley, I need to talk to you about something.

We see Walt’s worry flicker into Hurley’s expression also. In the next shot, the two are standing in a different room.

WALT: I think something’s up with John.

And we then see Jack standing near by, listening. He comes closer into view.

WALT: When I’ve talked to him, he sometime seems… different.

Hurley and Jack listen intently. Walt tries to think how to put this. The music is softly eerie, and vaguely resembling Locke’s mysterious motif.

WALT: Like, he’s darker. He’s standing.

Hurley and Jack register this. And Hurley recognizes this immediately.

HURLEY: You’re right, I’ve seen this too.

Hurley looks to Jack, and they wonder, could it be?

HURLEY: You think it could be him? The old smoke monster?
Jack shakes his head slightly, not sure if he buys this.

JACK: Why wouldn’t he just use his own face?

Hurley shrugs to this. As they are speaking, Diya approaches, having overheard Hurley and Walt.

DIYA: The man you are speaking of, he is a ghost?

Walt nods to her question. So she tries to offer an insight they may find useful:

DIYA: I have studied cases of ghosts with dissociative identity disorder.

WALT: What do you mean?

Diya states, with a tone of empathy in her voice:

DIYA: Some individuals have trauma so severe that their soul takes on two separate personalities.

HURLEY: So, what… Locke has a Gollum thing going on?

Walt then asks Diya:

WALT: Have you ever known someone like this?

Diya pauses for a moment, reflecting. We can see in her eyes a familiarity. She has indeed known of such a case as this. Though it is one she is not comfortable divulging.

DIYA: Only one.
She then quietly begins to turn away, as Walt and Hurley take this into consideration.

In the next shot, we are with Kate and Claire at the window, as they watch for Sawyer and Miles’ return. Kate has her pistol in her pocket, and Claire has her hands tight on her rifle. Claire looks noticeably unnerved, which Kate takes notice of. There are a few soft, dark beats of music here.

KATE: You okay, Claire?

Claire says smally:

CLAIRE: I’m fine.

Claire then nods her head indicative towards the window, and Kate looks. We see that Sawyer and Miles are returning. In the next shot, we see Sawyer and Miles emerging into the room, Kate and Claire waiting expectantly.

KATE: You find anything?

SAWYER: A couple of old traps hanging around for Smokey.

KATE: Speaking of Smokey -

She reaches back into a pocket and pulls up the old 1985 photo again, handing it to Sawyer, who takes it. The camera again highlights Theodor’s image on the photo and the 1985 date.

SAWYER: What are you sayin’?

Kate says what she thinks is becoming obvious:

KATE: I think it’s him.
SAWYER: Theodor is the Monster?

Kate nods.

After a couple of moments, everyone starts to naturally gather in the room again: Kate, Claire, Sawyer, Miles, Hurley, Ben, Walt, and Diya.

Diya then, facing towards Hurley and Ben, questions something of paramount importance to her:

DIYA: What do you intend to do when you reach this station?

BEN: Our plan was to neutralize this island.

This flashes a firm red flag for Diya.

DIYA: How were you planning to do that?

HURLEY: Well, we were kind of making that part up as we went along.

Diya shakes her head a little. But then, she says:

DIYA: I know where it is, but I’d like you to do something for me.

HURLEY: What?

In the next shot, we see Diya is reaching through drawers, the music softly building an anticipation, and she pulls out a tattered piece of paper. We can see between frames that the paper appears to have a map drawn on it. (Viewers who pause on certain frames may be able to make out the details of the map: it is rough sketch of Island 2, with each of its four islets pointed towards the middle gulf. There are lines drawn through the islets connecting through the canals separating them. The southwestmost islet is marked “SECTOR A” and in a different pen color and handwriting, it’s further titled
“MONSTER ISLET”. The northwestmost islet is marked “SECTOR B”, and in a different color and handwriting, it’s titled “BATTLE ISLET”. In the northeastmost islet, it’s marked “SECTOR C” and in a writing titled “HABITATION ISLET”. And lastly, the southeastmost islet, “SECTOR D”, is titled “ARRIVAL ISLET”.

Diya takes a pen and marks a line from Sector B into Sector C, which she circles. She then returns to the group, handing it out, and Hurley takes it.

DIYA: This is where the station is.

HURLEY: So what is it you want?

DIYA: I’d like you to come with me.

KATE: Why?

Diya says, with a faintly grim tone:

DIYA: I’m going to show you something.

And with the camera held on her, we woooooooosh to:

Diya is now seated in a nice-looking room at a table. Seated across the table from her is Manvel Galen, though he looks somewhere between one or two decades younger than we’ve previously seen him in this season.

Galen compliments enthusiastically:

GALEN: Your breakthroughs in spirit and intelligence are marvelous.

Diya admits honestly:
DIYA: It’s not taken very seriously.

And Galen says, with some conviction:

GALEN: But we take it seriously.

Diya is almost impressed with their open-mindedness, though partially skeptical to their intentions.

DIYA: Why?

We hold on Galen’s enthusiastic expression for a moment, before Diya further adds:

DIYA: What could this be of interest to your company?

Galen responds:

GALEN: These are precisely the sorts of fields we prize our interest in.

We hold on Diya’s expression for a moment, her wonder at a corporation that would be interested in these pseudosciences.

DIYA: What would you have me do?

Galen smiles.

GALEN: We’ve funded a project called SAMSARA. We would like you to join on as one of our lead researchers.

Diya pauses for reflection on this large opportunity.
GALEN: It would allow you to take your work to thresholds you never dreamed possible.

Diya is very intrigued and tempted. And Galen offers the next piece of his pitch:

GALEN: And, we would provide enormous financial support. As I understand, your father in particular is dire-

She quickly cuts him off:

DIYA: No. … Nothing for my father.

We hear a soft, low beat. Galen smiles, and then corrects his offer:

GALEN: Certainly.

And Diya takes a moment of pause, before, in agreement to the offer, she asks:

DIYA: So, when would I leave?

And we have one final shot on Galen’s satisfied face.

[Commercial Break]

The camera is on the pale clearing between the ruined buildings. The group of Losties is slowly scattering about here. We see a shot on the map again as Sawyer holds it, examining it.

SAWYER: I’m gonna do a little recon, make sure the coast is clear.

The others look to Sawyer, not sure if this is the safest idea.
KATE: Be careful, James.

Sawyer nods. Then looking to Miles, he asks:

SAWYER: You comin’ with me, Tonto?

Miles looks uncertain as to whether he should go or not. Diya turns towards him.

DIYA: You should go with him.

MILES: Why?

She has a couple of thoughts on her mind:

DIYA: You have the gift of mediumship, correct?

Miles nods, not sure what she’s onto.

DIYA: For your own sake, you shouldn’t come.

She then says, with a very ominous musical note:

DIYA: There will be a lot of dead voices where we’re going.

Little flashes of horror wave across the others’ expressions. And then Miles thinks to ask:

MILES: Diya - did you know Pierre Chang?

DIYA: I did - but you won’t find him where we’re going.
MILES: Where is he?!

We see in Diya, almost a desire to tell him more - but ultimately she does not reply to him, preferring that he find his own answers. We hear a low, dark variation of Miles’ theme. Sawyer then calls out to him again, more softly:

SAwyER: Miles, come on.

Miles hesitates, and we see a little frustration for the cryptic answers he keeps receiving. And then turns, heading back towards Sawyer. Hurley walks up next to Diya.

HURLEY: Why are you taking us to a lot of, uh, dead voices?

Diya slows, and faces Hurley intently. And she says:

DIYA: I need to convince you of something.

We see a reaction shot on Hurley. And then with the camera held back on her, we wooooooooosh to:

Diya is in her office at the university, examining through her glasses at a computer screen. As she is working through some “paperwork” on there, we hear a knock on her door, someone faintly visible through its thin window.

DIYA: Come in.

The door opens, and we see coming, her father. He looks even more withered and grayed than last we saw him. Diya says nothing, but we see her eyes flash into a hurt - and then quickly into a defensive hostility.

Her father says, in his weary old voice:
PANKAJA: namaskaar, deeya. [Hello, Diya.]

She coldly does not answer him. He slowly takes a seat before her desk. We see a pain of regret and guilt in his eyes and his posture as he sits.

PANKAJA: kaam kaisa hai? [How is work?]

She quickly cuts back:

DIYA: meree samajh yah thee ki aapako koeel dilachaspee nahin thee. [I was given to understand you were not interested.]

We see a shame in his eyes, one she might think is for her, though it is in fact a shame for himself. And he just says straightforwardly:

PANKAJA: mujhe khed hai, deeya. [I'm sorry, Diya.]

He shakes his head slightly, for the attitude he had had for years in the past. We hear soft piano notes. He is now in acceptance:

PANKAJA: aapane jo raasta chuna usamen aapane khoobasooratee se kaam kiya. [You did beautifully in the path you chose.]

And he says, with some heartfelt pride:

PANKAJA: aur aapane yaad kiya ki mainne aapako aatma par dhyaan kendrit karane ke baare mein kya sikhaya tha. [And you remembered what I taught you about focusing on the spirit.]

However, we only see some resentment in Diya’s eyes, resentment at any thought now of having to credit any part of her life’s aspirations with this man.
PANKAJA: /mere dvaara kahee gaee bhayaanak baaten galat theen. [I was wrong to say those horrible things. I was a drunken fool.]

DIYA: , /jo mainne suna hai, usase nahin badala hai. [From what I hear, that hasn’t changed.]

We see another shame hit the old man.

PANKAJA: /deeya, main chaahata hoon ki ham phir se ek parivaar banen. [Diya, I just want us to be a family again.]

And then we see a flare of suspicion in Diya’s eyes. The music beats darkly, and she just accuses coolly:

DIYA: ?/aur yah us bhaaree rn ke baare mein nahin hoga jo aap mein hain? [And this wouldn’t be about the enormous debt you are in?]

The music sinks as we see her father again. He starts to shake his head, denying this, though we can’t help but wonder if this does indeed play a part in why he is trying to reconcile now. And she fires:

DIYA: , , /aap apane aap ko jo kuchh bhee mila hai, usake lie aap jimmedaar hain aur main jimmedaar nahin hoon [You’re responsible for what you got yourself into, not me.]

He desperately tries to assure her:

PANKAJA: /deeya, mujhe bas apanee betee vaapas chaahie. [Diya, I just want my daughter back.]
She shakes her head.

DIYA: /mere aage ek naya jeevan hai. aur main aapako dobaara nahin dekhana chaahata. [I have a new life ahead of me. And I don’t want to see you again.]

The music remains sunken. She turns off her computer, finished, getting up, as the old man just sits, a defeated desperation in his eyes. Before she leaves, she echoes one final remark:

DIYA: /bhayaanak karm. [Terrible karma.]

And with that, she walks out, icily and self-assured, and the music reflecting it. She closes the door behind her, shutting her father out of her life for the last time. In the next shot, we see her with a mobile phone (it looks like an old one from around the late 90’s to 2000) to her ear.

And with an ambition and excitement driving her, she calmly says:

DIYA: Dr. Galen, it’s agreed. I’ll join SAMSARA.

And we wooooooooosh to:

Diya is leading the group through a clearing in grayish forested area, Hurley, Kate, Claire, Ben, and Walt following closely behind. They soon arrive upon a strange sight: a thin pit ahead in the ground, surrounded and decorated with lavish flora, more colorful than we usually see on this island, similar to that seen in Diya’s garden in the previous episode.

Diya halts to a stop before this spot:

DIYA: We’re here.

The other five follow and come to a halt, and with them, we see what lies in the floral pit:

A darkly familiar sight, a massive grave of rotting skeletons, some of them with octagonal logos on
their suits. We hear a **chilling piece of music** (1:02 - 1:08). We see the dark, disgusted, and disturbed expressions of the other characters as we join them in observing this grisly sight. Though Diya’s expression is one more of a subdued lamentation.

HURLEY: What happened to them?

DIYA: They died in the war. After we created the… *Monster*, some stood with me, while others sided with Theodor.

She stares down into the pit still. There is dark, somber music softly beating.

DIYA: I gradually took them here and planted a memorial around their grave.

WALT: All of the ones on your side died?

Diya nods.

DIYA: Some of Theodor’s also. I buried them here too.

Hurley says, with some too-familiar disgust:

HURLEY: Why did you show us this?

And she explains calmly:

DIYA: I wanted to show you the consequences of conflict, so that you think carefully about what you do here on this island.

And we do indeed see reflection in the other characters’ expressions, especially Hurley’s, who is adverse to any conflict. And Diya turns, facing the group, and says, with conviction:
DIYA: I am protecting this island. I won’t allow you to harm it.

BEN: Why are you protecting it?

DIYA: Because it’s special.

And for Hurley, Ben, and Walt, this seems to click an understanding they can relate to. Ben remarks:

BEN: Ah, so you’re a woman of faith. … We respect that. We protect ours on faith, too.

Diya then cuts back a remark he’s not expecting to hear:

DIYA: Is that why you wiped out the DHARMA Initiative?

Ben is taken aback by this for a moment, not expecting her familiarity with its history. And he simply clarifies, in a soft tone:

BEN: I only helped the natives access the poison gas factory which DHARMA was already planning to use to murder them.

He then further adds:

BEN: And that’s ten years after they already violated the Island. Ten years of digging their own grave.

CLaire: Diya…

And Diya turns to Claire, not expecting a comment from her, as she has been quiet this whole time.

CLaire: Did the Monster kill these people?
Claire motions slightly towards the pit. We see a pain welling in Diya’s eyes as she nods.

CLAIRE: And did it… claim some of them?

Diya understands what Claire is saying. And she nods. We see Claire clutch at her rifle a little more tightly. The fear of a looming darkness returning. We also see a shot on Kate as she notices the subtle reaction in Claire’s body language.

We see a reaction shot on Kate. And stepping forward, she says:

KATE: Then we need to trap it.

And with that, there is a suspenseful note of music, as the camera holds on Diya’s expression, one of apprehension.

In the next shot, we are elsewhere on this islet. In the middle of another piece of forestry. Theodor is standing alone among the trees, pensive in his eyes.

As he is thinking, his bodyguard, Foster, steps up, saying in his gruff voice:

FOSTER: Theodor, our security force is here.

Theodor, pleased with this, nods.

THEODOR: Good. Tell them to be on standby.

Foster nods.

THEODOR: It’s time to get started.
And with a couple of suspenseful notes, we cut to black.

[Commercial Break]

With now see the first Island again. A distant, picturesque view of it, showing us the beautiful green mountains and the primal jungles.

In the next shot, we are following Desmond as he wanders through a jungle. It is lively, lush, and damp. Exotic birds and other creatures can be heard calling. The jungle evokes a sense of brightness and benevolence and power. There’s a sense that it’s ensouled. It still ever remains ancient and mystical in its atmosphere. Desmond watches the surroundings as he travels through, in wonder at its life force.

Soon, Desmond comes up to a familiar sight: a set of bamboo tables and equipment across a soily ground, with DHARMA food containers on them. And resting before these, a cabin of bamboo and wood.

In the midst of these things, we see Rose and Bernard Nadler seated in wooden chairs around a fire. Rose’s braided hair is more silvery now, while Bernard’s beard is more trimmed. We hear their theme.

Rose turns, seeing Desmond arrive, and smiles warmly.

ROSE: Hello, Desmond!

DESMOND: Hello, Rose, Bernard…

Bernard smiles.

BERNARD: Back on the Island again, huh?

Desmond smiles and nods.
ROSE: We heard you might be coming.

BERNARD: Why don’t you take a seat and join us?

And Desmond does so, relaxing into the chair. Vincent also walks into view over to Desmond warmly. He’s an old dog now, and yet something still makes him seem spry. Desmond reaches to scratch behind the dog’s ears, and he starts off the conversation:

DESMOND: How’ve you two been, the past ten years?

BERNARD: We’ve been doing just fine. Helping Hurley out around this island.

DESMOND: Aren’t you breaking your rule, ‘never get involved’?

ROSE: Well, it’s nothing too dramatic.

Bernard says half-humorously:

BERNARD: Besides, it’s better we live together, than being left alone to get eaten by a bear.

DESMOND: Do those polar bears still roam around here?

Rose shakes her head.

ROSE: Hurley and Walt made a reserve for them, out in the west side of the island.

Desmond nods.

ROSE: What about yourself?
DESMOND: I’ve been back home with my wife and son. They came with me here.

BERNARD: Oh, then why aren’t you with them?

And we pause for a moment on Desmond. We see there is something troubling him, something inside. And Rose and Bernard sense this. The music quiets.

ROSE: Is everything okay?

Desmond puts up a smile.

DESMOND: Yeah. They’re wonderful.

And with that second statement, we see that he really means it. He truly loves his wife and son, more than anything. And yet, there is something pulling at him.

ROSE: Then why are you out here?

Rose and Bernard, in their warm and loving nature, have managed to corner Desmond on the spot, and he knows it. He considers, for just a moment, lying to them. But ultimately, he remains honest:

DESMOND: I’m looking for something.

BERNARD: What are you looking for?

And for just a couple of fleeting seconds, we hear a soft variation of Desmond’s flash-sideways theme (1:44 - 1:48). Desmond pauses in reflection. And finally, he says:

DESMOND: Ten years ago, I had an… experience. And I went somewhere else. Another place of… bliss. Of love.
Rose and Bernard are listening on this.

BERNARD: So why are you here with us?

DESMOND: I don’t know… I just needed to tell someone.

Rose takes a moment, and then she imparts to him her wisdom:

ROSE: Look, Desmond. Take it from us. We’ve settled down and enjoy life.

This line starts with a few soft piano notes, before transitioning into a slow, soft variation of Desmond’s Theme. He listens, already expecting this is Rose’s way of “knocking” the sense back into him.

ROSE: People don’t find that often. So if you want love, bliss. Go back to your wife and son. Don’t be out here chasin’ a… fantasy.

Desmond takes this in, knowing she is right. And we see a couple of last shots of Rose and Bernard in their warm, caring expressions.

In the next shot, we see the outside of their house of temporary residence at the Barracks. Desmond’s theme is still playing softly. And in the next shot thereafter, we see Penny sitting at a nice table with Charlie, Aaron, Ji-Yeon, and Ji-Yeon’s grandmother, playing a board game of Forbidden Island. We see for a moment the worry, turmoil in Penny’s eyes for a quiet schism she has felt in her family.

We then hear a door close, and everyone turns their attention. Desmond steps down the hall, into view. And he takes a glance at his wife and son, knowing they are who he should be with.

PENNY: You’re back.

Desmond nods:

DESMOND: Yes.
And he says, in a tone that he intends to be reassuring:

**DESMOND**: I’m sorry. I’m here now.

Young Charlie says, in his British accent:

**CHARLIE**: Hey Dad, want to play? We just started.

Desmond smiles.

**DESMOND**: Aye, I’ll join you.

Desmond heads over to take a seat with them. The music quiets into a silence as we cut to the next shot:

With the sound of a low bong, we now see the second Island. It is the same view of it we saw before, the four dreary islets pointed to the gulf. We’ve now shifted the narrative back here.

The next shot we see is on Locke. He sits in his wheelchair, wearing his white shirt. He is in the middle of a clearing. He looks on for a moment, a sadness pressing upon him, a sadness driven by doubt.

As Locke is sitting, Jack suddenly emerges around him.

**JACK**: Hey, John.

John smiles.

**LOCKE**: Hello, Jack.
Jack puts up a smile, though we can see that he is trying to cover a concern.

JACK: Is everything alright?

LOCKE: Yeah, why wouldn’t it be?

Jack then decides to be frank:

JACK: Walt and Hugo have noticed that sometimes you appear to them, darker.

We hear a dark, eerie variation of Locke’s mystery motif. John looks up, almost rolling his eyes in a frustration.

LOCKE: I haven’t been doing that.

Jack nods. He believes that Locke believes this, though is not sure what to make of Hurley and Walt’s experiences.

In the distance, Hurley is watching Jack and Locke as they converse. In another shot, we see that Hurley is standing near the ring of sonic pylons, the same one that Sawyer and Miles spotted earlier in this episode, a small facility near by. Walt, Diya, Kate, Claire, and Ben are also here.

Diya happens to be standing near Hurley, so he turns and asks her:

HURLEY: So, your theory about a ghost have split personality. Is that like, a good one and an evil one?

Diya shakes her head.

DIYA: Not necessarily. It’s based on what the individual needs.
She explains:

DIYA: In the one account I know of, one side was the wounded one. More vulnerable, unstable.

As she explains this, Hurley watches on at Locke and Jack, who we see together in the distance ahead. We now hear the soft beats of Locke’s tragic theme.

DIYA: The other side was the stronger, more ambitious one.

Hurley keeps watching Locke and Jack. He feels that, if her theory is correct, this Locke he is observing must clearly be the softer of the two.

We then shift focus back to the others.

BEN: Alright, so it’s a plan.

We start to hear music build up quietly with anticipation. Kate turns to Diya.

KATE: Diya, you said that you created the Monster. How’d you do that?

Diya is a little taken aback by this question. And it’s a complicated one.

DIYA: Why do you ask?

KATE: Did you turn someone into the Monster?

Diya pauses in thought, struck by this unexpected question.

KATE: Theodor?
Diya looks hesitant to reveal the details. But, she nods quietly. Kate nods, her theory confirmed. And Diya then remarks on a separate note:

DIYA: I think only those with combat experience should be involved in this.

She turns to Walt, who realizes what she is about to propose.

DIYA: I should take Walt and Hurley away from here.

Kate nods:

KATE: Good idea.

We have a shot on Claire as she stands with Kate and Ben. Claire is holding her rifle tightly, now established as one of the combat-ready members of the group.

In the next shot, Diya, Walt, and Hurley are joining together. And we hold a frame on Diya, as we wooooooosh to:

We now see Diya in her apartment, and it seems reasonably well-off, not too shabby. We see her seated on a sofa, with a couple of trunks already prepared for her departure.

Suddenly, her cell phone rings again. She answers it, holding it to her ear.

DIYA: ?namaste? [Hello?]

We take a couple of moments as she listens on the phone. Her expression changes, from one of calm, to one of startlement. We hear a soft piano key.

DIYA: ?/kya vah theek hain? [Is he alright?]
In the next shot, we are now entering into a dingy hospital room, Diya stepping through. Her two sisters are already in there, the one we have seen before, as well as the other we have just met (actress indeterminate), both with red dot bindis on their foreheads. We hear the soft, tragic keys of a piano.

The camera pans to show us, on the hospital bed, their father, lying unconscious. A heart rate monitor next to the bed slowly bleeps. The music growing more softly pained.

We see on Diya’s face, conflict suddenly brewing, her heart sunken at what she sees. This man she had resented so long, that she had cast out of her life. And yet, now here he lay, dying. Suddenly she can’t help but see the father who had raised her as a child, rather than the old man she had an embittered relationship with in her adult years. We see this turmoil burning in her eyes. She doesn’t know what to say now. And she knows there is a quiet hostility surrounding her in her sisters.

DAMINI: डॉक्टर ने कहा कि उसके पास ज्यादा समय नहीं है। [The doctor said he doesn’t have much longer.]

We see the stab in Diya’s heart, as she gets closer to him, as he lay there, his eyes shut. Her sister continues, in a tone that restrains a bitterness:

DAMINI: वह बहुत ज्यादा कर्ज में था। उसने कीटनाशक का सेवन किया। [He was in too much debt. He consumed pesticide.]

It hits Diya even harder, knowing this was a suicidal gesture. And a burden of guilt suddenly starting to weight on her.

DAMINI: हमाने उसके मदद करने के लिए सब कुछ किया। [We were doing all we could to help him.]

Diya halts at his bedside. Looking down at the old man, as he lay pitifully in his sleep. Damini then fires:

DAMINI: लेकिन उन्हें जॉर देकर बांटा कि वह कभी भी
We see tears welling in Diya’s eyes. And there are also tears of anger in Damini’s eyes. And softer tears in Sahana’s eyes. And Damini fires:

DAMINI: [He was so grieved for years that you were gone. We talked him out of his shame to speak to you again. And you cared more for your career-]

And Diya feels stabbed with each statement she makes. Sahana interrupts:

SAHANA: [Damini, that’s enough.]

Diya feels the pain of guilt stabbing into her. The soft music has materialized into Diya’s Theme, and it is growing heavier. And at last, Diya places her hand on her father’s empty hand, and holds it.

And just as she holds his hand, the heart rate monitor begins to flatline in a screech. We see it sink in Diya’s heart as she realizes now, that he is going. He is going.

Her two sisters quickly get up, approaching, in tears.

SAHANA: [Dad!]

And we see one last shot on Pankaja Mishra’s eyes as he lay dead, the monitor still screeching. And then one last shot on Diya’s eyes, thunderstruck.

And we wooooooooosh to:
We see Diya in some tears, as she is thinking back on this memory. The music quiet again.

She leads Walt and Hurley to an alcove of some dreary, gray trees. As they come to a stop, Diya begins to step away from them.

DIYA: You two stay here. I must go.

WALT: What?

DIYA: I created the Monster. They need me.

Walt looks very reluctant to agree to what she said. Although Hurley looks a bit more comfortable with it.

WALT: Diya…

She was starting to turn to leave, but she turns back to face him.

WALT: I think I need to be there. I think it’s my purpose to face it.

And we see that this is really important to Walt. We hear Walt’s Theme softly playing. This is the conclusion he has come to. Diya empathizes with his need for purpose. But she cannot agree to him coming along. She shakes her head and smiles smally.

DIYA: I don’t know.

She turns and starts to walk away.

HURLEY: Stick with me, dude.

Walt himself does not approve of this. But he thinks perhaps it’s wiser to see how things play out.
As the two stand together, they suddenly hear a voice from behind them, standing at the trees:

LOCKE: How’s it going?

And the two turn towards Locke --

And with a heavy piano note, we see it’s the dark Locke. Standing there in his black suit and tie. His eyes seem just as dark as what he wears.

Walt and Hurley stand there, just apprehensive.

HURLEY: Who are you?

Locke stands there, calmly but darkly. He already understands their apprehension. He looks from one to the other. We hear the dark variation of Locke’s mysterious motif, playing more loudly now.

LOCKE: I’m John Locke.

WALT: Then why doesn’t John remember talking to us in that suit?

Locke thinks for a couple of seconds to explain.

LOCKE: When I’m like that, I forget things. I need to, to survive.

He looks from one to the other.

LOCKE: But when I’m like this, I remember everything.

We look on Hurley and Walt’s expressions. This seems like it could be a convincing explanation.
But there is always doubt.

LOCKE: The plan isn’t going to work. You should hand Diya over to them.

WALT: Why would we do that?

LOCKE: They can get us what we need in exchange.

Hurley holds his gaze, apprehensive still. He’s not about to trust any advice from Locke in this persona.

HURLEY: I need to know you’re really Locke.

Locke steps closer to Hurley and Walt. And he looks at them for a moment, and smiles. And with softer, but still dark, piano notes, Locke says:

LOCKE: All I’ve wanted is to lead on the Island. But I wasn’t able to do that, because of the first Monster.

With a few notes of suspense, Locke then declares:

LOCKE: So I’m going to help you trap this one.

There are a couple of more notes of suspense, as we see Hurley and Walt’s eyes, registering what Locke has said.

We cut to Theodor, standing in his dark clothes. Observing through the trees, he sees a clearing ahead: and Ben standing in the clearing. They’ve found them.

Theodor holds up a walkie, and speaks into it.
THEODOR: Tranquilizers ready.

We see a few shots of his troops, standing between the pale grayish trees, in their camouflage. They are readying up tranquilizer darts.

We take a few moments of suspense. And then, Theodor whispers into the walkie:

THEODOR: *Fire.*

And with that, we are on Ben as he stands in the clearing, watching Kate and Claire in his view ahead. And then suddenly, we hear something whizz past -- Ben looks down, and sees a missed tranquilizer on the ground next to his shoes.

His eyes turn struck with startlement, and he shouts:

BEN: THEY’RE HERE!

The music starts racing, and Ben rushes, Kate and Claire lifting their guns into action, as a barrage of tranquilizer darts starts firing in their direction. Adrenaline springing through them, Kate lifts her gun and begins to fire quickly on the trees. There is some hesitant from the forces there to fire back. Claire also fires her rifle a couple of times in that direction, and it recoils with each shot.

We see Ben barely making it to hide behind a tree as another dart just barely misses him, sticking into a trunk instead.

In the next shot, we are back in the perspective of Theodor’s men in the trees. We hear the sounds of the two women’s gunshots, and see a couple of his men swinging back dodging fire. Assessing the situation, Theodor quickly turns and walks away from the scene.

In the next shot, Kate and Claire are then rushing for cover as a dart or two flings past them. As they’re running, we then hear:

*A roaring siren* (0:53).
Kate and Claire keep running, until they get behind a clump of trees. We see a quick shot to the right ahead, the sonic pylons awaiting.

We then see a shot of the trees stirring and shaking from where the SAMSARA troops are residing. There are a few yells heard from within. The music getting more anxious.

KATE: ...have to lure it there.

Kate hurries out of the trees, as Claire stands on guard to cover her, holding the rifle from behind the trees. Kate comes out across the clearing, but before she can move further --

The wisp of silvery, light gray cloud starts to pour from the trees ahead. The Monster is quickly emerging. The music blaring.

We see Kate suddenly stop to a halt, horror-struck in her eyes. And in the next shot, the Monster stirs upward, and then lunges down in her direction.

Kate leaps out of the way, barely missing the assault, and she hurries. In the next shot, we see her hiding behind trees again, somewhere separate from Claire. She looks again, but the Monster is now vanished from sight. The music halted.

We then cut back to Hurley, Walt, and Locke’s dark image hurrying over towards the perimeter of lightposts we spotted with Sawyer and Miles earlier in the episode. They are moving quickly, the music beating fast with tension, though in a very short break from the blare of action it was a moment ago.

WALT: What are these?

Locke explains quickly as they move:

LOCKE: SAMSARA had intended their Monster to be a security system. They designed these lights to set parameters for where it could go.
They come to a halt at the lightposts.

LOCKE: The Monster can project a second form from a distance. [Looking to Walt] Just like you can.

He waves his hand around the direction of the perimeter.

LOCKE: So you gotta make sure it gets in in smoke form.

WALT: Can’t it just project beyond the lights?

LOCKE: No, they were made to hinder that.

HURLEY: How do you know so much, man?

LOCKE: Because I’ve been talking to their medium.

With that, we quickly cut to Claire. In the chaos of the conflict, she is now separated from Kate, wandering around the rubble of remnants of buildings, trees.

As she is walking, some SAMSARA troops start to emerge from around the rubble, firing darts which barely miss her. She dodges, her mind very alert. Tense beats.

In a quiet, slow, eerie moment, the camera revolves around her, especially around her face. The music like an eerie, soft wind now. We see the fire, the darkness starting to sweep over her face. We see her gripping the rifle tightly. We sink in on her slowly for a few moments, the anxiety, the instability taking over… The sickness reemerging. And then --

Claire suddenly starts firing furiously, shooting bullets quickly, holding the rifle so tightly with such maddened strength that she resists against the recoil. A darkly anxious piece of music escalates into a blare.

Another troop attempts to take a swing around a piece of rubble to fire at her, but he’s abruptly shot
dead before he knows what hits him.

Every time a troop emerges from around a tree or from a piece of rubble to fire, he gets shot instantly, in their legs, their shoulders. Claire is perfect in her shots. We see a few flashes of her darkened eyes. Her mind is in another place, a dark place.

Another troop runs across, but she fires at him mercilessly, and he falls to the ground with a yelp. She rushes over closer to him viciously. Bleeding, he calls out, his arms up:

TROOP: Wai-!

But she shoots him in the head before he can even finish.

Suddenly, another arm swings around, with gunfire nearly hitting her with a pistol shot, a tense beat. She swings and rolls out of the way.

Behind that block of bricks, we see the strong troop Garrow holding the pistol. And Theodor’s bodyguard, Foster, is with him. The music still blaring. He urges:

FOSTER: He said darts only!

Garrow barks back:

GARROW: She killed two of my men!

Foster rushes around, and is nearly hit by rifle fire from Claire. She then attempts to fire again, but she’s out. And he quickly swings his tranquilizer gun and fires.

In the next shot, we see the dart hitting her in the neck. And in her maddened glare, she quickly trembles and stumbles to the ground, as the music spirals downward with her into silence.

Our last shot is on her, unconscious, and we cut to black with a SMASH sound effect.
In the next shot, we stand before a SAMSARA troop lying in a wooded area, either dead or unconscious. We see Diya stepping over to his body, listening as a voice speaks over his walkie-talkie:

TROOP ON WALKIE: Reyes and the black guy spotted near the perimeter! We need backup there immediately!

And with a low musical droning, we feel the worry overcome Diya. She knows she has to go back to help them. She turns to leave. And we wooooo0000osh to:

We are in a relatively more calm setting. Diya is walking slowly down a shabby hospital hall, tears in her eyes still. And Sahana appears behind her shortly away. She also has tears in her eyes.

SAHANA: भांग्ना गिने हमारे साथ अंतिम संस्कार के लिए आओ, डीया। [Come with us to the funeral, Diya.]

Diya pauses, thinking on this. But she knows she will be blamed by many. And she won’t turn away from the path before her.

DIYA: मैंने अपना भविष्य पहले ही सेट कर लिया है। [I’ve already set my future.]

And Sahana replies:

SAHANA: दामीनी तू मेरे पास सही थी। [Damini was right about you.]

Diya has no response to this.
Diya decides she doesn’t need to be lectured by her little sister. And she continues forward. And we see her sister again, speaking her final warning, one of sincere belief:

**SAHANA:** If you do not, then it will affect what you will become in the next life.

Diya continues faster, ignoring her. We hold the camera on Diya as she hurries on, her sister in the background. And we *woooooooosh* back to:

We are the point of view of Diya’s creation, the Second Monster, seeing the terrain from its gaze. Dreary rubble and decaying grayish trees everywhere. The Monster’s point of view swerves, and we hear the sound of its electrical screeching. We see some of the wisps of its essence across the front of the screen.

In the next shot, we see Locke, his whiter side, sitting idly in his wheelchair in the clearing. As the sound of the Monster grows, he turns his gaze up to see it.

There it is, the silvery smoke monster fast approaching. We see a shot on Locke as he looks up towards it. His face is a stunned one. Stunned by a mix of grievance and yet desire. We’re reminded of the first time he saw the black smoke monster in “Walkabout”. The camera slowly growing closer to him as the Monster gets closer. The wisps of smoke are not seen on the camera in this shot, however, for this isn’t quite the Monster’s point of view.

Indeed, we then see Locke sitting alone, as the Monster suddenly brushes around him. It seems oblivious to his existence. The silvery light gray smoke flowing around him. Flashes of electrical sparks within it. And soon, it has completely brushed past him.

We see one last shot of him looking down, dejected. We hear a few notes of Locke’s tragic theme and mysterious motif.

In the next shot, we are on Theodor. He is at the sonic pylons now. He is slowly approaching them, walking through them. He looks up around them, thinking on their use. And then suddenly --
They turn on. There is a distinct hum of sound waves suddenly connecting between them all, surrounding him. He stands there in his dark clothes, surprised, as he listens around at them. He has been trapped. We hear a few notes of Theodor’s theme tensely playing throughout the following scene.

We then see Kate coming out from behind the small facility. She has her pistol held up. She has it pointing at him as she walks closer. But not too close to the sound waves.

Theodor, raising his hands, simply remarks:

THEODOR: I see our deal is off.

And Theodor sees the burning to shoot in her eyes.

THEODOR: Are you going to murder me, Kate?

And she just says confidently, knowing she’s caught him:

KATE: I think you’ll be fine.

Theodor is silent, puzzled by this.

KATE: Because you’re the Monster.

Theodor almost gives a dark smirk.

THEODOR: Oh, there are many kinds of monsters in this world. And I may be one of them.

But then he adds:

THEODOR: But not that kind of monster.
And she holds her gun pointed at him still.

THEODOR: You won’t shoot me.

And with a tense pause, Kate says:

KATE: You wanna bet?

And she quickly aims down and - BANG!!!

With a groan, we see Theodor collapse to the ground. We close in with Kate as she looks to see where he’s been shot --

And the music suddenly escalates with horror. There is blood everywhere, pouring out of a bullet wound in his left thigh. He clutches at it in one hand on the ground, groaning in pain.

We see a shock of horror on Kate’s eyes. She’s just shot a human being.

Theodor still looks controlled in his eyes, despite his injury. And through his groans, Theodor manages out:

THEODOR: Told you so.

And in the next shot, the camera is at the Monster’s point of view again. It screeches around, wisps of smoke waving across the camera, speeding over the islet.

And in the next shot, we see Walt standing in the midst of the lightposts. Ahead, the smoke monster is zipping into view. Walt calls out to it:

WALT: HEY!
And the Monster suddenly _jerks_ to a halt in its trajectory. And it quickly turns in Walt’s direction. He just stands, tensely, as it hovers over close towards him.

And once it crosses into the perimeter of lightposts, they all suddenly _spring to life_, red flashes emitting from all of them. The Monster _screeches_ in surprise to this.

Walt quickly leaps out of the perimeter of lightposts. They all flicker a red flash of light every few seconds.

We see Hurley stepping out from the small facility near by, and he laughs jubilantly:

_HURLEY_: It worked!

And we are behind Walt again as he watches the smoke monster, screeching horribly as it is trapped, circling itself within the perimeter of lightposts, slowly clustering its form together densely. It has nowhere to escape.

And we then see Walt’s face, as it lets out one last _roar_, and there is a _bright, blinding flash of light_. We see Walt turning and covering his face with his arm for a moment. And then he pulls his arm back, turning to look again.

And his expression is one of _unspeakable shock_ at what he sees.

The camera turns from his expression, over to what is entrapped in the lightposts:

_Diya_, standing there in her dirtied white shirt. The camera closes in on her defeated expression. And a musical trombone _escalates dramatically_.

_And with a quick cut and a thud --_

LOSE
[End Credits]
Hollowed Hearts

Chapter Summary

Sawyer and Miles investigate a SAMSARA station, and the ghosts of Jack and Locke are sent to investigate it as well.

PREVIOUSLY, ON LOST...

[From 3.04 Every Man for Himself: Cassidy showing the photo of the baby to Sawyer in prison.]

CASSIDY: This is your daughter.

[From 5.11 Whatever Happened, Happened: Kate reuniting with an excited Cassidy.]

CASSIDY: What are you doing here?

KATE: Sawyer sent me.

[From 3.19 The Brig, a shot of Sawyer strangling a gurgling Anthony Cooper to death with a chain.]

[And then from 7.04 Samsara: a shot on Diya drawing a map]

DIYA: It's called the Tin Man.

[A shot on Sawyer holding the map.]

SAWYER: I'm gonna do a little recon, make sure the coast is clear.
MILES: Did you know Pierre Chang?

DIYA: You should go with him.

[A shot on Miles leaving with Sawyer.]

[And then on Hurley]

HURLEY: I don’t know what the Island wants.

HURLEY: I wish I knew who to ask.

[Then a shot of Hurley watching Jack and a wheelchaired Locke from the distance.]

[From 1.01 LA X, Sawyer crying as he cradles a dead Juliet to him]

[From 7.04 Samsara again, Theodor (with Foster) speaking to Sawyer and Miles (with Kate near)]

THEODOR: I’d like to offer you both to join us.

THEODOR: -we could- -use a veteran expertise to police a more peaceful era.

Episode 7.05: Hollowed Hearts

Our first shot is of a bright teal van driving across a crisp green lawn, slowing to a stop. We see the yellow houses of the Barracks in the background. And then a shot of the front of the van, a logo
reading “DHARMA”. We hear the calls of birds in the background.

We then see that driving the van is none other than Sawyer. He is wearing eyeglasses. His hair is long in the back and short on the sides. He is wearing a beige jumpsuit, a logo on his left shoulder with a star, and on the left of his chest is written “LaFleur”, and below that “Head of Security”.

Sawyer turns to his right, and we see who is riding in the other seat with him: a young dark-haired boy, about age 11, who is wearing eyeglasses. We recognize that this must be a young Benjamin Linus. (The original child actor who plays young Ben is an adult now, so this must be a new actor with an impressionable resemblance.)

SAWYER: You need to go on home, Ben.

Ben’s expression is one of a quiet dread. He can read the kid’s emotions, and he lets out a small sigh. And he tries to reason:

SAWYER: Look, kid, you know you’re not gonna find your friend out in the woods. She ain’t on this island anymore.

We hear a few soft notes of Ben’s theme during this exchange.

BEN: I know.

SAWYER: Then what are you doin’ out there? Keep this up and you’re gonna get us all killed by the Hostiles.

These words aren’t of any comfort to young Ben, for he in fact, would rather be out there with the Hostiles than here at the compound. He sits silently. With a few soft notes, Sawyer tries to give some comforting advice:

SAWYER: Look, I know it ain’t the same when a girl you love is gone. Can feel like somethin’s missing.

Ben remains silent, feeling forced to listen to LaFleur, though not entirely appreciative of the pep
SAWYER: But you gotta move on. I know it’s tough when your home life ain’t great. Mine wasn’t either. But you’ll make it.

And we take another quick pause on Ben as he listens for LaFleur to finish the pep talk.

SAWYER: Now go on, kid.

And so Ben unhappily opens the door and steps out, shutting it behind. Sawyer then turns his face back ahead to the windshield, ready to move the van back to the motor pool.

In the next shot, Sawyer is meeting up with Miles, who is also wearing a similar jumpsuit, on the walkway near the houses. Miles gives a nod, and says:

MILES: Good job finding the kid.

Sawyer nods back.

SAWYER: We’ll keep this under wraps.

As the two are standing, they turn their eyes towards a bit of yelling out across the lawn. We then see that it is a frustrated Dr. Pierre Chang walking with two other unnamed DHARMA members. We only catch a little bit of the fuss:

DR. CHANG: -if we’re going to solve that equation.

As Chang continues to bicker with the other two he is walking with about whatever project they are deliberating on, we then hold a camera shot on Miles for a moment, as he notices this man, his father. And with feelings of conflict and resentment - for this is a time before he learned why his father sent him and his mother away.

The camera is then back on Sawyer, as he turns to leave, and we then cut away.
In the next shot, Sawyer is inside his house, walking through. He’s now in more casual clothing. And he turns into the living room, and there we see waiting for him on the sofa -- Juliet Burke. We hear *James and Juliet’s love theme* softly playing.

And they share a smile as he takes a seat next to her, and then share a quick kiss.

SAWYER: Well, Ben’s home safe and sound, and the fence code has been reset. No one’s gotta know he got out.

Juliet then asks, but she already suspects what Sawyer’s answer might be:

JULIET: Why do you think he got out?

SAWYER: I think because his friend went home on the sub last month with her folks.

We then see that Sawyer’s statement touches on something on Juliet’s mind, something she doesn’t look entirely at peace about. And he notices.

SAWYER: What?

And she reveals what has been unresolved in her heart, the notes of music getting a touch more tragic:

JULIET: I always wanted to go home and see my sister again, and her son.

Sawyer takes this in. He doesn’t see any way of being able to do this right now. But he wishes he could do this one thing for Juliet, he knows how much it matters to her.

JULIET: What about your daughter?

Sawyer starts to shake his head a little with a slight shrug conveying an “I dunno”. 
SAWYER: You think I could be a good daddy?

Juliet smiles warmly and confidently.

JULIET: You’d be a great daddy, James.

We see in Sawyer’s eyes that this touches him. That is the kind of compliment he would have never imagined receiving in his life. But it’s a testament to his growth, and a testament to how much Juliet has changed him for the better. And he says with a warm smile:

SAWYER: You’d be a great mom, too, Juliet.

She returns the smile.

SAWYER: Maybe some day, when we aren’t waiting on our people to come back.

Her eyes lower a little, not too optimistic of that prospect. And he, still facing her, assures her:

SAWYER: But if we ever do go back to our time, we’ll find your sister and nephew. I promise.

And the music begins to soften into a silence, as we see one last shot on Juliet as she lifts her eyes back to James lovingly, and then one more shot on James as he stares lovingly back. And we wooooooooosh to:

We now see a faded van driving, a “SAMSARA” logo on its front. An older Sawyer and Miles are riding in it. Sawyer is driving.

And we see a shot on Miles as he examines the old photo Kate had found in the previous episode, the “1985” photo: Dr. Pierre Chang being highlighted on it for us as Miles looks at the photo, wondering.
The two of them take a look around at the surroundings as Sawyer drives them through, following the map they have. The camera highlights an islet on the map: “Section C”, “HABITATION ISLET”, with a line drawn through it indicating a path.

We then see the surroundings as Sawyer and Miles drive through: signs of buildings all around, especially housing. With even fewer signs of vegetation, other than occasional patches of forestry here and there. The buildings look long-abandoned, some of them greatly deteriorated or in ruins. A low, ominous piece of music is playing.

We then cut to:

Kate watching from the trees, as we see in the distance ahead that a group from SAMSARA is at the sonic pylons, which are evidently turned off now. We can see an injured Theodor being picked up and moved by some of the men, his leg still bleeding badly. The music remains low but tense.

Near by are a couple of faded old vehicles waiting idly, one of them square with strips of red, perhaps indicative of some kind of ambulance. We see as Theodor is loaded into it.

We then see one last shot of Kate as she watches, before we cut to:

Hurley and Walt standing before the perimeter of flashing red lightposts encircling Diya. Walt has a subdued and distrusting expression. He watches Diya in the lightposts, saying nothing. We can see that he is still shaken by the revelation that she is the Monster, that he has been duped this whole time, and he is left more confused as to what he’s meant to do in all of this. The music still low but tense.

We also still see the defeat in Diya as well, as she has been trapped here, something she long avoided. And worse, she has been outed in her identity. And she simply stands quietly watching Walt and Hurley back, feeling hostility from them. So she is simply giving them time to take in this shock before trying to talk further.

Hurley is also quiet and wary of what this revelation could mean, though he is not taking this as darkly as Walt is, perhaps more optimistic. But we don’t see him dwell on this for long, before we see Jack and Locke near by. And Hurley looks to his left, seeing them there some feet away. So he goes over, approaching them:

Jack stands, looking calm, though we can see he is mentally making note of Diya in the lightposts.
And Locke sits in his wheelchair, also noticing Diya. And they turn their attention to Hurley as he arrives to them.

HURLEY: Can I ask another favor from you guys? I know I’ve been askin’ a lot.

Jack nods.

JACK: Anything, Hugo.

HURLEY: Can you guys go check on Sawyer and Miles?

Hurley tilts his head a little in Diya’s direction, for the latest revelation now sparks an inevitable air of distrust.

HURLEY: She sent them to a Hatch. I just wanna be sure it’s okay.

Jack smiles affirmatively.

JACK: No problem.

We also see a shot on Locke, and he seems compliant also. And then a shot back on Hurley, thinking, as he knows he must take an opportunity to have a question answered for him before Locke can leave. Hurley is not confrontational, but rather burdened by something internal.

HURLEY: Locke. I need to ask you somethin’.

Locke halts. As does Jack. Locke expects this is going to be about what was mentioned before, that a darker Locke personality has been roaming with them. And he is none the wiser than any of them about what it means:

LOCKE: Look, I don’t know what you guys are talkin’ about, these conversations where I’m different-
HURLEY: That’s not what I’m here for, dude.

Locke looks surprised.

LOCKE: Then what is it?

And Hurley tells him frankly, and warmly and somewhat comically, and we hear some soft notes of Hurley’s Handouts theme (2:10):

HURLEY: Look, I don’t know who that creepy Locke is. I don’t know if it’s another smoke monster, or if you’ve gone psycho on us.

Locke is a slight flash of annoyed to the second option.

HURLEY: Or an alien. All I know is, I don’t trust him. But I do trust you, John.

Locke is touched emotionally by this. We hear a few notes of Locke’s softer emotional theme. We see a smile on Jack.

So Hurley then spells it right out:

HURLEY: I need to get in contact with the Island. For ten years I haven’t been able to figure it out. But I think you can help me.

Locke looks even more surprised by this. And a more mysterious Locke theme begins (1:19). And he says, somewhat weakly:

LOCKE: What makes you think I can help you?

HURLEY: Because you were the only one who believed in the Island. You knew how to follow it.
Locke looks skeptical, but also touched by Hurley’s appreciation for his faith. But he doesn’t know what to tell Hurley. He feels just as lost as Hurley is. And he tries to think.

LOCKE: Well…

He rests his hand on his cheek, thinking. Still doubtful. But trying to come up with something for Hurley.

LOCKE: You have to…

He hesitates, and stops. He shakes his head.

LOCKE: No, I don’t know anything.

Hurley urges:

HURLEY: Come on, man! Please.

Locke lets out a small sigh.

LOCKE: I’ll need to think about it.

And Hurley nods in relief that Locke will help him after all. Though Locke is clearly doubtful that he’ll come any closer to a solution later.

JACK: We better get going.

Hurley nods.
HURLEY: See you around, dudes.

And we see one last shot on Jack, and then Locke, as the two are ready to leave. And the screen cuts to black.

LOS T OPENING LOGO - it’s reversed

[Commercial Break]

We are on Sawyer. He is sitting at a table outside, the weather gray and dreary, a busy road in the background. On the table is a book he is thumbing through, though we can’t see yet what it is. We also see a white styrofoam box of food next to it.

[Along the bottom of the screen, we see in a white font, the credits gradually fade across: Starring Henry Ian Cusick, Ayesha Dharker, Michael Emerson, Michael Fassbender, Jorge Garcia, Josh Holloway, Malcolm David Kelley, Ken Leung, Evangeline Lilly, Emilie de Ravin. With Matthew Fox, and Terry O‘Quinn. Guest Starring Kim Dickens, Jared Harris, Robin Weigert, 1 undetermined guest actor, 1 undetermined guest actress. Special Guest Star François Chau, Special Guest Star Elizabeth Mitchell. The rest of the credits also listed.]

A moment later, Miles sits down across from him with a box of food of his own.

MILES: New novel?

Sawyer nods, lying:

SAWYER: Somethin’ like that.

Sawyer closes the book and sets his box of food on top of it before we can make out what the book is. And the two get to eating, which we see for a moment or so.
As they’re eating, a police car speeds past in the road in the background, splashing a puddle of water, its siren sounding. On that note:

MILES: Still looking into law enforcement?

Sawyer shakes his head.

SAWYER: No point, with a criminal background. Will have to find some other way to stop the Hanso people.

Miles has nothing to add to this. And then he cuts to the next point:

MILES: Weren’t you going to meet your daughter today?

Sawyer nods, and then he looks at the watch on his wrist.

SAWYER: Lunch hour’s over, see you around.

He gets up from his seat, taking his box and book, leaving Miles behind who observes as he leaves.

In the next shot, sometime later, Sawyer is sitting idly in his car. There is some soft music lowly beating, something vaguely sentimental. In the seat next to him is a stuffed koala. Under the koala appears to be the open book he was looking at earlier.

He then sees Kate coming up to the window, so he presses a button to roll it down. She looks warm in her expression, but knows this will be a difficult milestone for Sawyer and other friends to achieve today:

KATE: You ready?

Sawyer nods and opens the door, taking the koala in hand, and stepping out and shutting it. Kate notices through the window: the book. We can now more clearly see that it’s a phonebook, with some names/numbers highlighted and others crossed through.
Kate then turns to Sawyer as he comes around in front of the car.

KATE: What’s that?

SAWYER: It’s nothin’.

She presses:

KATE: It looks like you’re looking for someone.

He doesn’t feel like addressing this topic, so he cuts it off with a lie:

SAWYER: I’m lookin’ for Sawyer, man who ruined my life.

Kate is taken aback by this, not sure what to think of him still pursuing this, and she slowly follows him towards the park in the background.

And in the park, we see Cassidy Phillips seated on a bench with her daughter, Clementine, who is about 6 years old.

Cassidy looks cautious, given this is the man who previously conned her and abandoned her and her daughter. But, she has her hostilities down, willing to give a chance to let her daughter get to know her real father. On the other hand, young Clementine, quietly looks a little more excited, blissfully ignorant of her parents’ past history together.

Sawyer approaches the two nervously. Kate alongside him as a sort of mediator. We can see conflict in Sawyer’s eyes, someone who wants to live his life right and responsibly now, but who doubts his capacity to be a father. The music softly, lowly reflects all of this history and conflict. And Sawyer just nervously greets Cassidy:

SAWYER: Hey Cassidy.
She returns a slight nod, and returns a greeting, first calling him by the name she knew him as, before correcting herself to his real name:

CASSIDY: Hello, Sawyer… James.

And Sawyer turns to Clementine next, putting up a warmer exterior for her, hoping to leave her with a likable first impression.

SAWYER: Hey Clementine!

And she returns, with a smile:

CLEMENTINE: Hi!

SAWYER: You like bears?

He says this as he is starting to hold up the stuffed koala in hand. And Clementine replies brightly:

CLEMENTINE: That’s a koala. They’re not actually bears.

Sawyer smiles:

SAWYER: Well, you’re really smart to know that!

And she reaches to take the koala, which he hands her. And Sawyer stands, not entirely sure what to say next in this situation. But Clementine already has her next remark in mind:

CLEMENTINE: So, you’re my real dad?

Sawyer nods.
SAWYER: Yeah, I am.

CLEMENTINE: Where’ve you been?

Sawyer shrugs a little, preferring to avoid mention of his criminal history.

SAWYER: Been busy with work. - And I got stuck on an island.

Clementine nods. And we also see a flash of remembrance in Cassidy’s eyes of Sawyer’s work. And we see a shot on Kate as she keeps holding up a positive demeanor, but one that’s sensitive to the difficulty of this situation.

SAWYER: How’ve things been at home?

CLEMENTINE: Things have been great! Me and Mom and Lane have been going kayaking.

She then quickly clarifies:

CLEMENTINE: That’s Mom’s boyfriend.

SAWYER: Ah.

Sawyer holds up a smile, and we see in his eyes as he registers this. We also see a quick shot on Cassidy. We realize now, Clementine already has another father figure in her life.

SAWYER: Sounds like a lot of fun!

And we see one last shot on Sawyer as he faces his daughter, before we woooooooosh to:
We can see Sawyer through the window of the van, as he steers. We see as he and Miles look through the windshield to what’s up ahead, as the van is slowed to a stop: a wide, dark building, looking less ruinous than the others, surrounded by some dreary grayish forestry. There is a double-doored entrance, with an octagonal logo outlined across it: and with the symbol of the “Tin Man” head on it. We hear a low ominous beat of music.

We see one last shot on Sawyer and Miles through the windshield.

SAWYER: Here we are.

We then cut away from this scene, back over to the perimeter of red-flashing lightposts encircling Diya, Hurley and Walt standing outside them. We can see Walt is still silent, distrustful. The music still beating lowly with a quiet tension.

Diya finally attempts to break the ice:

DIYA: Walt, I know how this looks. But I’ve helped you for 3 days. You can trust me.

Walt shakes his head slightly, and finally speaks:

WALT: You went out of your way to lie.

DIYA: Aside from telling Kate that Theodor was the Monster, I have been truthful in everything I have said.

WALT: It’s not just what you said. You even made yourself appear in two places at once. I get it, I can do that too. But you lied to me.

DIYA: I couldn’t tell you who I was, as evidenced by the barrier between us now.

Walt shakes his head again, though has no real reply. He looks across the lightposts for a moment.

WALT: What are these even here for?
Diya looks across them.

DIYA: They told me this perimeter was a test site, but I think they were already planning to trap me here. That was before the war started. After it did, they set up the sonic pylons.

Walt remarks angrily:

WALT: I can see why.

Diya lets out a small huff of frustration. It doesn’t look like she’s going to be able to reason him back to her side any time soon.

As they are speaking, Kate and Ben suddenly appear on the scene, joining near Hurley.

KATE: Have you seen Claire?

Hurley shakes his head.

HURLEY: No.

Kate suddenly turns, noticing Diya in the lightposts. And she finally connects the truth:

KATE: It was you!

And she is angry, the music beating a little more tensely. She approaches the lighthouse perimeter more closely, accusingly in her glare at Diya. And Diya can only say:

DIYA: I’m sorry.
Kate then says, still angrily:

KATE: I shot an unarmed human being because of your lie.

Diya is quiet, with no reply to this. And we then cut to --

A bullet dropping into a bowl from surgical pliers, being held by one of Theodor’s men. We then see Theodor, laying on a bed in a small enclosed space - the ambulance. We can see the wound in his leg, still bleeding. The subordinate places a bandage cloth on the wound. Theodor’s chief of security, Foster is also present.

THEODOR: How many did we lose?

FOSTER: Two were killed, and several more took hits. We’ve extracted all the bullets, but we need to get everyone back home for better care.

THEODOR: How did they get so many shots on our troops?

Foster lifts his eyes over Theodor to indicate past him, and Theodor turns his head to look -- we now see that on another bed, Claire is lying unconscious, and we hear another ominous beat as we realize they’ve captured her.

We see one more shot on Theodor as he takes this in and what it could mean, before we cut back to - -

The SAMSARA van sitting parked, Sawyer and Miles now standing outside it, as they approach what’s ahead. Sawyer’s rifle banded around him, and Miles’ hand at the pistol in his pocket. We see the two of them walk up some steps to the double doors of the Tin Man, and they press on through.

Inside, we emerge into a dark room, as the doors swing shut behind them. Sawyer flips a lightswitch, and lights along the ceiling illuminate. They are in a narrow passageway. They slowly, cautiously head onward into the dark depths of the station. Low, suspenseful music is whistling eerily.

Once they get to the end of the passageway, into the darkness of the next area, the lights illuminate as
Sawyer reaches and flips another switch. Now they are in a room with tables and desks, scraps of paper and notebooks splayed across them. There are passages in the walls to other darkened areas.

And we see a ceiling camera up close to our frame of view. We then see, from the ceiling camera’s point of view, the visual of Sawyer and Miles stepping through. The ceiling camera seems to have a ‘tunnel vision’ with a slightly uneven framerate of the movement it observes.

We are then back in our normal lens of the two. Miles turns and takes notice of the doorframe of the passage they just stepped out of. And it looks like we can see a long slot along the top of the frame, as though for a blast door. Miles looks fleetingly curious, but moves on.

The two then notice a diagram of the station on a wall, which they head over to examine. We only get a momentary glimpse of the map: it appears the rooms are mostly concentrated further in the station. (Although you would need to pause the screen to take note of all of it, there seems to be an outer layer of mostly solid wall only connected by small shafts leading to objects marked “EM Generator”. There also seem to be various rooms labeled, including some noteworthy ones like a “TV Room”, “Computer Room”, “Transformation Pit” adjacent to “The Rabbit Hole”, and “EM Valve”, among some more basic living rooms.)

MILES: Well, let’s check the place for goons.

Sawyer gives a slight nod, and the two head on through the entry to another dark room.

We then see several shots of Sawyer and Miles separately, cautiously checking out various passages and rooms through the station, flipping lightswitches and illuminating the dark rooms. We make note of a few other ceiling cameras situated around the station at times, as well as some speakers also hanging from the ceiling. Some shots we are seeing from the point of view of a ceiling camera.

Low suspenseful music continuing to play. Though it seems to materialize into its own theme, one that is mysterious and suspenseful, and technical though yet somehow lively. We might call this the Tin Man theme.

Among the rooms we see as the two explore each, we make particular note of the following:

Miles illuminating a room with a television, a VCR/DVD player that looks to be from about 2000, furniture, and a table with a thin box on it.
Sawyer illuminating a room with some hardware and computer equipment from the early 2000’s, including a couple of actual computers and monitors, situated on desks, with a seat in front of them.

Miles illuminating a rather interesting room in the middle of the station, a rather large room with a slightly large, circular hole built out through the middle, some fencing around it, and other equipment scattered around.

Miles approaches the hole carefully and looks down, and we see inside, it slopes into polluted, bacterial water that hasn’t been maintained in a long time. We see confusion on his face, wondering what this was all for.

Sawyer illuminates another, more narrow room. And the music hits us with a scare! Sawyer jumps.

He sees that on the right side of the room, lying on a slab is a rotting skeletal corpse, dressed in a white coat.

And the music hits another flash of eeriness as he turns to his left to see yet another skeletal corpse, this one dressed in a darker coat.

Unsettled, he continues to the end of the room, where there seems to be a narrow channel of bacterial water. We can barely make out a large tunnel on one side of the wall under the water, and a grated hole on the other wall. And he quickly turns back out of this room.

In the next shot, we see as Jack and Locke (in wheelchair) have arrived. They are in the room with the tables and splayed papers.

JACK: I think this is it.

Locke nods. And he remarks with a sad nostalgia:

LOCKE: Reminds me of the old days in our hatch.

Jack nods thoughtfully.
Back to Sawyer and Miles, they reunite in one of the corridors.

SAWYER: Well we’ve checked everywhere. There’s nobody else here.

Miles nods, concurring.

MILES: So what is this station for?

Sawyer shrugs.

SAWYER: Something to do with neutralizing this island.

And with that remark --

The two are suddenly startled as a scratchy static (4:00 - 4:10) suddenly blares in the station. And a woman’s voice can be heard in it, though it is not the same voice from the Swan station, but somehow still familiar.

SPEAKER: Bottle Protocol commencing in 15, 14, 13...

The voice can be heard continuing to countdown as Sawyer speaks:

SAWYER: The hell is that?

Mile has no answer, and the two approach one of the locations of where the voice is coming from, a speaker from the ceiling which they look up to, hearing it more loudly and clearly now.

SPEAKER: 7, 6, 5...
We quickly cut back to an apprehensive Jack and Locke, the camera zooming in on the latter’s eyes, striking with reminiscence of a similar past experience.

**SPEAKER:** 2, 1...

And as our view is still close on Locke’s striking eyes, the station *blacks out*, the lights completely off and the screen dark, we are unable to see anything for a moment. And at the same time, we hear a *ringing alarm* (although it’s different from the one in the Swan) and the *sound of doors sliding down in a thud* (4:36 - 4:40). And then we hear another sound, the sound of a *magnetic hum rising* for a moment (similar to 5:54 - 5:58), and before we can process what we’re hearing, the humming is then calming down into silence.

And then, after a couple of seconds, a *dim light* turns on, just barely illuminating the room again with only a slight yellow shimmer. We can see Locke’s eyes still as they dart around, trying to process what is going on around them, Jack pacing a little near by him.

And in the next shot, Sawyer and Miles rush into the room, and they head over to the entry passage - except *now it’s blocked off with a large slab* like a blast door. We see the two halted at the barrier for a moment.

**MILES:** Let’s check the back door.

The two hurry out of the room, down a dimly-lit corridor. We remain with Jack and Locke in the room of tables.

Locke spins his wheelchair around to approach the barrier. And we can see that he intends to travel through it, but -

*Frustration, confusion.* Locke holds his hand up to his chin. We see another shot of the barrier, and then a shot Locke again in his confusion. For some reason, he is not traveling through.

And then we see Jack scanning along a table at the wall next to the barrier. There is a lamp slightly tilted against the wall now.

Jack heads to a bare space on the wall and starts to hold his hands against it -- and somehow, it seems *solid.* And he listens to the wall closely -- and we hear a low rushing hum of a magnet.
We are then back on Locke, as he faces the barrier. And we can hear that same magnetic hum softly through it. So Locke turns and faces Jack, and says:

LOCKE: I think we’re trapped.

In the next shot, we see Sawyer and Miles arriving at an identical-looking barrier on the other side of the station. It seems everyone is trapped in the station.

SAWYER: Son of a bitch.

We **SMASH** to black.

[Commercial Break]

Our shot is from the point of view of the ceiling camera, and it is in some kind of “night vision” mode now that makes Sawyer and Miles look green as they walk through a corridor.

In the next shot, we are back to the normal lens of our point of view as we see Sawyer and Miles continuing to walk through the dimly-lit corridor. A more dramatically eerie tune is playing.

SAWYER: And there’s no other way out?

And the two exchange, maybe half-sarcastically, half-sincerely:

MILES: Not unless you wanna try your luck dunking in the polluted water.

SAWYER: Last resort.

As they start to slow in their walk, Sawyer decides:
SAWYER: Let’s check out the computers.

In the next shot, Sawyer and Miles are entering into the computer room, the lights dim here as well. They reach over to turn some of the computers on, but only one of them in the middle turns on. So Sawyer sets his rifle aside and takes a seat as the computer is on a slow loading screen, Miles looking around the room for any clues.

There is a low piece of mysterious music playing, as we hold on Sawyer’s expression for a moment, the computer screen’s light shining on his face, and we woooooooosh to:

A weary Sawyer is behind a bar, scrubbing it off, trying to get through another day in his trivial job. As the camera pans, we see it’s a restaurant bar, maybe some kind of steakhouse. Some kind of pop or rock music is playing in the restaurant.

As we see Sawyer continue to move glasses from the bar, we see the shadow of a figure coming to take a seat at the bar.

SAWYER: We’re out of the banana daiquiris.

SHADY GUY: That’s alright, I’m more an Old Fashioned guy.

Sawyer nods, reaching for a glass and starting to pour it from the bottle.

SHADY GUY: And I’d like a little chat, too.

SAWYER: ‘bout what?

The Shady Guy leans in closer as he takes his drink.

SHADY GUY: My friend tells me you’re looking to make your records go away.
Sawyer stops what he’s doing, attentive. Now he knows who this man is, someone he’s been expecting. He leans in closer, nodding.

SAWYER: Yeah.

The shady guy is quite amicable but there is a foreboding air about him.

SHADY GUY: I can make that happen. I hear you’re trying to get into law enforcement.

Sawyer nods.

SAWYER: I’ve been lookin’ into it.

The shady guy snorts a little.

SHADY GUY: Conning your way into the force. Genius. But, if you do that, I’ll expect help from a man of your position.

Sawyer pauses, reflecting on what he just said.

SHADY GUY: We can hash the details over later. You interested?

And we close in on Sawyer as he thinks his options through, a conflict in him, getting back into crime to get into law enforcement?

In the next shot, we see a nice pair of doors opening, and Sawyer coming through inside a building, along with Kate and a blonde girl - who we know must be Clementine - though now she looks to be about 14 (actress indeterminate).

And the three of them head through the lovely, fanciful house. Miles, his hair now thinning with age, comes to greet them.
CLEMENTINE: Hey Miles!

MILES: Hey Clam! Well, this is the pad.

She looks around, impressed with the house.

MILES: This really the first time you’ve been here? I could’ve sworn we had a shindig a few summers back.

CLEMENTINE: I was probably on a trip with Mom and Lane.

MILES: Well, you can chill wherever.

They head into a very comfortable-looking living room, and Clementine goes to take a seat, a large wide-screen TV facing them. And then the doorbell rings.

MILES: That’s probably the pizza.

As Miles leaves to answer the door, Kate takes Sawyer aside for a moment.

KATE: You were gone again.

SAWYER: I know, I know, I missed her soccer game.

KATE: Swimming.

Sawyer sighs.

KATE: Are you still looking for him?
Kate is concerned, but Sawyer ignores her and proceeds to go and take a seat back down next to Clementine.

We see a quick glimpse on the TV screen, The Wizard of Oz is on. (We start to see the Tin Man’s song for just a moment from “And yet I’m torn apart” {0:12}.) It continues to play in the background as the camera shifts focus back to Sawyer and Clementine on the sofa.

And she abruptly, casually remarks:

CLEMENTINE: You know, it’s okay. I know you’ve got your own life.

Sawyer looks a little embarrassed that that conversation was overheard. And we can see in his eyes, he knows, he knows that he has not been living up to the fatherly role he would have liked to have. And he is sensing that his final failure may be imminent.

And Clementine just smiles, understanding. And we see one last shot on Sawyer’s subdued eyes, before we wooooooooosh to:

The computer screen again, now appearing loaded. However, it looks like there are few icons to click on. We see the mouse arrow moving to click a ‘Recycle Bin’ tab, but it’s empty. He then moves the arrow up to the ‘X’ button and closes it. Back on the screen: there are notably two other tabs, a ‘Chess’ tab and a ‘Chat’ tab.

Suddenly, a chessboard appears on the screen, with Sawyer as white against black, and a prompt: “READY TO PLAY? YES / NO”. We see a shot on Sawyer’s surprised expression. A slight tone of mystique.

SAWYER: I didn’t open this.

Miles turns and looks curiously.

MILES: Play it, see what happens.
Sawyer sighs, raising his eyebrows, and clicks “YES”. On the screen, we then see him move his first pawn up. And then we see the computer’s pawn move down. We cut to --

Jack and Locke walking (and rolling) through the shadowy, dimly-lit corridor. We can see Jack holding his hand out along the right wall, feeling if he can move through. They come to a stop, and Jack looks up towards the ceiling. We can hear a low, subtle humming. We also see Locke staring down at the floor, and we hear a subtle hum to this as well.

JACK: It’s all around us. There’s no gettin’ out of here.

This seems so mystifying to the two of them, that a barrier could just exist stopping them, as something in the “living world” has never stopped them as ghosts before.

LOCKE: Maybe we should go see what James and Miles are trying.

We cut back to Sawyer and Miles in the shadowy computer room. Sawyer intently at the computer. We see a quick shot of another one of his pieces moving across the screen, with multiple pieces from both sides now across the board, some already taken.

MILES: You need to take that rook with the bishop.

SAWYER: Hey, I’m playin’ the game.

Miles shrugs:

MILES: Just tryin’ to help out, James.

Sawyer says with a tinge of annoyance as he clicks another piece in place:

SAWYER: That’s Jim to you.

Behind them, we see Jack and Locke each emerge into the dim room. The two living men take no notice of the two dead men.
SAWYER: Take note from the master. I’m about to finish this.

On the screen, we see Sawyer’s queen move into place two spaces from the computer’s king.

SAWYER: Comp’s screwed, now.

And on the screen, we then see, with a tone of surprising mystique: the king moves two places from its spot and kills Sawyer’s queen.

Sawyer furrows his brow in confusion. And we see Miles’ amused surprise also.

MILES: What just happened, chessmaster?

Sawyer says with some quiet outrage:

SAWYER: It cheated!

We then see a quick shot on Locke’s own face of surprise. He looks towards Jack, remarking:

LOCKE: A computer doesn’t know how to cheat.

A small shot on Jack’s reaction, before we see a shot on Sawyer again, as he is connecting something together in his mind:

SAWYER: I think I’m gettin’ conned.

MILES: Conned by a computer?

SAWYER: No -- whoever’s pretending to be a computer.
And we hear a low tone of suspense or mystique, as we see the chessboard on the screen. And then suddenly, something new pops up on it:

A chat screen, with words at the top reading:

**INITIATOR: Hello, James.**

The music elevates a little more mystically to this. We see quick shots on Miles’, Jack’s, and Locke’s facial reactions, before we conclude on Sawyer’s, one that is mystified for whoever this is.

[Commercial Break]

We’re on Sawyer’s expression: looking a little urgent, as he sits in the shadowy room. We see him type on the keyboard, and then appearing on the screen below the initiator’s message he received is his reply:

**YOU: Who is this?**

We see a few shots on Miles’, Jack’s, and Locke’s eyes as they observe the conversation unfolding. And next appearing on the screen:

**INITIATOR: You wouldn’t believe me if I told you.**

There is a slightly suspenseful, mysterious note to this. Sawyer’s expression is a little derisive to this evasion, but he decides not to press the issue and instead types the following, which we see on the screen:

**YOU: How do you know my name?**

And then a couple of seconds, before this suddenly appears:
INITIATOR: I overheard it. I can see you through the cameras.

To this, Sawyer looks a little struck. He and Miles turn and look behind, and we can see a camera hanging from the ceiling in the dimly-lit passage outside, aimed facing into the computer room. Low, suspenseful music still quietly playing.

Sawyer then types at the computer again:

YOU: Did you lock us in the station?

A couple of seconds, and then:

INITIATOR: I activated the Bottle Protocol.

Sawyer types:

YOU: What is that? What is this station for?

A second or so later:

INITIATOR: You can watch the orientation video to find out the station’s purpose.

Sawyer huffs a little in annoyance at the cryptic, unhelpful answers. Miles quips:

MILES: Well, while you’re chattin’ up your new pen pal, I’m gonna check the video.

Sawyer nods as Miles turns to leave, walking unnoticing between Jack and Locke out of the room. Jack and Locke decide to also start to turn to leave. Back on the screen, another message appears:
INITIATOR: The Bottle Protocol is a security prompt.

Sawyer types:

YOU: What for?

And then, a couple of seconds later:

INITIATOR: I overheard you reference neutralizing this island.

And we see a close up on Sawyer’s expression, as it dawns on him that he did say something along those lines earlier, the music elevating a little. And then the next message appears:

INITIATOR: I cannot allow that.

One more shot on Sawyer, before we cut to:

Miles arriving in the dimly-lit TV room. On the table in there is a thin box. It is labeled with a tab marked “Orientation”. He reaches to pick it up off the table. Opening it, we find there is a disc inside.

In the next shot, we see Miles reaching down to a VCR/DVD player, and he presses the open button on the DVD slot, causing it to extend its tray, which he drops the disc onto. He then presses the tray back in, and goes to take a seat on the sofa.

At that time, we see Jack and Locke emerging into the room.

On the TV: we begin to hear a tune that resembles the old orientation film motif, except this variation has a more sleek, “modern” quality to it. The screen is light, and dark words begin to appear on it:

SAMSARA
Which fades from the screen and is then replaced by the large octagonal symbol, with the the “Tin Man” head logo. Beneath the logo appears smaller words:

**ORIENTATION - STATION 3 - THE TIN MAN**

We then take note of Miles’ reaction to what appears on the screen:

Dr. Pierre Chang, though silvery-haired and wrinkled, he is clearly a good deal older than we last saw him in DHARMA times. Though as usual, he is wearing a white coat, his left arm stiff, prosthetic. He looks wearied by the years. The picture and audio quality of the video is very good.

**DR. CHANG:** Hello. I’m Dr. Marlon Chandler, and this is the orientation film for Station 3 of SAMSARA.

We also take a quick note of Jack and Locke as each of them watch the screen.

**DR. CHANG:** You are about to embark on what may prove to be our most remarkable work since the DHARMA Initiative.

The wearied Chang then proceeds onto the point, trying to keep up a warm demeanor, Giacchino’s musical score getting an air more mystical:

**DR. CHANG:** One of the greatest mysteries of mankind has been that of the *soul*.

Jack and Locke’s interest is more piqued.

**DR. CHANG:** And now, allow me to introduce the head of the Tin Man project, Professor Diya Mishra.
And he turns, and we see as Diya walks onto the screen, wearing eyeglasses and darker clothes. She is carrying an enthusiastic smile.

DIYA: Hello. Here at Tin Man, we will be exploring the potential and pushing the boundaries of parapsychology and computer intelligence, as well as testing the limits of the spiritual.

She continues:

DIYA: It is my hope that, through our studies, we will be able to create a consciousness.

We then see her standing in the large room we saw earlier, the one with the wide fenced hole in the floor behind her.

DIYA: As you are on this project, you will be at work on refining our electromagnetic chamber, through which we hope we can materialize this intelligence.

We then see a shot down the hole, the water looking more clear, with sparkles of electricity visible in it.

DIYA: In our experimentation, we have worked on a number of projects, including networking through electromagnetic conduits.

And then we see a shot of the computer room.

DIYA: Special insulation has been used to protect the more magnetically-sensitive equipment of the station. The results of your electromagnetic manipulation will be automatically detected and logged in the computers.

We then see another shot, this time of a structure marked “RABBIT HOLE”.

DIYA: And finally, our most ambitious yet esoteric project, what we refer to as the Rabbit Hole. A chamber influenced by research of the quantum vacuum. We hope that, under the right conditions, it may allow an observer to explore unimaginable possibilities.
We make a note on Jack and Locke again as they watch this film, processing the convoluted information being unloaded onto them.

Dr. Chang then reappears on the screen:

DR. CHANG: In closing, it is our hope here at SAMSARA that you may find the last discoveries needed to solve this equation:

And the screen shifts to an image of the Numbers: **4 8 15 16 23 42**

We see a shot of puzzlement on Miles as he sees these numbers. We also show quick shots on Jack and Locke, who remember those numbers from the Swan computer.

And Dr. Chang adds somewhat urgently:

DR. CHANG: The more years go by, the less time we have, and it is paramount that we find the solution soon.

And he finally concludes dryly:

DR. CHANG: And on behalf of those of us at SAMSARA, namaste.

The screen transitions to a Hanso Foundation copyright for 2000.

One last shot on Miles as he takes this in, though not sure he learned anything relevant - his biggest takeaway was just seeing more of his father’s involvement. And Jack just smiles, looking to Locke, remarking:

JACK: Well, I think we’re gonna need to watch that again.

Locke barely breathes out a slight laugh, and just looks down again, feeling wearied by the years of
his unfulfilled ventures into great mystery. Jack’s smile fades a little as well, noticing that Locke does not seem too enthusiastic.

We cut back to Sawyer, as he sits in the dimly-lit shadowy computer room. He hasn’t typed a further message yet. He is just sitting there, pensive on the past. And we woooooosh to:

It’s dark and gloomy as rain is pouring down on the windshield, wiped by the windshield wipers, as Sawyer drives his car. Clementine is riding in the back.

And then she abruptly asks:

CLEMENTINE: Is it true you’re a criminal?

Sawyer says outraged:

SAWYER: What?!

CLEMENTINE: That’s what Lane said.

Sawyer sighs, irritated.

SAWYER: No, not anymore.

And then a pause, before he says, with utmost sincerity:

SAWYER: I almost got back into. But I knew it was no good.

We see a shot on Clementine as she takes this in, interested to get to know him more. And we know now, he must have turned down that offer from that shady guy.
SAWYER: And you can’t ever get into that life, either.

As he’s driving, we suddenly hear pops.

SAWYER: Son of a bitch.

With the sound of screeching, Sawyer halts the car to a stop.

SAWYER: Tires popped!

Suddenly, a shadowy figure is at his window. The music heightens with anxiety as Sawyer and Clementine look around, figures standing outside their windows in the rain.

Sawyer opens the glove compartment and starts to pull out a gun, and a hand taps on the window. Sawyer rolls it down slightly with one hand, gun in the other hand. And we hear a raspy British voice:

GALEN: Come now, Mr. Ford, there’s no need for violence.

Sawyer and Clementine both look very apprehensive.

GALEN: We need to chat with you. My people will take Miss Phillips home.

SAWYER: The hell you will!

Sawyer starts to move his gun towards the window, but Galen halts him:

GALEN: Mr. Ford, you were head of security for being smart, so be smart now. You stand no chance against us.

As Galen says this, we can see the other man holding guns at the windows. Sawyer, defeated, slowly
starts to lower his gun.

GALEN: Your daughter will be fine. What kind of people do you think we are?

We see another shot on Clementine’s terror, and on Sawyer’s own terror, before we cut to --

Inside some shabby restaurant, almost empty of people. Sawyer is being escorted in, along with Galen and his men, including one particularly tough-looking guy with him. And we proceed through the restaurant, we see:

Miles, sitting at a booth near a window. Sawyer is escorted towards him.

MILES: They got you too, huh?

Sawyer sits down next to Miles, forcefully from Galen’s men, and Galen sits and takes the seat opposite to them. The tough guy also sits down next to Galen.

GALEN: I’d ask the waiter to bring us coffee, but we won’t need it.

Galen lifts a gun up over the table, aiming it in the general direction of Sawyer and Miles, both of them sitting tensely.

GALEN: One of the reasons we’re here is because, Mr. Ford, it came to our attention that you were looking into joining law enforcement.

Sawyer shakes his head.

SAWYER: I already turned that down.

GALEN: Well that’s good, because we wouldn’t have allowed you to take us on in the law.
Hostility flares through Sawyer’s eyes.

SAWYER: I know you’re after kids. Got your sights set on Ji-Yeon.

And Galen just admits boldly:

GALEN: We only take children when we need to.

Another flare through Sawyer’s eyes, as well as Miles’.

GALEN: Do we need to take Clementine, to make you toe the line?

The flare continuing to intensely build through Sawyer’s eyes.

GALEN: Or should we take the one you really care about?

Miles seems to be oblivious to Galen’s cryptic remark, and Sawyer starts to lunge, nearly busting the table -- but is halted by Galen thrusting his gun forward. So Sawyer restrains himself.

Galen turns to the tough guy sitting next to him, the music beating anxiously:

GALEN: Gregor, you are in charge of the children we have, yes?

Gregor, with a slimy expression on his face, simply nods and says:

GREGOR: I am.

GALEN: And you’ve made sure that the children are safe, yes?
And Gregor says slimily:

GREGOR: I have, sir.

Galen smiles.

GALEN: Good.

The music beating lowly, anxiously, still. Galen facing Sawyer and Miles. -- And then he turns his gun --

_BANG!!_

Blood splashes onto Sawyer and Miles as they jump back in their seats, horrified, and we hear the sound of a thud. And Sawyer yells:

SAWYER: THE HELL YOU DO THAT FOR, YOU CRAZY SON OF A BITCH?!

The music reflecting the sudden horror. Galen at the seat with the gun, blood splashed on him as well, and Gregor lying dead out of the seat. And Galen says quickly, but calmly and sternly:

GALEN: He had not been at all good to the children we have.

Another shot on Sawyer and Miles’ horrified expressions.

GALEN: I wanted to show you that I am a serious man.

He starts to lower his gun back, as we are still recovering from the shock of the situation.

GALEN: We could use a man like you, Mr. Ford, to police our standard of ethics.
SAWYER: I ain't workin' for you people!!

GALEN: Do you remember - what the DHARMA Initiative was working on? That equation?

There is a tone of mystique to the music, and that same mystique seems to flash through Sawyer’s eyes as he recalls what Galen is referring to.

GALEN: We still have a group trying to work on it, but time is running out.

SAWYER: Ain’t my problem.

GALEN: It’s all our problem, Mr. Ford. And you could help keep our group secure.

And Galen turns his eyes to Miles:

GALEN: And it may also interest you to know, Mr. Straume, that your father is there as well.

This strikes Miles.

MILES: You expect me to believe that?

GALEN: You can go and see yourself.

We see another shot on Sawyer and Miles, taking in the danger of everything divulged.

GALEN: We’re going to return you both home, now. Think on it.

And one more shot on Sawyer and Miles, as the music lowers, before we woooooooooosh back to:
We see Miles wandering through the shadowy, dimly-lit station, searching for any possible clues. He comes into the room we saw earlier: the one with the open valve of water and the two bodies lying on either side of the room.

Miles slowly steps through, and he sees the body lying on the right side of the room, the one wearing a white coat.

And he wonders, if maybe, just maybe… He slowly places his hand near the head of the body.

And we hear his mediumship theme playing for a few seconds (0:55 - 1:01). Reading the thoughts of the body, his eyes shut.

And then, with a soft piano key, Miles opening his eyes. He slowly moves his hand away from the body, turning away from it. A soft variation of his theme (1:52 - 2:00) playing for a few seconds.

And we can see in Miles’ eyes now, he knows. Tears welling up in his eyes.

His gaze starts to drift a little, and we see that he notices the other body in the room, the one dressed in the darker clothing. And we perhaps wonder, is he going to read who that body is too? We cut to - -

Back at the perimeter of red lightposts, Diya still standing among them, Walt outside looking down. And Hurley, Kate, and Ben near by. It’s nearly sundown.

KATE: I’m gonna run and grab one of the vans.

HURLEY: Where you goin’?

KATE: I think Theodor’s people may have caught Claire. I’m gonna find them.

BEN: Do you really think that’s the best idea right now?
KATE: I’ll get Sawyer and Miles to help me.

And she turns, beginning to leave. And we cut to black:

[Commercial Break]

We’re back on Sawyer in the dimly-lit computer room as he has been thinking. And we hear a mechanical whirring from out of the room – Sawyer looks and sees the ceiling camera in the passage outside has adjusted for a better view.

We then see, from that camera’s “night mode” perspective, as it has a more zoomed-in look on Sawyer, as he is looking wearied, hollowed, trapped.

We’re back in our normal point of view as Sawyer turns back to the computer, and he sees that another message has been left for him:

INITIATOR: How are you feeling?

Sawyer furrows his brow in confusion to this odd question, and he types back:

YOU: Just swell. How are you?

And then appearing next:

INITIATOR: I am sad. I thought you looked sad too.

Now Sawyer looks even more surprised. And he types another message, sending:
YOU: Why are you sad?

And then another second, before this appears, to some of the station’s music theme:

INITIATOR: I feel that a part of me is missing.

Sawyer huffs, and can’t seem to figure out the strangeness of this person talking to him, or how he can convince them to unlock the station. But then he starts to think, that he actually does relate to what was just sent. And for whatever reason, he decides to reply back:

YOU: I know what you mean.

We cut away: back inside the dimly-lit TV room, Jack settles down on the sofa.

JACK: You know, even though I could fall through this, I still feel like I’m sitting in it.

Jack is thinking on the oddness that he seems to interact physically with the sofa. But Locke remarks wisely on the true cause:

LOCKE: It’s in your mind.

Jack nods, thinking on what Locke just said, and he takes notice of the wheelchair Locke is sitting in, a thought going through his mind, perhaps one that he’s had before, but he does not voice it. Instead, he voices another matter:

JACK: Can I ask you something, John?

Locke nods affirmatively, wondering what’s on Jack’s mind.

JACK: I can’t help but notice, you’ve been down.
There’s a soft tone. Locke looks a little resistant to the subject Jack has brought up.

JACK: What’s bothering you?

The soft tone gradually, slowly repeats. Locke lets out a breath, reluctant to engage in this topic, but he decides to get it out of the way:

LOCKE: I just feel stuck here. … And I’m not sure any of this is worth it.

JACK: Why is that?

Locke shrugs a little.

LOCKE: I don’t know. There are two islands. Just seems cheap. This one is…

He looks up around at the station.

LOCKE: Manufactured. It seems like having an Island is nothing special.

Jack nods, though he thinks there is something more rooting Locke’s feelings. And there is a pause - and he decides to break out something he’s never told anyone before:

JACK: I was gonna kill myself.

There is a heavier soft tone of music. And we register Locke’s surprise. And Jack explains:

JACK: When I found out you were dead. Because it felt like a part of me was dead, too.

Locke is speechless. And the Jack&Locke “believer” theme begins to play softly. Jack marvels:
JACK: But, the Island found a way to stop me. I had to help people in a car wreck.

Locke muses as Jack tells his story. And Jack declares:

JACK: And from that day, a part of me knew I was a believer.

And then Jack says with a strong sincerity:

JACK: You did that for me, John.

And we take a moment to see as John is hit heavily by this. And it starts to really sink in for him that his death was maybe not in vain -- this is what really is at the heart of his doubts. That his death had a purpose. And then Jack continues:

JACK: I don’t know what it means that there are two islands. But I know ours is special.

The music gets heavier, Locke taking this in.

JACK: You knew the Island better than anyone else, John. Just don’t give up on your faith.

As Jack says this, we can see in John’s eyes that he has some sort of epiphany. The music soft and sentimental, John can only say:

LOCKE: Thank you, Jack.

Jack nods with a smile.

The music quiets into silence as we cut back to Sawyer in the computer room. Deciding to try to reach out through his chat partner through a more personal connection, he types his next reply:

YOU: You got any kids?
A surprisingly fast couple of seconds later:

**INITIATOR:** I always saw my work as my children.

Another shot on Sawyer, and then back on the screen:

**INITIATOR:** Do you have any?

And we hold on Sawyer for a moment, as he thinks back, and we wooooooooosh to:

We are on Sawyer as he stands in the midst of a living room. With him is Miles, and before him are Cassidy, Kate, and a man we must assume is Cassidy’s husband. And Clementine is elsewhere on a couch, still recuperating from the traumatic encounter.

Cassidy and her husband have flaring glares at Sawyer. Kate has some mix of empathy for everyone in the room. It's heavy in Sawyer how much trouble he is in.

Cassidy keeps a cool head, but says firmly:

**CASSIDY:** Sawyer, you can’t see Clementine anymore.

And we see that it strikes Sawyer’s face. But he knew it was coming. We also see a shot on Clementine. She is not mad at Sawyer but she lacks a surprise to what was coming as well.

Cassidy says firmly:

**CASSIDY:** We gave you a chance the past decade to be apart of her life. You’ve been gone most of the time you had a chance to spend with her. I don’t know where you’ve been. But you almost got our daughter killed today.
We can see that it’s heavy in Sawyer’s face as he takes this in. Miles stands up for Sawyer:

MILES: This wasn’t in anyone’s control.

CASSIDY: Well, I’m taking control. [Turning back to Sawyer] You’ve always been a crook. I don’t know what you’re after, but it’s gonna get you killed.

We have a shot on Sawyer’s expression, and we hear the soft, tragic notes of Sawyer’s “murder” theme (0:48 - 0:52).

CASSIDY: But it’s not going to be in our lives.

Sawyer takes this in as he looks down to the floor. And he lifts his eyes up, and says with utmost sincerity:

SAWYER: I’m sorry for what I did to you, Cassidy. You and Clementine.

CASSIDY: ‘Sorry’ isn’t going to cut it now.

Sawyer slowly nods his head, and he turns to leave. Everyone can feel the impact of what Cassidy just said to Sawyer. We make a note of Miles’ uncomfortable reaction, as well as Kate’s emotional one.

We hear Sawyer’s normal theme (1:54 - 2:24) as he begins to walk out. He turns and gives one last look to Clementine. She is in tears, and she doesn’t entirely understand this situation, or why her relationship with her real father never took off.

Sawyer gives one last warm smile and a nod, as though to give a silent “good-bye” and a “take care”, a “have a great life”.

She returns the smile, understanding what he means to convey by it.

And we are back on Sawyer as he walks out, walks out on any life with Clementine forever, the
music still playing as we woooooosh to:

On the computer screen, Sawyer has already sent his reply, while his theme music is still playing:

YOU: I tried to. But I wasn’t any good at it.

Another message pops up underneath:

INITIATOR: I’m sorry.

The music starts to quiet into silence, and Sawyer types out another message and sends it:

YOU: I’m just here to keep the kids safe.

He then writes a follow-up:

YOU: I was offered head of security on this island. I’d rather keep this place safe so my friends don’t get hurt.

And then:

INITIATOR: I want to keep this island secure also.

Sawyer then writes, hoping he can finally reach through to this person:

YOU: Will you let me go? I’ll help keep it secure.

He then turns around and faces the ceiling camera, to show the sincerity in his expression. We see a quick moment of Sawyer’s expression through the perspective of that camera.
And then a moment later, the station suddenly blacks out again. We hear the magnetic hum rising (similar to 5:54 - 5:58) and then the sound of the barriers (4:40 - 4:47) sliding back up into place.

The lights suddenly turn back on again throughout the station, bright and illuminating like they were when Sawyer and Miles first explored. We see Sawyer’s relieved expression.

In the next shot, we see Jack following Locke down a bright corridor as they look around.

LOCKE: I think it's over.

JACK: Only one way to find out.

And Jack turns and faces the wall to leave. And in the next shot, we see he is gone, vanished from behind Locke.

We then see a shot of the corridor from another angle, and Locke is gone as well.

Back in the now-bright computer room, Sawyer is still sitting at the chair. Miles heads on in:

MILES: Great, you got it fixed!

SAWYER: Did you find out what this station’s for?

MILES: Some goobledygook about spirits and computer intelligence.

Sawyer nods.

MILES: Also, I found my dad. He’s dead.
There’s a soft piano key to this statement. It’s confirmed what we may have suspected in his last scene. Sawyer nods somberly, perhaps realizing this was one of the bodies he saw earlier.

SAWYER: Sorry.

Miles nods, soft beats continuing.

MILES: Let’s get outta here.

SAWYER: One more thing…

Sawyer turns in his seat back to the computer, and types one last message.

YOU: So who ARE you, really?

A couple of seconds pass as we watch Sawyer’s eyes, as he reads what appears next on the screen:

INITIATOR: I am the Tin Man station.

We hear an eerie tone of music to this. And we take a look at Sawyer’s reaction again, one of mystification. Could it really be true?

He then lets out a small laugh. The initiator was right, he doesn’t believe it. He turns, standing up out of his chair, taking his rifle, and turning to leave.

[Commercial Break]

Sawyer and a down-looking Miles are walking through the bright corridor.
MILES: So how did you get them to open the doors?

SAWYER: With a promise.

Miles listens as Sawyer explains:

SAWYER: We’re joinin’ up with Theodor’s people, becoming security again.

Miles comes to a halt as Sawyer is walking, and Sawyer stops next to him.

SAWYER: What is it?

Miles shakes his head, a disapproval in his eyes:

MILES: I can’t come with you.

SAWYER: Why not?

MILES: Because we have no reason to trust these people. They caused a war here.

And then he further adds:

MILES: And because, I read my dad’s thoughts. He wasn’t on their side.

There is an ominous note to this as we hold on Sawyer’s reaction for a moment.

We then cut back to Hurley, standing near the perimeter of lightposts, Walt, Ben, and Diya near by. It’s nighttime now.
In the background, we see Jack and Locke have arrived. Hurley turns his head, seeing the two of them waving him over.

We then get a closer shot on Jack and Locke standing together. While they’re waiting on Hurley to join them, Jack makes a comment to John, recalling on an exchange they had in the TV room:

**JACK:** By the way, what you said before about sitting being in my mind --

Locke looks to Jack, listening to the point he’s about to make. And Jack makes a surprising comment:

**JACK:** That chair you’re in, that’s just in your mind too.

We make note of the wheelchair as Locke sits in it.

**LOCKE:** What?

**JACK:** Look, I don’t need to be a doctor to tell you that isn’t your physical body.

Locke is surprised and taken aback, though perhaps he himself already realized the truth of Jack’s statement in the past. But he can only say:

**LOCKE:** Then why am I stuck in it?

Jack smiles, and says:

**JACK:** I don’t know, John. I’m a surgeon, not a psychiatrist.

Locke then turns his eyes to Hurley, who approaches the two of them.

**HURLEY:** So how are Sawyer and Miles?
Jack nods:

JACK: They're doing fine, everything’s fine.

Hurley smiles.

HURLEY: That’s good.

As he’s starting to turn to leave, Locke stops him:

LOCKE: Hugo, I figured out the problem you asked me.

Hurley looks surprised and attentive.

HURLEY: Tell me!

And Locke takes a moment, and we hear his mysterious theme (1:19 - 1:39) starting to play. And he explains:

LOCKE: I think, if you want to hear from the Island -- I’d say you need to show it an act of faith.

Hurley smiles, this is what he needed to hear. But he needs more.

HURLEY: How?

Locke shakes his head honestly.

LOCKE: I don’t know. You’ll find that out sooner or later.
Hurley nods, some mystique in his eyes as he takes this in. We also see a quick shot on Jack as he is glad to see Locke’s confidence in faith starting to return. And we see one last shot on Locke --

And we cut back to the front doors of the Tin Man, opening as Sawyer and Miles come out through them to the nighttime outdoors.

Ahead, they see another van, its lights gleaming, coming to park next to theirs. They approach it cautiously for a moment, before Kate steps out of it.

She approaches them:

KATE: Hey James, Miles.

The two nod to her.

KATE: Everything alright?

Miles doesn’t answer, but Sawyer nods.

KATE: Any sign of how to ‘neutralize the island’?

Sawyer shakes his head.

SAWYER: I didn’t see nothin’ like that.

Kate nods.

SAWYER: Did y’all capture Theodor?
Kate shakes her head, and she points in a leftward direction past their vans.

KATE: I saw a convoy of vehicles meeting out that way. I think they’ve got Claire.

We see this register on Sawyer’s mind.

SAWYER: And you think Theodor is the Monster?

Kate shakes her head.

KATE: I was wrong. It was Diya.

This revelation particularly strikes Miles for some reason.

KATE: If we go now, we can get Claire back.

SAWYER: Wait. I’m joinin’ with Theodor.

Kate is struck with surprise by this.

KATE: Why?

SAWYER: To keep us all safe. If they’ve got Claire, I’ll get her out. You stay with Hugo and don’t get any wild ideas.

Kate’s impulse is to go, but she thinks perhaps Sawyer is right on this. But maybe not right on joining Theodor.

As Miles starts to walk away, Sawyer goes and leans on the hood of the van. And he confesses:
SAWYER: I lied to ya, Freckles.

Kate is surprised by this:

KATE: About what?

Sawyer reveals:

SAWYER: I haven’t been lookin’ for the original Sawyer. He’s been dead. The Others had him on the Island 13 years ago. And I killed him then.

We hear some mix of Sawyer’s normal theme and his “murder” theme as he reveals this. And we see Kate’s surprised reaction, not sure what to say. So she just goes and leans back against the hood of the other van.

SAWYER: That’s why I didn’t wanna have a kid with you.

We hear the music transition into a variation of Kate and Sawyer’s theme (0:14 - 0:23) for a few notes. Kate takes this in, finally understanding.

KATE: Then where’ve you been going all these years? Who were you looking for?

We hold on Sawyer’s expression as he prepares to say, and we wooooooosh to:

Sawyer standing on a sidewalk, watching a school ahead. We can see that Miles is with him -- and also Hurley.

SAWYER: Thanks for coming.

MILES: Hey, I’m with you, man.
We see another shot on the school ahead, as Miles speaks:

MILES: So this is what you’ve been out here doing? Just watching?

Sawyer nods silently.

And then we see, ahead: Juliet’s sister, Rachel, coming out of a car, hugging a blonde-haired boy about age 15, her son Julian.

SAWYER: Juliet’s sister and nephew.

And we start to hear the softer part of Juliet’s theme (0:00 - 0:40) beginning.

SAWYER: I was keepin’ a promise to Juliet.

HURLEY: Have you ever talked to them?

Sawyer shakes his head.

SAWYER: Just makin’ sure they’re okay.

He turns to Hurley.

SAWYER: Can you make sure they’ll be alright from the Hanso people? Rachel, Julian. And Clementine, her parents.

Hurley smiles.

HURLEY: Don’t worry, dude. I’ll have people keeping an eye on all of them.
SAWYER: Thanks.

And we wooooooosh back to:

We are back on Sawyer’s expression, having just confessed to Kate. And we see a shot on her as she takes it in, in realization. Juliet’s theme (0:42 and onward) rising into heavity.

He looks ahead, and confesses further, something he has always felt at heart:

SAWYER: The truth is, I never could have been a good dad. I wasn’t a good guy.

And he then says in a softer voice:

SAWYER: But, maybe I could have -- if --

His voice is quivering, as his eyes well with tears. And we can see Kate receiving this empathetically.

SAWYER: Juliet made me good.

Tears rolling down out of his eyes, and Kate tearing with him as well.

SAWYER: I’ve been dead all these years without her.

Sawyer, teary-eyed, turns to face Kate:

SAWYER: Does it feel like that with you, about Jack?

Tears coming out of her eyes, Kate nods a yes.
KATE: It does.

Sawyer sniffles, and turns to leave, heading on off towards his next destination, leaving Kate alone at the vans. The music settles to a dramatic conclusion.

A convoy of vehicles, brightened in the darkness with their lights, and several men rushing around them. Sawyer approaching them, music playing ominously and lowly in transition from Juliet's theme.

Sawyer approaches the back of one vehicle, as it sits with its motor running, and its back open. Inside, we can see Foster standing near Theodor, who is laying on the bed with the bleeding rag on his leg.

SAWYER: Theodor!

Foster reaches and points a gun at Sawyer.

FOSTER: Stop right there!

THEODOR: It's alright, let him come.

Sawyer steps into the vehicle.

SAWYER: I've agreed to your offer. I'll join as your security.

And we see a smile grow on Theodor's face.

SAWYER: But I ain't handing you Hugo! I'll help you settle this war with Diya.

Theodor nods, agreeing to his terms.
Sawyer moves in closer, Foster stepping aside, and he sees Claire laying on the other bed, her eyes struggling open, but not quite lucid.

CLAIRE: James…

Her eyes shut again. And we see Sawyer’s expression of concern.

And Theodor darkly remarks:

THEODOR: She’s got a serious infection. But we can see what we’ll do to help her.

Sawyer nods, the music still ominous.

In the next shot, we see Sawyer exiting -- and Miles suddenly emerging.

SAWYER: Miles! What are you doing here?

Miles says firmly:

MILES: I’m coming with you. But I’m not joining you.

Sawyer sighs.

SAWYER: Well, come on.

They start to approach one of the vehicles to enter it, empty and vacant for now.

SAWYER: We’re just waitin’ on all their people to regroup.
Miles nods. And he asks something that has piqued his curiosity:

MILES: I keep hearing about some equation DHARMA worked on. Know anything about that?

We turn to Sawyer’s expression. And he knows to what Miles refers, but is not sure what to make of it.

SAWYER: They founded DHARMA to try and solve some numbers. Four, eight, fifteen, something or other.

We hear a mystical note to this. Miles listens intently. And Sawyer states ominously:

SAWYER: Supposedly, those numbers represented how much time was left until the end of the world.

There is a dark note of music to this.

MILES: Do you believe that?

Sawyer shrugs. Then we cut to --

A shot of the front of the Tin Man station. And then in the next shot, we are inside the station. The lights have dimmed again.

And we now see Locke, standing in his darker persona, as he walks through a shadowy corridor of the station, looking around coldly, emerging into a room.

We see that this room has a round structure protruding up through the middle of the floor, on top of it a slab of metal that might remind us of the Swan Station’s hatch. Marked on the structure is the title: “RABBIT HOLE”. We hear the Tin Man theme particularly ring to this scenery.
He holds his hand over the structure, and we can hear a low magnetic hum (perhaps stopping him from going through it.) And then he pulls back from it.

We hear some eerie music as we hold on Locke’s dark eyes for a moment.

-- And abruptly, in the next shot, we are now following *Locke in his white persona*, rolling his wheelchair down another dimly-lit corridor, emerging into the computer room. Music still beating softly, lowly.

He approaches the computer out of curiosity, perhaps out of some nostalgic remembrance of the Swan computer.

And as he gets closer, he comes to a *halt* in the shadowy environment. The music is heightened in its eeriness. We see something has deeply struck him and *shocked* him in his eyes.

We then see on the computer screen: our view scrolling down the chat logs of Sawyer’s conversation with the Initiator. And below the last message in their conversation, is a new one:

**INITIATOR: Hello, John. I can see you.**

And we hear a very low, haunting few beats of music. (Perhaps similar to *5:20 - 5:23*.)

We are on Locke’s expression again. His mouth is open in shock. We hold close on his startled eyes for a slow, haunting moment.

And then:

**INITIATOR: I have a message from the Island.**

And we hold on Locke’s stunned expression, his eyes shining with a haunted mystique in the shadows of the room. We hear some *heightened, rushing audio effect* (3:24 - 3:28) from the music.
And we cut to black --

*And with a quick thud --*

L O S T

[End Credits]
Paradise Lost

Chapter Summary

A SAMSARA experiment may hold the solution to Claire’s problems, while Hurley, Walt and company deliberate over whether to release Diya. Meanwhile, Desmond finds a few mementos to the past.

PREVIOUSLY, ON LOST…

[From 6.05 Lighthouse, the Man in Black in Locke’s form, smiling while entering into Claire’s hut, and a mentally-scattered Claire remarking in amusement. Eerie music playing throughout the sequence.]

CLAIRE: That’s not John. This is my friend.

[From 6.17 The End, Kate and Claire on the beach.]

CLAIRE: This island’s made me crazy. […] I don’t know how to be a mother anymore.

KATE: You’re not alone. Let me help you.

[From 2.21 ?]

MALKIN: I’m a fraud. […] I make my living as a psychic.

[From 1.10 Raised by Another, voicing over with shots between Malkin’s urgent expression and Claire’s freaked out expression]

MALKIN: This child, raised by anyone else… […] Danger surrounds this baby. […] Your goodness must be an influence.
CHARLIE: All right turnip head, now you take care of your Mum while I’m away, okay?

GALEN: My business card…

JACK: I still haven’t found my father.

Episode 7.06: Paradise Lost

Our episode begins close up on Claire’s frightened blue eyes. We then see her hair is ratty and dirtied, she is holding a rifle, and she is standing in the midst of a lush green jungle, yet it looks frighteningly dark and haunted somehow. The music also reflects that tone.

And now we see that ahead of her, she is facing a captured Other in dirtied, tattered clothing who is tied to a tree and gagged, and horrified. We recognize that this Other is Harper Stanhope.

Claire is standing anxiously, hesitantly with the rifle. And then from the side of the screen, we see a figure coming into view next to Claire: It’s Charlie Pace? But he looks darker somehow in his gaze, his clothes are a dark gray. We may strongly suspect that he is in fact not the real Charlie. And he reaches his hands to help Claire in her aim of the rifle.

“CHARLIE”: Hold it like that. And fire.

But Claire is very hesitant. The music beating more tensely.
CLAIRE: I- I can’t.

Harper whines a little in her gag.

“CHARLIE”: You already took her when you escaped the Temple. You just have to finish it.

Claire says in a terror:

CLAIRE: Please, I don’t want to kill anyone.

But this apparition of Charlie is adamant:

“CHARLIE”: They took Aaron, just like your father told you.

And then he says more forcefully, almost angrily:

“CHARLIE”: If you don’t let your anger loose, you’ll never get him back! Don’t make me force you.

The music escalating more anxiously as Claire holds her rifle tensely. We see one last shot on Harper, tears in her eyes as she whines through the gag.

And then we see Claire’s eyes, as the fear in them almost seems to be overtaken by a dilating rage, a darkness -- and then we hear a gunshot. And then Claire’s eyes seem to recede back into the fear they were in before. And then a deepening depression. The music spirals darkly downward.

“CHARLIE”: That was good, Claire, that was good.

We see Harper’s dead body bleeding from the tree. And we see as Claire just stands, frozen with horror of what she has let into herself.
And then “Charlie” whispers in a reassuring tone:

“CHARLIE”: Trust me, Claire. Who am I?

And then Claire says, as though to reassure herself of something they’ve discussed before:

CLAIRED: You’re my friend.

In the next shot, we see Claire is now outside the hut she built some time ago. She is sitting in a chair, near a bonfire pit in the ground. Laying next to it is a boar skull. And we see Claire is staring darkly at it. It is becoming something in her mind. A low, softly haunting piece of music playing, maybe resembling a variation of one of Claire’s themes.

Her stare is broken as “Charlie” suddenly emerges onto the scene again. And he compliments:

“CHARLIE”: You’re getting better. Jacob’s people won’t stand much chance against you in time.

CLAIRED: I can’t fight your war for you alone.

“CHARLIE”: Don’t worry. I’ll start to get more recruits after I make myself look like John.

At this point, there should be no question for us that Charlie here is the Man in Black. He takes a seat in another chair. And Claire finally asks something that has long been troubling her:

CLAIRED: What happened to John? And my other friends?

And “Charlie” explains:

“CHARLIE”: When the sky lit up, they got swept from this time.
CLAIRE: Why wasn’t I?

And the Man in Black says, in a kindly tone, though one that seems to mask darker intentions:

“CHARLIE”: I kept you here. Kept you safe.

Claire thinks on this - for a second almost wondering if it truly helped her, but she quickly dismisses the thought. And the Man in Black continues:

“CHARLIE”: Unfortunately, Jacob also kept his people here for his own manipulations.

And he looks to the boar skull next to the bonfire pit, and at last states:

“CHARLIE”: And the Island kept the rest.

And then he looks at her more severely, and asks:

“CHARLIE”: So, Claire, will you be able to kill again when the time comes?

And with a hauntingly low drone of music, the camera holds close on Claire’s expression, shadowed darkly under the trees, and she just nods slightly, agreeing to the continued succumbing to darkness.

And we **wooooooosh** to:

We now see Claire laying on a bed, her eyes barely open with consciousness. There is a sense of movement around - we are inside a vehicle.

On the other bed is Theodor, holding his hand at a bloodied rag on his leg. He is watching Claire with a calculating stare, thinking on her condition, as the vehicle is moving.
In the next shot, we see the full convoy of vehicles driving, their headlights shining ahead through the night, as we hear the music suspensefully raised high. Stars shining down on the environment. All around, we can see enormous amounts of unused industrial equipment or buildings. On this islet, there are no signs of nature or wildlife anywhere.

The convoy of vehicles keep moving, and in the next shot, we see a barrier of lightposts ahead, all of them flashing a red light. The vehicles drive in a space between two of the lightposts as they venture closer towards their domain. And we cut to --

Elsewhere, the headlights shining from a SAMSARA van, as it pulls up and slows to a stop. The door opens, and Kate steps out, shutting it behind her. And she proceeds ahead as the camera pans to show us where she has returned to:

Up ahead, a perimeter of red lightposts, Diya still standing in the midst of them. Near by, Hurley, Ben, and Walt standing.

KATE: James and Miles went to join Theodor, they’re gonna see if Claire got taken.

Hurley’s expression dims a little to this, a dimness then reflected in Walt’s comment:

WALT: Why would they join him?

KATE: Got an offer - I think they’re gonna try to police SAMSARA.

HURLEY: Well, if it stops anyone else from gettin’ hurt…

Hurley tries to remain optimistic, though it’s clear he can’t help but feel a defeat in his own efforts to bring peace.

WALT: Where are they going next?

Kate shakes her head a little, not knowing. And then they hear from near by -
DIYA: Likely to the Garden!

They all turn to see Diya. We especially take a note on Walt’s glance. He is still hurt and distrusting towards her.

HURLEY: You mean that place you showed us the other day?

Diya shakes her head, thinking it’s something quite the opposite of her garden, a lively place of vegetation:

DIYA: No, it’s a station.

Ben then remarks:

BEN: It’s late now. We need to go get sleep.

KATE: What about her?

She nods in Diya’s direction. Diya still ever watchful, listening gloomily from behind the lightposts.

BEN: I don’t think anyone on this island would release her.

Walt adds with a dark tone of voice:

WALT: We’ll just leave her there through the night.

Kate nods. And after we take a couple of moments for each of the four to nod in agreement, they start to head back towards the van.

In the next and final shot before the break, we’re focused close up on Diya as she watches them leaving, watching darkly, left behind in her flashing red prison. We then cut back to --
The convoy of vehicles again, elsewhere, now slowing to a stop. And then doors are opening everywhere, some chatter breaking out as everyone opens their doors and steps out, getting straight to work, many orders being barked by the surly Garrow. In a shot, we also see a backdoor opening to reveal Sawyer and Miles from inside an armored vehicle. They come to step out.

In the next shot, we see Theodor being carried across on a stretcher by several of his men, Foster accompanying closely.

In another shot, we see Claire being dragged, held under her shoulders by two of the troops. Sawyer and Miles watch closely and carefully to make sure of no ill-treatment.

In the next shot, we see all of the group venturing ahead: the ocean, darkly-lit under the night sky. There is a somewhat short bridge leading out across it, leading to what looks like some building sticking up out of the waters.

Arriving at the large doors at front, one of the men activates a switch, and in the next moment, the doors slide open, leading into a large compartment brightened with lights, perhaps an elevator. Large enough that they are able to bring Theodor in on stretcher, as well as dragging Claire in simultaneously.

Sawyer and Miles start to head for the doors, but Foster holds out a hand halting them.

FOSTER: Wait your turn!

THEODOR: No, let them through!

So Foster lowers his hand, Sawyer and Miles barely making it in. And the doors slide closed, leaving a significant portion of Theodor’s men still waiting outside. And then everyone in the room feels as it begins moving, mechanically groaning as it begins to descend.

And we see a last shot on everyone in the room as the elevator descends, the music still beating with suspense.

And we cut to black --
We see Claire standing together with Kate outside an apartment door. Claire looks cleaned up by this time period, though we still sense a burden of trauma in her being. An anxiety at what’s ahead.

Kate is more warm and reassuring to her, taking her hand:

KATE: Everything’s gonna be fine.

Claire nods doubtfully. And Kate rings the doorbell.

A moment later, the door is answered -- opening to reveal Claire’s mother, Carole Littleton.

And we hold on the two for a moment, Kate subtly putting some distance to give them room. The music building softly -- Claire and Carole have not seen each other in almost eight years, first separated by Carole’s coma and then by Claire’s plane crash. Neither having thought they would see the other again, at least not until recently.

And the music becomes heavier as daughter and mother embrace each other in tears. The music is some variation of Claire’s “Thinking Clairely” theme. Claire can feel another piece of stability returning to her through this.
And she says, through tears:

CLAIRE: I’ve missed you, Mum.

We see the two continue to tightly embrace, tears rolling from their eyes. We also see a quick shot on Kate, teary-eyed as she watches them.

As Carole is hugging Claire tightly, she says:

CAROLE: Someone is waiting for you.

And we see an anticipation in Claire’s eyes, one that can’t be entirely put into words, some love, excitement, and fear or dread.

In the next shot, we are inside the apartment building. Kate is proceeding ahead to the couch, where a blonde toddler, Aaron, is sitting watching his cartoons. He turns and sees Kate:

AARON: Mommy!

He gets up and dashes to embrace Kate, who embraces him, picking him up. The music still softly beating.

Kate says softly:

KATE: Aaron, there’s someone I want you to meet.

The boy looks puzzled and just more focused on his mother, as she takes him. Near the front of the apartment, Carole and Claire are waiting.

And we hold on Claire as she watches. The music getting heavy again, as we can now hear a variation of Claire’s Theme “Thinking Clairely” (0:36 and onward) more audibly. Claire is soaking this moment in -- this is the baby she lost years ago, before she lost her mind. Though he has grown into a toddler now. But she can recognize his face. He’s hers - though his own eyes do not return the
KATE: Her name is Mommy too.

The music heavier, Claire almost seems as though she may burst from the emotion of these reunions. Though she is hesitant, not sure what to --

KATE: I think she could use a hug.

So Kate slowly, gently hands Aaron to Claire, and she takes him in her arms, in an embrace. Aaron’s nervousness calms to her hug. There is almost a flash of light in Claire’s eyes now through her tears as she weeps with a joy. And she just whispers:

CLAIRE: I love you.

And her mother, Carole, is also teary-eyed near by. As is Kate.

And we hold on this moment for a good while, Claire finally reunited with her son, embracing him, the music heavily playing.

And the music softens to a silence before we wooooooosh to:

Our vision is blurry - we can make out some sort of metallic, dimly-lit ceiling, shifting around unfocused in our sight, as it becomes clearer.

And then it’s clear this is Claire’s vision - we see as her eyes are opening wide, as she is becoming more lucid again. We are in a dank room, and she is laying on a bed. And sitting in a chair near her is Miles. There is a low sound from around the room, perhaps indicative of water. Though still a bit dazed, she is able to speak:

CLAIRE: Miles, where are we?
Miles watches her, concern in his eyes.

MILES: The SAMSARA people took us in their station.

Claire asks in dazed confusion:

CLaire: Why are we here?

MILES: They said they might could help.

In the next shot, we see Theodor on a white-sheeted bed, in another, similarly dank room, elsewhere in the station. There are similar beds near by along with medical equipment, indicative of some kind of sick bay. There is a porthole on the wall, water visible on the other side. The bullet wound in Theodor’s leg now appears stitched. Near him is a woman around her 40’s (actress indeterminate) in a white medical uniform and eyeglasses with a caring and professional demeanor. She looks pale and somewhat withered.

THEODOR: Thank you, Dr. Horvath.

The doctor, Horvath, nods to him.

Standing near her is another woman, with graying blonde hair, one recognize from a previous episode: named Belle. She has concern for him in her face and tone.

BELLE: You alright, Theodor?

He nods. And then he says, with some calm resolve:

THEODOR: It’s time to test the procedure.

In the next shot, we hear music elevated though low with suspense. We see a room with a very large round opening in the middle of its floor, like an empty pool, mildly deep enough to step down into, with what looks like a large round mechanical outline of some kind in the floor of that pool. On the
walls are logos featuring the black silhouette of a fruity tree.

Gathered around are a few members of SAMSARA, some of whom we’re familiar with: Foster, and Belle and Dr. Horvath who are both helping Theodor into the room as he walks on crutches, limping from the wound in his leg.

We also see a woman with a more Pacific ethnicity entering into the room, also in her 40’s (actress indeterminate). Though she too looks pale and withered as many others here do. Alongside her, Sawyer is also emerging.

Theodor turns towards the Pacific-ethnic woman, nodding and remarking:

THEODOR: Dr. Akamu, get it started.

The woman nods as she proceeds to a control panel of some kind, adjusting controls on it.

SAWYER: What’s goin’ on in here?

Akamu, operating at the controls, remarks:

AKAMU: As our new security, here’s your chance to see just what we actually do down here.

Sawyer goes and stands near Foster. Theodor examines the empty pool, standing in his crutches. He has a driven expression in his face. Whatever this is, it’s very important to him on a personal level.

The music rises with some mystique, as the procedure begins. And then with the sound of a low magnetic hum (similar to 5:54 - 5:58) from the floor, we then see water begin to flow into the pool, filling it up.

Horvath, still upholding Theodor, advises:

HORVATH: You’d be better resting. I can’t recommend this.
THEODOR: We have to keep trying.

Sawyer looks none the wiser about what this procedure is. The pool looks more full now, and we’re maybe reminded a little of the Temple spring, though the water is clear.

Theodor hobbles out of the grasps of Dr. Horvath and Belle, and proceeds over to the pool. He drops the crutches aside, and then stumbles forth into the pool with a SPLASH.

And then, in the ripples of the water, amidst the magnetic humming we can hear, Theodor lifts his face from the water. And from the control panel, Dr. Akamu instructs:

AKAMU: Based on our projections, you should wait 2 hours.

Theodor nods, with reservation but a hint of optimism. Sawyer not sure what to expect.

In the next shot, we are back with Claire sitting on her bed, she is now more conscious than before, though visibly anxious, still taking in the reemerging turmoil of recent events. And pondering in thought.

MILES: I’m gonna check on Jim.

Miles starts to head off. And Claire idly remarks, her eyes deep in thought:

CLAIRE: I wonder how he’s doing.

Miles pauses for a moment, but realizes she is not talking about Sawyer.

CLAIRE: Aaron…

And we hold on her expression for a moment, before we cut away --
-- With the sound of a low bong, we now see the first Island. The camera is getting a distant, magnificent view of it, showing us the lively green ridges and jungles, the Island in all its majesty. It’s daylight with clear weather.

We are now at the Barracks again, the yellow houses standing as they always have. We can hear the noise of wildlife in the background. Sitting at a picnic table is a boy who is blonde-haired and blue-eyed very much resembling his mother, Aaron Littleton, age of 12. He seems to have that same dark stare that we’ve seen in Claire lately.

Walking up to next to him is his grandmother, Carole. She now looks more wrinkled and silvery-haired than we last saw her. She sits next to him with a warmth in her tone:

CAROLE: You alright, Aaron?

Aaron nods silently, though we may wonder if something more is going on.

- And then suddenly, emerging near them in her long dark hair, an Asian girl near the same age as Aaron: it is Ji-Yeon. Something seems to be on her mind.

JI-YEON: Can we go to the beach?

Aaron and his grandmother turn their attention towards them.

JI-YEON: My grandmother said I could go if someone came with me. She’s resting.

Carole nods.

CAROLE: You want to go, Aaron?

Aaron nods, though he doesn’t seem any warmer than before.
AARON: Sure.

JI-YEON: Where’s Charlie?

CAROLE: I think he went for a stroll with his mum and dad.

- In the next shot, we are in the midst of a vibrant green forest. It seems to burst with life, and we can hear the ambient noise it naturally makes. We see Desmond strolling through, alongside his wife Penny and son Charlie. Some enchanting music is softly beating.

PENNY: You know, it’s not all that bad here.

She says this as someone who’s heard many stories about the terror of the Island. And Desmond nods, seeming to agree. He’s finding himself more drawn to this place again than he was more than a decade ago.

CHARLIE: What’s this?

We see a piece of some crumpled paper on the grassy ground, Charlie reaching to pick it up. He opens it, and it is torn and dirty. And he begins to read it:

CHARLIE: “To whom it may concern, we are the survivors of Oceanic Flight 815.”

Desmond reaches to take it, hit with a surprise - and remembrance for seagulls.

DESMOND: I remember this.

He looks at the torn note.

DESMOND: It was a message that Claire and Charlie - [glancing to his son] - who you were named after, tried to send.
The three are now at a pause in their walk, and we see Desmond’s eyes reminiscing, grinning with a nostalgia - but then slightly frowning with the same nostalgia. The music seems to reflect his process of nostalgia as well. An idea suddenly overcomes his mind.

DESMOND: Hey, let’s visit the beach camp. What do you say?

Desmond looks to his wife and son, and they give no objection. And we cut away --

-- With the sound of a low bong, we now see the second Island. The camera is getting a distant view of it, showing us the same dreary scenery of the four islets pointed towards the central gulf. It’s still in the dark of early morning on this island.

In the next shot, we are back at the pool inside the Garden station. In Theodor’s eyes, he looks to be calculating things in his mind as he always is, for this seems to be his default perspective of the world, always analyzing.

Near, Dr. Horvath is standing by waiting, the only one still here. And then, we see as Dr. Akamu reemerges back into the room. Sawyer following behind.

AKAMU: It’s time.

And Theodor addresses her by her first name:

THEODOR: Thank you, Eva.

She nods with an amiable smile. And Dr. Horvath reaches a hand down to help Theodor out of the water.

HORVATH: LaFleur, I need your help.

SAWYER: It’s just ‘Ford’.

Sawyer heads and reaches to help Theodor with her, water splashing onto the floor as he’s pulled out
of the pool, his dark clothes soaked and dripping, as he turns over for them to get a clear view.

AKAMU: Well?

And we see a clear shot of Theodor’s leg, as he observes in the background of our frame: the wound doesn’t look any different. And we can see a frustration and disappointment in his eyes. He lets out a bark of anger.

THEODOR: Dammit!

HORVATH: No change.

The music is beating low and slowly. It is perhaps some variation of Theodor’s Theme. And we can see that he is trying to process in his mind what went wrong.

THEODOR: What are we missing?

Sawyer quips:

SAWYER: I’m missin’ the whole point.

HORVATH: If successful, his wound should have shown some healing.

There is another mystical tone to this. Sawyer seems a little familiar with this phenomena, perhaps remembering the Temple, but he says nothing.

Theodor, his tone regaining composure, says:

THEODOR: We’ll just have to think of something new. … Now, get me to my office.

HORVATH: You need rest…
But Theodor simply shakes his head in reply: he’s not going to argue, but he is going to do what he feels driven to do. Music still lowly playing.

Horvath sighs to his stubbornness. And she starts to help him up under his arm, Sawyer taking his other arm. The two then reaching for the crutches laying on either side of them, giving them to Theodor.

We hold one last shot on Theodor as he stands in his crutches, turning. He looks calm, but determined.

The low music heightens slightly, to a finish. And we cut to black.

[Commercial Break]

We are now in a hospital room. We can hear the sounds of a heart monitor gradually beeping. And a low, soft beat of music slowly playing, evoking sentiment. Laying on the bed is a silver-haired old man with tubes hooked up to him. He looks very withered and aged. On closer look, we may recognize that it is Jack’s grandad, Ray Shephard.

He has a kind glimmer in his eyes as he looks up, smiling at someone who has just come into the room. And we soon recognize who that person is:

CLAIRE: Hello. I’m sorry we haven’t come to see you before.

RAY: That’s alright. It’s nice to finally see you.

And we also see that Aaron is with Claire. By now he’s about age 12. And he bears that notably dark look in his eyes. He is quiet. While Claire is warm and kindly. We get the impression that her mind seems to have healed some over the past decade. She looks more comfortable.

CLAIRE: Can I get you anything?
RAY: That’s alright, I’m on my way out soon.

And then he chuckles:

RAY: I always said I’d get out of that retirement home.

We can see a regret in Claire’s eyes, a regret that she is losing more family, more family that she never knew.

RAY: Until then, I just watch the Red Sox.

And we see a quick shot on the TV hanging up on the wall, an on-going Red Sox game featured on it. Claire then thinks to ask something on her mind:

CLAIRE: Did… Christian, ever mention me?

Ray blinks, similar as one would nod a “yes”.

RAY: I told him he should be in your life.

And then he adds:

RAY: But he always hid from his guilt. Drank it down with a bottle of scotch.

As we look back on Claire’s reaction, we notice near her, Aaron is behaving strangely. He has his hands over his ears, and seems to be slightly writhing in his body. He is staring down, not focused on his surroundings.

CLAIRE: Are you alright?
But Aaron just seems to writhe more, though quietly so. Worry begins to flash into Claire’s eyes. Glancing quickly to her grandfather:

CLAIREE: Excuse us a moment.

Ray remains warm in his expression as he watches them step out.

In the hallway, Claire takes Aaron aside.

CLAIREE: What’s wrong?

After a few moments, Aaron’s writhing seems to slow to a stop. He slowly lowers his hands and turns his face back up to face her. He seems icy in his stare.

AARON: It’s over.

Claire asks calmly but with a deep concern:

CLAIREE: What happened?

Aaron looks nervous to say, and he just shakes his head.

AARON: It’s nothing, I just feel sick. Can I go in the car?

Claire can see there is something more going on. But she just nods.

CLAIREE: Be safe.

And with a last shot on Claire’s concerned face, we wooooooooosh to:
Claire’s eyes are pulsing with a dark alertness. We are back in the dank, dimly-lit, musty room she is being held in. She is sitting on the bed still, with Miles still absent. At the end of the room is a door.

As she’s watching it, she slowly starts to wonder - did Miles lock her in when he left? Or could she break free? She quickly starts to get up, proceeding over to the door. And she places her hands on the lever to open the door -

- But before she can, it suddenly twists itself out of her grasp with a squeak. And the door opens, Miles coming through.

MILES: Were you about to break loose?

He closes the door back, twisting the lever closed.

CLAIRE: I was.

Miles turns back, looking surprised as he heads for his chair.

CLAIRE: So you didn’t lock it?

MILES: Well, I don’t believe in locking friends up.

Claire nods. It’s at least nice for her to know she has allies loyal to her.

CLAIRE: Where’s James?

MILES: He’s checking this place out.

And we cut away -
In the next shot, we follow Sawyer as he wanders through the corridors of the dank, confined place. We can hear the low sound of water and marine animal sounds through the station. Sawyer comes to a stop at a porthole on a wall.

He takes a moment to watch through it, appreciating the view of the ocean. And as he’s doing so, we see a hammerhead shark swim past. (If you pause the screen and zoom up close, you would notice an octagonal logo near the tail of the hammerhead.)

Sawyer steps aback at the sight. And then we hear a commotion in the distance, Sawyer’s attention turning towards it. He heads away to spy on whatever it may be:

Sneaking up on the passage, it comes to our view who the two arguers are: both of the tough elites. Their head of security, Foster, and facing him is the bulkier Garrow who has a more military uniform. The music beats lowly with some soft tension.

GARROW: They’ve got her captured. We need to move now!

FOSTER: Your men are still recovering.

Garrow says firmly, aggressively:

GARROW: We should have finished this years ago.

FOSTER: You’d be dead by now.

And Garrow says, with a perhaps threatening tone:

GARROW: So will you, if you don’t loosen your grip.

Foster gets closer, strong in his stare:

FOSTER: Is that a threat? Because I can have the firing squad on you now.
We get a shot on Sawyer’s apprehensive expression as he watches the heated argument. And then we see Garrow again, his demeanor relenting.

GARROW: It’s no threat. It’s what’s coming if you hold back strength.

Garrow turns to march away. Sawyer scampers away. We cut away -

In the next shot, we are back with Theodor in his office. He is wearing eyeglasses, seated at his desk near his typewriter, though not facing it. Rather, he is facing Belle, who is also in the room. The two have been deliberating in discussion.

BELLE: How’d you convince them to keep the blonde locked up?

THEODOR: I told them we might help her. Of course, we haven’t begun to study her.

And then a pause, before remarking:

THEODOR: But I really want us to focus on completing the procedure first.

BELLE: If you keep her locked up too long, they’ll get suspicious.

As Belle is saying this, however, we see an epiphany slowly dawning on Theodor’s face. And then a smile.

THEODOR: That’s it. We need to try it on her.

He grabs for his crutches and lifts himself up.

THEODOR: Thank you, Belle, this was what I needed to hear.
She replies with a smile as he moves:

BELLE: That’s why I’m your advisor.

We cut away: and in the next shot, we are back on Sawyer. He is entering into a room of screens and old 90’s computers. Sitting at the panel is a short thin puny man, one we saw briefly in a previous episode.

SAWYER: Hey, do these get camera feed?

The puny man turns, and he has an amicable demeanor.

COMPUTER MAN: Hey, you must be that new co-security chief. I’m Gaughan, communications.

He holds out his hand and Sawyer takes it to shake. And then he nods:

GAUGHAN: Yeah, I can put up the feed. You looking for something in particular?

SAWYER: Just checkin’. Saw two guys - Rocky and Drago - havin’ a match a minute ago.

Gaughan chuckles and nods, knowing the reference, and identifying who he’s referring to.

GAUGHAN: Yeah, as you can probably tell, it’s no paradise down here. More time goes by, more we break down. But I just keep at my thing here, and I get along.

Gaughan presses keys and switches, putting the security cameras’ feeds up on the screens.

SAWYER: Why stay here?

GAUGHAN: Well, we’re stuck on this island now.
There is a slight musical note of mystification. But Sawyer decides not to press this question, but instead returns to his first point:

SAWYER: So what’s the deal on those two?

GAUGHAN: Foster and Garrow? Well, the former was in charge of the security team back when I joined.

And then he adds:

GAUGHAN: And then later, the mercenaries were hired.

Sawyer takes this in, and remarks glumly:

SAWYER: Mercenaries.

We then notice up on one of the screens, Theodor hobbling into this very room on his crutches. Sawyer turns, and we see Theodor coming in person.

THEODOR: Ford, come with me.

We cut away: and in the next shot we are back with Miles and Claire, as they sit idly amid the ambient sound of water and marine life. Claire has a look of surprise, having just learned something through conversation:

CLaire: I can’t believe it’s her.

Miles nods.

CLaire: She seemed passive, not something I attribute to a smoke monster.
MILES: I don’t know…

And then he reveals:

MILES: She was the last thing my dad saw, the moment he died.

There is a darkly ominous tone to this. And we cut away:

We are now on Diya. She is laying on the ground, her eyes shut. It’s sunrise now. And we see flashes of red still, from the lightposts surrounding her. She’s then woken by a voice:

KATE: Didn’t think you need sleep.

Kate is standing outside the perimeter now. She is back today. And Hurley, Ben, and Walt can be seen further in the background. Kate’s body language is hostile, though her eyes seem somewhat softer with a thought.

Diya starts to pick herself up, remarking:

DIYA: I like to dream.

Kate decides to ask something:

KATE: You got kids?

Diya shakes her head, and replies conversationally:

DIYA: No. But my father always wanted me to have them.
Kate nods.

DIYA: I did study children with special talents. But I was distant.

We see a flash of something in Diya’s eyes. A regret. Perhaps thinking she didn’t take the right path. Maybe she should have just stayed home.

KATE: Is that why you took a liking to Walt?

We register a flash of surprise on Diya’s face, the music softly reflecting it. And Kate gives a brief glance in Walt’s direction.

DIYA: I wasn’t studying him.

Kate figures this, but it’s not her point. And she observes her interpretation:

KATE: You were looking for a kid you never had.

Diya is further surprised by this, and almost scoffs this psychoanalysis off. Though she begins to think - maybe it’s true. The music remaining soft. Her gaze turns towards Walt as he talks to Hurley and Ben in the distance.

In the next shot, we are there with the three of them, and the music is silent again. Ben and Walt observe Kate and Diya ahead, and we make note on Walt’s particularly distrusting face.

On the other hand, Hurley is turning to face Jack and Locke (in wheelchair) near him.

HURLEY: Whadda you guys think about Lady Monster?

Jack nods:
JACK: A far cry from the other one.

Locke doubtfully replies:

LOCKE: I dunno that I’m the best judge.

Locke then asks Hurley:

LOCKE: Had any more ideas on speaking to the Island?

Hurley is silent, and we see him thinking on John’s question in his mind. He gives a slight nod, a “maybe”.

Locke nods, and then turns to Jack.

LOCKE: In a little bit, I’d like to talk to ya about somethin’.

There is a tone of mystique to this. Jack nods in agreement. And then we cut away --

-- We are back in the station, Claire and Miles sitting idly together. We hear the lever cranking and the door opening again, drawing their attention: Theodor is stepping through in his crutches, closely followed by Sawyer, who we note is holding a bottle of liquid.

Claire’s eyes make a sharp note: we see the pockets of Sawyer and then of Theodor. Both sets of pockets seem empty of weapon. And Claire turns her attention up to them.

THEODOR: May I sit?

Claire doesn’t object, and Theodor hobbles over to the bed, sitting at the end of it. We hear the door shutting back, before Sawyer goes to stand with the group.
And facing Claire, Theodor says:

THEODOR: I’d like to make you an offer. We can help you, if you give us something in return.

Claire looks disbelieving to this, and she turns to look for Sawyer’s reaction. He just gives a nod of approval to what Theodor said.

THEODOR: We’d like Hugo Reyes.

Sawyer fires:

SAWYER: No Hugo.

Theodor glances at Sawyer, and then adds:

THEODOR: Not against his will, just to work with us. We got off on the wrong foot before.

Sawyer sighs and rolls his eyes. Claire looks disbelieving still. We also get a shot on Miles’ reaction.

THEODOR: But, if that’s too much to ask. Then we’d just like you to help us procure Diya. Which shouldn’t be hard now as you’ve trapped her.

CLAIRE: Why?

THEODOR: She’s responsible for the deaths of half my people.

Claire registers this. It seems contradictory, opposite to Diya’s claim from the day before. But Theodor certainly seems to believe what he says.

Claire then asks, what seems an obvious question long ignored:
CLAIRE: Who are you?

And Theodor takes a moment to begin on how he might introduce himself. We begin to hear his theme. (As a reminder: It’s almost something darkly tragic, maybe something reminiscent of *Schindler’s List*, though a unique composition from Giacchino. It also has elements of a rearrangement of the Man in Black’s theme, and some darker mystical notes like a dark opposite to Jacob’s theme.)

THEODOR: My name is Dr. Theodor Kant. And I am the protector of this island.

CLAIRE: Diya said she was protecting it.

THEODOR: As you’ve seen, she’s not stable.

And then he presses:

THEODOR: You’re familiar with this, aren’t you?

This strikes Claire, as she seems to recognize what he is referring to. The darkness. And she nods slightly, with a pain of memory in her eyes:

CLAIRE: I knew someone like her.

Theodor nods with a slight, knowing smile.

THEODOR: Back in the days of the DHARMA Initiative, they had deadly encounters with a force they called Cerberus.

Claire listens with a darkness in her eyes, as she seems to realize to what Theodor is referring. We hear dark, low hums of music through the scene.
THEODOR: And in time, some of them became sick. They began a quarantine, and tried to look for a bodily contagion in the victims. But it was futile.

And he continues:

THEODOR: I was shown their reports. And I had a theory, one that turned out to be right. This sickness was not in the body, but in the mind.

Claire takes this in. And Theodor explains, in his scientific understanding:

THEODOR: The infection occurs when the mind is most susceptible: at the brink of death. That’s when they’re claimed, keeping the individual from leaving their body. But they’re changed.

CLAIRE: So you’ve got a solution?

Theodor says, with a reassuring confidence for her:

THEODOR: It’s experimental. We’ve failed to heal the body. But, it may be able to heal a mind.

Claire still looks skeptical as to his intentions, however.

CLAIRE: Why would you help me?

To that, Theodor reaches out his hand to Sawyer, who hands him the bottle of liquid, unsure of its purpose. And Theodor holds it up in front of her, shaking it.

THEODOR: Imagine this wine is a miraculous power, waiting to be unearthed. Laying underneath this cork - the island.

And he flicks the cork with his finger. We may instantly recognize that we’ve heard a metaphor just like this before - but with a fundamentally different perspective. And we see the dark wine swishing through the bottle as he shakes it. We can see Claire through the bottle, watching it.
And he says with a firm conviction in his heart, a noble tone that is unmistakably sincere:

THEODOR: I’ve always wanted to heal the sick. That’s why our project here is to tap into this ‘wine’.

The music is a bit heavier as he declares that. And it grows softer again, as we see Claire again, taking this information in, deliberating in her mind.

And with a low thud, we cut to black.

[Commercial Break]

We hear the radio playing the Patsy Cline song You Belong to Me, as we face through the windshield of a car: inside, Kate is driving at the wheel, Claire next to her. In the back, Aaron is sitting. Kate and Claire both look excited for life, for whatever trip they are on. We then get a wider view, as we see they are driving along a mountain range.

In the next shot, we see the car parking to a stop near a little building that looks like it’s a tourist center/shop.

In the next shot, we see Claire and Kate a while later, stepping from the store with bags of souvenirs. We no longer hear the music. They approach the car: but we notice it’s vacant.

CLaire: Where’s Aaron?

And then with an ominous hum, we see Aaron on the ground being pummeled by two teenagers.

And the music screeches with an anxiety as Claire and Kate dash over there, Kate tackling one kid, Claire taking the other.
And as Claire takes the other, we see a madness in her eyes. Holding him to the ground, strangling, clawing into his neck. The kid struggles and groans in pain. The music elevating as the stress, anxiety pours into her, drives her…

KATE: Claire!

Claire suddenly snaps out of it. She loosens her grip, as she starts to become aware of her surroundings again, and aware of the shock. We hear the kid gagging and choking. The music sounds like low repeating thuds like an eerie heart palpitation.

The one Kate is holding down then speaks, pointing desperately at Aaron on the ground:

TEENAGER: He came at us first! He came at us first!

This strikes Kate with a disbelief. And as Aaron leans up, recovering from the shock, and he clearly does not deny it. We then get a shot on Claire’s reaction, dark, shocked, disbelieving, and trying to calm herself. We hear a few more of the low musical palpitations.

In the next shot, we see Claire standing near the car with Aaron, urgent for answers. And Aaron finally admits:

AARON: Someone told me to do it.

Claire looks stunned, waiting for him to tell her who. Aaron shakes his head a little, knowing the craziness he is about to reveal. He is breaking in tears.

AARON: I hear voices. They tell me to hurt people.

There is a haunting beat of music to this. And Claire looks deeply disturbed in her gaze. And we wooooooooosh to:

We are back on Claire as she sits on her bed still in the dark, dank room of the underwater station. The door to the room is cranked open by Sawyer, Miles with him, and Theodor (in crutches) hobbles
towards the door, leaving Claire to think through on her answer. But he’s halted to a surprise when she already speaks up:

CLAIRE: Alright, show me this procedure.

Theodor turns to face her, thinking, and with a warm smile.

The camera holds on Claire for a second, who seems to have a darkness in her stare still however, before we cut away to --

Locke seated in his wheelchair, as Jack walks up to him.

JACK: So what did you wanna talk about, John?

With a few notes from the Jack&Locke theme, Locke says in a tone of some mystic confidence:

LOCKE: We’ve got work to do.

Jack nods, looking accepting of this.

JACK: Where to?

LOCKE: Long way from here.

And we see in Jack’s eyes, that he slowly begins to realize where it is Locke wants them to go. And with his eyebrows raised, he says:

JACK: We have to go back?

And we hold on Locke’s mystical gaze as his mouth turns into a warm smile. And we cut away -
With the sound of a low bong, we now see the first Island again, exotic and bright. It’s daytime still here. And then in the next shot, we see the survivors’ old beach camp.

And then we see Desmond wandering near a table. On top of it, a guitar case. We can hear the ocean waves gently brushing in the distance. Desmond opens the case, and he pulls the neck of a guitar out - Charlie’s guitar. We recognize damage on the neck from a time it took an arrow.

Desmond holds it, reminiscing. Thinking back on the first moment in time he met Charlie Pace. He softly mumbles under his breath:

DESMOND: “You’re my Wonderwall…”

He then turns his gaze and notices something else near by. Setting the guitar gently back in, he proceeds over to what he sees: it is an empty baby crib. Looking inside, he lets out a soft chuckle, and reaches his hand in.

In the next shot, we see elsewhere as Aaron and Ji-Yeon are sitting on the beach, the waves still brushing gently against it. And then a voice from behind them:

TAMAR: We should be heading back soon.

It is the woman we saw a couple of episodes ago, who has a pale brown complexion and long dark hair, and is tough-bodied.

Aaron just stares blankly out at the sea still, though Ji-Yeon glances back:

JI-YEON: Yes, ma’am.

She has a small bag with her, and out of it, are a couple of photos. Among them are old pictures of Sun and Jin early in the joy of their marriage. Some of them also photos of Sun with Ji-Yeon as a toddler, and some include Bpo Bpo the Shar Pei. We hear a few soft notes of Sun and Jin’s theme as well.
And Ji-Yeon quietly remarks:

JI-YEON: I just wanted to see this ocean. Somewhere out there, my mother and father died.

Aaron seems to be pulled out of the dark thoughts of his mind for a moment, and looks over at her photos with her.

AARON: I didn’t know you had a dog.

Ji-Yeon says sadly:

JI-YEON: She died a few years ago.

A few seconds later, Tamar steps next to them, as she too stares at the ocean. She is also reminiscent:

TAMAR: I had family die here too.

Ji-Yeon looks to her, surprised.

JI-YEON: Who did you lose?

Tamar says softly, with a weight of something unresolved in her heart:

TAMAR: My older sister. Her name was Ilana.

We hear a few soft, tragic notes of music. And then Desmond emerges with them, sitting next to Aaron.

TAMAR: We better head back.
Desmond nods:

DESMOND: Alright, I’d like to speak with Aaron a moment.

Tamar agrees to this, starting to head off, and Ji-Yeon starts to leave as well. And Aaron just seems puzzled.

AARON: What do you wanna talk about?

Desmond smiles, and then motions his head a little further down the beach. We can see Penny and Charlie Hume standing at the shore, letting their bare feet sink into the sand.

DESMOND: Do you know why I named my son Charlie?

Aaron shrugs. And we begin to hear Claire and Charlie’s theme, as Desmond explains:

DESMOND: Good man named Charlie got us rescued from this island. He was close with your mother.

Aaron nods, familiar with who this is, from years of having been told. And Desmond then says, with a hint of regret:

DESMOND: He died saving us because I saw a vision. I saw you as a baby being held by a woman on a helicopter.

Desmond tries to make sense of this:

DESMOND: I thought it was your Mum. But I guess I got it wrong.

The music hums poignantly as Desmond reminisces. And he further adds:
DESMOND: Before Charlie died, he gave me a list of his ‘Greatest Hits’. I was supposed to give them to Claire, but I lost it in the water.

Desmond starts to reach into his pocket.

DESMOND: Maybe he’d take consolation if I gave you this instead.

The music elevates with emotion. And we see Charlie’s DS Ring in Desmond’s palm. Aaron looks confused by the significance of this.

DESMOND: It’s a family heirloom. He left it in your cot.

Aaron curiously takes the ring into his hand. And Desmond adds, giving further point:

DESMOND: Whatever you’re dealing with in your life, remember, you’ve always got a big family of people who love you.

Aaron nods, absorbing what Desmond says. And Desmond glances back to Penny and his son in the background.

DESMOND: There’s nothin’ of greater value.

The music quiets down, and we cut to Ji-Yeon as she walks with Tamar. And Ji-Yeon stands waiting for a moment, as she notices something down the beach:

Jack is standing down on the beach, with Locke in his wheelchair by his side as they watch the ocean in reminiscence.

We hear a mystifying note of music as Ji-Yeon notices them, but not knowing they are any different from living persons, she continues on with Tamar.

And we cut away -- with the sound of a low bong, we now see the second Island, dreary and divided up into its four islets.
We are on Hugo’s expression now. Whatever he is thinking, he seems glum. And we can hear Ben and Diya conversing:

BEN: You know, I find it a little ironic you were on my case the other day about the DHARMA purge.

DIYA: Why is that ironic?

BEN: Because you’re the one who killed all those people in the pit.

Diya shakes her head, however. And she says firmly:

DIYA: No, Theodor did.

Hurley interrupts:

HURLEY: I’ve got somethin’ to say here.

And they turn their attention to him. Diya is still behind the lightposts. And we hear soft music, reminiscent of Hurley’s “tragic” theme, beating through the following speech:

HURLEY: I don’t care about pointing fingers. I just wanna find a peaceful solution to all this.

And then he says, with frustration:

HURLEY: And y’know, I keep sayin’ that over and over, like a broken record.

And he continues:
HURLEY: And I’ve been trying to get somethin’ from the Island, anything.

And then he says to Diya:

HURLEY: Someone told me I needed to show the Island an act of faith. Now I haven’t seen you do anything bad. You’ve helped us.

We register Diya’s expression - she is clearly wondering, is he going to - ?

HURLEY: There’s gotta be a first step to peace. There’s gotta be trust.

And finally, he says:

HURLEY: I’m willing to let you hang with us, if you’ll help us.

Diya nods earnestly, as though to convey an “Of course I will.”

BEN: You think that will get you a sign from the Island?

Hurley shakes his head, however. There is more. The music beating a little more heavily but still softly:

HURLEY: Then I started thinkin’ about my friends Charlie. Jack. And the rest.

And finally, he concludes:

HURLEY: They made big acts of faith.

There is a note to this that is sentimental and yet ominous. And he turns to face Ben.
HURLEY: So are you with me, Ben? Whatever it takes?

Ben nods amiably:

BEN: Of course, Hugo.

Although Ben’s face then dims, as though expecting something foreboding in their road ahead. And we cut away --

We are now back in the underwater station. Claire is walking with Sawyer, Miles, and Theodor through a dank corridor. We can see an icy stare in her eyes: we see the pockets of other SAMSARA members as they walk past, some with weapons, others not. Claire is biding her time. We hear a few low thumps of music.

And as they continue, we woowooosh to:

Claire is at a computer on its desk. It’s the dark of night in the house, the only thing gleaming is the screen. And Claire looks to be heightening with a quiet fury as she searches something online. We hear a thumping palpitation of music.

We make a quick note of something laying near on the desk: a “Hanso Foundation, Dr. M.D. Galen” business card that the group had been given in a previous episode. She glances at it for a second as she continues to search online.

And then we see what her findings are on the screen: it’s a Facebook page for one Richard Malkin. In one of the posts, there is a comment reading: “The business conference is a snooze, but I am enjoying my time here at L.A.”

And Claire icily remarks under her breath:

CLAIRE: In LA this weekend, Mr. Malkin?

We cut away --
In the next shot, we are inside an apartment, its lights on. And then we see him - Claire’s old psychic, Richard Malkin, in the kitchen as he pours himself a glass of wine. We still hear ominous thumps of music.

And he starts to hold up his glass, pausing as he almost senses something near by. He turns and -- *WHACK!!*

Malkin groans and goes slamming onto the floor, his glass smashing and splattering on the floor, and knocking other breakables off the counter with the sound of smashing. The thumping music heightens, pounding with palpitations.

*We then see Claire standing over him*, with almost a darkness seeming to flare out of her being, she seems like a different person. She reaches for a *butcher knife*.

Crawling back terrified, in a panicked voice he cries:

**MALKIN**: Claire?! No!

Her eyes look deranged as she closes in on him, holding the butcher knife. The music now blaring with a spiraling anxiety. And she says tensely:

**CLAIRE**: You sent us to that island. You made us this way! You fraud.

**MALKIN**: Wait, Claire!

He holds up his hand for her to stop, his tone whimpering.

**MALKIN**: The real reason I traveled here was to see you!

We can’t tell if he’s telling the truth or just trying to save his own skin. Claire holds the knife, an intense rage flaring through her. She comes to a stop before him. The music thumping with palpitation.
And he tries to warm his demeanor a little:

MALKIN: I may be a fraud, but I really saw something for you.

She steps closer, still holding the knife. Music still palpitating darkly. She gets the impression that she is being manipulated.

CLAIRE: You said danger surrounded Aaron. That if I raised him, he’d be safe.

Malkin, panting with fear, his face saddening a little, the music reflecting this, and he says:

MALKIN: He needed your innate goodness. But I can see… you were darkened yourself. You lost it.

Claire starts to stop again, frozen in a despair. And Malkin just says:

MALKIN: I’m sorry, Claire!

Claire drops the knife to the floor, tears pouring from her eyes now, coming back to her senses as to what she has done, and what she almost just did. She starts to hurry out of the room.

And before she can leave, Malkin gives her one final prophecy:

MALKIN: I came here to tell you - your child is under attack now.

We’re not sure if he’s telling the truth or just trying to manipulate her for his own survival. But it seems to register in Claire’s mind that what he has said is true. And she continues on to quickly leave.

[Commercial Break]
Claire is more calm now, though we can see in her eyes that she seems shaken. She is sitting in a nice room at a table. And across the table, is Manvel Galen.

CLAIRE: I’m not really sure why I called. … I just don’t know where to turn.

Galen, in contrast to the veiled, imposing malevolence we usually expect from him, he now has a more caring touch to his personality here. And in his raspy voice, says:

GALEN: Your son is in a spiritual danger, and we have the resources to help. You’ve done what any loving mother would do.

Claire looks uncertain, wondering if she is wandering into more manipulative hands. But she doesn’t argue.

GALEN: In our research, we’ve found spirits are drawn to what I call a special light. There are places in the world like this, and there are also individuals.

He continues:

GALEN: So we have a field of research for children like this, as they may hone their talent to help us get to such a location.

CLAIRE: You mean the Island?

GALEN: Not your island. But another place we can’t get to anymore.

And then holding up his hands he explains:

GALEN: I have a theory. If on one hand, there are children with more of a light. Then on the other hand, there are children with a darkness.
And Claire registers what he just said. Is he trying to say - ? But Galen quickly clarifies:

GALEN: That’s not to say they’re evil, but rather they are more *vulnerable* to unstable spirits.

The music is softly ominous. And Claire is hit with more worry. And some kind of guilt. She asks:

CLAIRE: What causes it?

GALEN: Well there’s no consensus. You may be born with it, you may develop it, or someone else may influence it.

This doesn’t really ease her fears. And she asks:

CLAIRE: So what can you do?

GALEN: The place we’re trying to get back to. I believe it has the power to cure this. To give healing for both you and Aaron.

There are a few more dark notes of music as Claire considers this. And we *woooooooosh* to:

Inside the station, Claire approaching the empty pool, at the bottom some mechanical outline. We hear music elevated though low with suspense. With her are Theodor, Sawyer, and Miles.

She looks anxiously around - any sign of a weapon on anyone. But she sees none. And we cut to:

Back at the flashing red lightposts. We are now on Walt, who looks to be the most resistant of the four individuals who have been deliberating Diya’s release today.

DIYA: You still don’t trust me.
Walt hesitates a moment, before saying:

WALT: How can I trust a monster?

DIYA: Who are your friends?

Walt doesn’t reply to this, unsure of the meaning behind her question. And then she says:

DIYA: None of your friends have been the most ordinary of humans.

Walt is struck by this. And we hear a more melancholy piece of music. And she reminds him of who his friends are:

DIYA: You have an affinity for the inhuman. Your closest friends are those with similar ability. With *the dead*. And with *animals*.

Although it’s uncomfortable, we can see in Walt’s eyes, it’s all clicking in his mind. *She’s right*.

And finally, he says something that has still been pressing upon him:

WALT: So why did you drag me down that hole?

And we close in on Diya’s own expression, a soft one with sadness, and self-pity. And finally, she confesses:

DIYA: I thought… If you could help all of them come to peace… Maybe you could help me. I’m not human anymore. I’m not quite alive. An animal - a monster.

And we hear a cathartic piece of music reflecting these emotions. And we hear variations of Walt’s theme and Diya’s theme intermixing. And Diya is in some tears now. The pain of what she is, what she has been these past many years, tormenting her.
And we have one last shot on Walt, as he quietly takes this in. We see a newfound empathy - and understanding conveyed through his eyes.

And as the music relaxes into silence again, we cut back to:

We are now with Claire again as she faces the pool: it’s now full of water. And we can hear the low electromagnetic hum that seems to come from under the floor. Near by, Sawyer and Miles have skeptical looks as to whether this will amount to anything.

THEODOR: Now just go into the water, Claire.

Claire looks around the room - it’s just the four of them. We hear a few low thumps of music.

CLaire: You didn’t bring any of your people.

Theodor is silent - not sure what to say to this. And with a few more thumps of music:

CLAIRe: Not smart.

And suddenly - ! Claire grabs him by the throat.

The music now spiraling up with anxiety is Theodor struggles against her. Sawyer and Miles quickly step forth - but Theodor holds out his hand to halt them, as she starts to strangle him. He can only manage out:

THEODOR: Don’t interfere!

Sawyer and Miles hesitate, not sure that this is a particularly bright idea.

Theodor struggles against Claire, one of his crutches sliding and falling to the floor. The music spiraling with anxiety still.
He barely manages to choke out:

THEODOR: Trying to help!

A darkness flaring in Claire’s eyes as she struggles against him. She says tensely:

CLaire: We can solve all our problems right now.

Theodor continues to choke and struggle, and stumbling on his bad leg, he falls from his other crutch, Claire falling with him as she holds onto him.

And with a SPLASH, they land in the water.

Now Claire is drowning Theodor in the water, the music still spiraling with danger, anxiety, intensity, as he is barely struggling for life.

And as she is strangling him in her state of madness, she, too, sinks into the water. And as we see her sink under the water --

Suddenly, we’re somewhere else: we’re in a dark, haunting green forest. Claire is standing here, her hair ratty, her clothes dirty. She looks anxious and terrified as she looks around. Why is she here now?! And we can hear a very unsettling cooing of wildlife (the same as we hear in this.)

As she looks around, terrified, we then see what is ahead: a shabby, wooden cabin. It is totally dark inside.

And she stands frozen in terror before it. She knows this place.

We can hear the sound of a rocking chair squeaking from inside the dark place. And then we hear a voice, one that sounds like Christian’s. And perhaps a soundbyte we’ve heard on the show in a previous episode:

VOICE: You wanna come in?
Claire, terrified but drawn to the dark place, starts to step up to the door. But she hesitates. And then turns around and starts to quickly walk away. And then she runs.

And as she sees the direction she is running, suddenly the cabin is there as well. We hear a startling musical effect.

She then turns and tries to run at another angle, but there it is again, near another group of trees. We hear the musical effect again.

And then she turns and runs in another direction - and it's there. And we hear the musical effect again. She can’t escape from it.

And as she halts, we see a figure start to step out from the creaking door of the cabin. We see that it’s “Charlie”, dressed in dark gray, with his frightening gaze. And he has a smile.

“CHARLIE”: Come on Claire, you need my help.

He steps closer to her, continuing to talk:

“CHARLIE”: I never abandoned you. Not like Aaron’s father. Not like the Shephard family.

And Claire almost seems to start to relent. As he echoes feelings that have haunted her, that have quietly tormented her inside.

And she starts to turn - and with her, we see ahead: others standing in the dark forest. We see Kate, standing smiling. Aaron, with a warmth on his face. Her mother behind them, also smiling. And we see another Charlie Pace among them - he looks warmer, with his guitar case strapped around him. He waves to her. There seems to be some kind of illumination brightening these four in the midst of the forest. The music is sentimental.

Claire looks back to the Man in Black in Charlie’s form:
CLAIRE: You’re not Charlie. And I don’t need you anymore.

The Man in Black has an icy glare in his eyes, almost trying to suggest doubt into her mind. And Claire finally says:

CLAIRE: I already have everything I need.

And she turns to walk away. Leaving the Man in Black to stand alone in the shadows.

She goes to join in the bright spot with Aaron, Kate, Carole, and Charlie. And she smiles warmly - her hair now appears smooth and normal again, her clothing clean. And then --

We suddenly find ourselves back underwater. Claire struggling with Theodor. And as she regains awareness of reality again -

She splashes her head up to the surface of the water. And she pulls Theodor up with her. He gasps for breath, and she pulls him to the edge of the pool.

Sawyer and Miles reach down to help Theodor out of the water, dragging him out, and laying him on his back. And Claire starts to step up out of the pool as well. Water dripping from them onto the floor.

And Claire seems to have a relief in her eyes now - a peace, almost. And she says:

CLAIRE: I’m sorry, Theodor.

But Theodor seems forgiving of the attack. He’s more concerned with something else. Still catching his breath, he asks:

THEODOR: Did it help?

And Claire smiles, and she says, as we hear a soft, hopeful music, maybe some mix of Claire’s theme and Theodor’s theme:
CLAIRE: Yes... It showed me what to turn to.

And then she adds:

CLAIRE: I’m gonna be okay now.

The music elevates more heavily. And a big smile of gladness comes over Theodor. Yes - it worked. It finally worked. And he sighs out in relief, as he relaxes his head back on the floor.

And we see one last shot on Claire, Sawyer, and Miles standing around one another, Theodor laying on the floor. The music softens into silence, and we cut to black.

[Commercial Break]

We are now outside a building, in some kind of parking lot. It’s daylight. And we can hear the sound of life - cars, driving in the distance. We see Claire, standing with Aaron and Hurley. Aaron looks troubled.

AARON: Why aren’t you coming with us, Mom?

The music beats softly. And Claire replies:

CLAIRE: I’m going with Hurley and Kate. It’s how I’m going to protect you.

And Aaron just says:

AARON: I think I need you with me.

The music gets a little heavier, and she wraps her arms around Aaron in an embrace, some tears
coming out of her eyes.

CLAIRE: I’ll be with you again soon. This is going to help us both.

Claire looks into Aaron’s eyes. And she smiles warmly.

CLAIRE: I love you.

Aaron nods, though still not understanding.

AARON: I love you too, Mom.

And she lets Aaron go. Hurley gives Aaron a warm pat on the arm, and he turns to head off, perhaps to a car to go. Hurley waits with Claire a moment.

HURLEY: Y’know, maybe you should go with him.

CLAIRE: Mum will be with him.

HURLEY: Why are you afraid to go with him?

Claire takes a moment, before confessing:

CLAIRE: I think I may have made him like this. Because I was crazy. I wasn’t a good enough mother.

Hurley shakes his head, and with a warm smile, he says with optimism:

HURLEY: Nah, you’re a great mom. You’re just afraid.
Claire smiles a little. And she asks:

CLAIRE: Are you sure he’ll be safe on the Island?

Hurley smiles, still optimistic and earnest, and we hear a few notes of Hurley’s “Handouts” theme:

HURLEY: Black smoke’s long gone. There’s a bright center at the Island. I think it’s the best place in the world to be.

Claire nods. And we woooooooooosh to:

We hearing a heavier, faster-paced variation of Thinking Clairely. We hear no other sound effects during the following sequence, only watching the montage of moments.

The first moment is that of Claire in the Garden sick bay, and Theodor sitting on a bed. They are both still wet, though drying, from the pool. Sawyer and Miles are in here now, as is Dr. Horvath as she examines Claire and Theodor. Claire looks more calm and relaxed than we’ve seen her in a while. Belle is also here, and she exchanges friendly smiles with Theodor.

Theodor glances to Claire, and she glances back, giving a slight nod. And we see as he calculates this in his mind, the music silent for just a couple of seconds: he now has successfully recruited another one. And then the music continues more heavily.

In the next shot, we are in one of the Barracks houses. We see Aaron inside with Ji-Yeon, along with Desmond, Penny, and Charlie Hume. Tamar heading out the door to leave them.

The five look to one another, the music still heavy. We see more of a warmth on Aaron’s face. He exchanges glances with Ji-Yeon, who smiles. And for the first time, we see Aaron smile. Perhaps things are growing more positive. Perhaps he has all he needs here.

Desmond smiles to the group as well, especially with emphasis on Penny and Charlie. Maybe Desmond is finally starting to feel his heart fully connecting with his family again. And we see Penny smile as well, as she is starting to realize that maybe Desmond is finally fully coming back.
His grandmother, Carole, comes to sit on the couch by him, smiling. And Aaron sits there, holding the DS ring in his palm. He looks at it for a moment.

And then we cut to the next shot: it’s Hurley and Walt standing just outside the flashing red lightposts. Diya standing in the midst of them. And suddenly, all of the lightposts flicker off fully.

We see Diya emerge through between them slowly. And Ben steps out of the operating booth near by. We also see Hurley approaching with a warm smile.

And then, Walt hugs Diya, finally allowing himself to trust her again. And we can see in her face how glad she is to be trusted and forgiven again. Hurley comes and joins in, reaching his arm around to hug as well.

We see Kate’s expression is soft, as is Ben’s. And the music softens into silence.

And then we’re back inside the station, as Theodor, now dry, hobbles in his crutches over to the computer room. Gaughan and Akamu are there. Up on the security feed, we can see Claire, Sawyer, and Miles laughing about something, having some warm conversation with each other.

AKAMU: So the experiment was a success?

Theodor nods.

THEODOR: The first real success we’ve had in years. Record the results.

Gaughan nods as he then begins to pull up research files on the screen, with tons of babble written in them.

The music then turns a little darker, more ominous, as Akamu remarks:

AKAMU: This still won’t be enough to change the Equation.

And then up on the screen, we see the Numbers: 4 8 15 16 23 42. The music ominous with some
THEODOR: How much time is left?

AKAMU: I would say we don’t have more than a week.

Theodor looks darkly at the screen. And we get one last shot on the numbers, before we cut to:

Elsewhere in the station, Belle is in a room. And as she stands idly in there, thinking, we see someone emerge from the shadows of a corner:

It’s Locke, now in his dark persona, standing upright. And Belle can clearly see him. We hear an ominous variation of Locke’s mysterious theme.

BELLE: Oh, it’s you again.

And Locke says darkly:

LOCKE: You have your end of the deal now.

And Belle has a somewhat foreboding look in her eyes. And then he says, though we may not entirely understand what he means:

LOCKE: I got Claire to you. You got success with your little experiment.

The music rings darkly to this. And he steps closer, and says:

LOCKE: Now I need what you promised me, Annabelle.

We have one last shot on Belle’s foreboding eyes. And then we cut away:
With the sound of a low bong, we now see a distant view of the first Island once more. It is nighttime, a dark view of the Island in its enormity.

And in the next shot, we see Jack wandering alone through the darkness of the jungle. It looks haunting, and we can hear the sound of nighttime wildlife chirping, croaking, and calling. Jack is holding a torch, a bright red flame at the end that seems to illuminate the path through the dark.

And he looks around, alone, and calls out:

JACK: John! You there?!

And we see a confusion hit on his face as he looks around for a few moments. He seems to be completely alone in the darkness.

And then Locke emerges into view, in his white-shirted persona, sitting in his wheelchair.

LOCKE: Sorry, Jack. I was lookin’.

Jack nods. And Locke looks up at the torch.

LOCKE: Nice torch.

Jack smiles.

JACK: I just kind of imagined one would help. And then all of a sudden - I’m holding it.

Locke nods, and he motions his head forth.

LOCKE: We need to go that way.
And Jack looks ahead, through the dark jungle.

And then in the next shot, we see Jack walking through ahead of the leafy green vines. Ahead, we hear a natural rushing of water.

And as Jack steps through, we then, all around, the dark caves. Fresh water pouring in. We hear a very eerie version of the “Life and Death” (much like the first time Jack found these caves, 1:26 - 1:57).

Jack looks around, the familiarity of this place hitting him. We see in his eyes as he reminisces on the earliest days of when he first came to this Island almost 13 years ago.

And then he stops, facing what’s ahead. Locke in wheelchair near him. And we see Jack suddenly looking very troubled in his eyes.

And then we see what he is looking at: it’s the coffin. Except, in what is news to us: it's not smashed anymore. It's repaired. There are slabs of wood nailed around it to ensure that it’s all together again. And there is a bouquet of native Island flowers draped over it. The music is quiet. We can only wonder - is he inside now?

Jack looks at the coffin, unnerved by what all it represents for him. And Jack says, in a more anxious voice:

JACK: Why are we here?

LOCKE: This is where I was told we had to go.

Jack turns, facing Locke, looking very uncomfortable. And we see an empathy in Locke’s eyes as well, as he understands why this sight troubles Jack.

And then suddenly - we hear the sound of whispers. (0:00 - 0:06) Jack turns in the direction of them, and Locke also faces the same direction.

And then we see, stepping into view - Jack’s granddad. He looks healthier now in appearance, as
he walks over to approach them.

Jack says, in a voice of surprise:

JACK: Granddad.

And Ray smiles as he approaches his grandson.

RAY: Hey, Jack.

The shock quickly passes Jack, however, as at this point there’s not much he can be shocked by anymore. And he just asks the question that naturally comes to him:

JACK: Have you seen Dad?

Ray shakes his head.

RAY: He’s not here.

But Jack looks confused, and he motions the torch to the coffin:

JACK: That was his coffin.

Ray glances at the flower-adorned, rebuilt coffin. And Jack continues:

JACK: He wasn’t in it. I’ve looked all over the jungle to find where he landed.

And it’s clear - Jack is expecting to find his father’s body. Not his father’s ghost. We hear the eerie music transition into some variation of Jack’s more “anxious” theme. Ray turns back to Jack:
RAY: How long have you looked?

And we look on Jack’s face for a moment. Indeed, and it hits him. He has looked indeed a long time. He’s been looking for the past 10 years.

RAY: Who is in the coffin, Jack?

But Jack looks visibly struck, uncomfortable by the question. We hear a few particularly ominous notes to this. Whatever is in the repaired coffin now, it unsettles him to face it. And Ray, with a sympathy in his eyes, just says:

RAY: You still haven’t learned to let go.

Ray starts to turn, walking away a little. We then hear the music transition into Jack’s normal theme.

JACK: Why are you here, Granddad?

Ray shakes his head a little, but still smiling, and just says:

RAY: I’m supposed to tell you, you’re going about this all wrong. You can’t keep holding onto life. Yours is over.

Jack shakes his head, though, in some denial. He doesn’t seem to have fully accepted that his life has truly ended yet. We hear the music give a brief spin back into Jack’s more anxious theme.

JACK: Not until I find what happened to him.

Ray then nods, knowing he can’t change Jack’s mind. He will just have to leave him to find peace himself. The music relaxes back into an eerie, quiet mix of Jack’s normal theme and the Life and Death theme.

RAY: Well, I’m taking the next step ahead. See you around, kiddo.
Jack is still confused as ever:

JACK: Stepping where?

And Ray turns to him, and smiles warmly, saying:

RAY: Somewhere better than here.

And he takes a step. And in the next shot, Ray is gone. The music quiets into silence.

We can still see in Jack’s face as he tries to absorb everything. John sitting behind him. And Jack says:

JACK: What now?

And John, looking satisfied that they’ve completed their goal, simply says:

LOCKE: I guess we go back to the other island now.

And Jack nods.

We have one final shot on this dark paradise: Jack and Locke alone in the shadows of the caves with the coffin, the starlight shining down on them, the ambient water rushing peacefully still.

The screen cuts to black.

And with a soft tone.

LOST
[End Credits.]
Checkmate

Chapter Summary

Ben and Hurley contemplate their strategies in the face-offs against the masterminds of SAMSARA and the Hanso Foundation.

PREVIOUSLY, ON LOST…

[A quick montage of Ben killings: shooting Locke in 3.20 The Man Behind the Curtain, shooting Desmond in 5.12 Dead Is Dead, stabbing Jacob in 5.16&17 The Incident, shooting Widmore in 6.16 What They Died For]

BEN: He doesn’t get to save his daughter.

[From 7.02 The Gifted, Hurley, Ben, and Walt in the Egress station]

BEN: We need to do research into the DHARMA files off the island.

[From 3.20, Annie handing child Ben a doll]

ANNIE: Now we never have to be away from each other.

[With more footage of Annie, we also hear a voiceover of Sawyer from 7.05 Hollowed Hearts]

SAWYER: She ain’t on this island anymore.

[Again from 7.02 The Gifted, Ben, Hurley, and Walt examining the body of a dead woman. And Ben’s line is partially voiced over as a moment is shown of his troubled expression.]

BEN: Women can’t have children here - [...] We’ve never found a cure.
[From 6.17 The End]

DESMOND: -you're gonna lower me into that light, and I'm gonna go somewhere else.

[Desmond on the ground in the flaming-hot red chamber]

DESMOND: Noo! Nooo!!

[Hurley with Ben]

BEN: -Take care of people. You can start by helping Desmond get home.

HURLEY: Will you help me, Ben?

BEN: I'd be honored.

Episode 7.07: Checkmate

Our first shot is of a chessboard, with light and dark pieces scattered across it. And then a hand is reaching for a dark piece, and moving it across.

Then we then see a wider view: it’s Ben seated on the dark side, with Hurley playing the light pieces. They are on long seats opposite each other in a confined wooden area with a small table set between them.

Hurley looks thoughtful as he examines the board, and Ben speaks:

BEN: You might wanna go for the bishop. - Then again, that leaves a risk of attack from the rook.
HURLEY: I don’t need ya to tell me my moves, man.

BEN: Just trying to help.

And then, suddenly the whole room lurches. All the pieces tilt and some of them tumble off of the board and onto the floor, to the annoyance of the two.

HURLEY: Well, can’t say it wasn’t begging to happen.

As they look around to pick up the fallen pieces, Hurley traces a piece to a brown bag down along his seat. And curiously, he then reaches into the bag, and pulls out its contents: a hand-carved wooden doll with short hair, female, wearing white and blue. We see the marker-drawn dotted eyes and nose and smile, and immediately recognize the doll from Ben’s childhood.

HURLEY: What’s this?

Hurley looks in confusion. Rather than dodge the question, Ben in a change from our usual expectations, decides to be upfront:

BEN: It was a gift from a childhood friend.

Hurley smiles:

HURLEY: Oh, where is she now?

Hurley gently places the doll back inside the bag.

BEN: I never really got a chance to find out before.

As they are talking, we hear a door opening - and then we see it’s from the ceiling down at the end of the room, a ladder leading up to it. And a voice calls down:
DESMOND: We’ve found them!

In the next shot, we have a wide view outside of the white sailboat, the Elizabeth, on the ocean sailing up alongside the blue-and-white sailboat, Our Mutual Friend. We can hear Desmond’s Theme (0:00 - 0:43) calmly but emotionally playing. And we can see Desmond, Hurley, and Ben each on the Elizabeth.

And now our view is back with the three of them, as they see the side of the other sailboat up close to theirs. And Penny emerges into view.

PENNY: Desmond!

The music grows heavier as Desmond, a warm smile on his face, steps out across from one sailboat to the other, before embracing Penny tightly and kissing her, the two reunited again at last.

And in the next moment, Desmond turns and reaches down for his curly-haired toddler:

CHARLIE: Daddy!

And Desmond, upholding his son, embraces him also and kisses his cheek. And he says softly as he turns back to face Penny:

DESMOND: I’m home.

And Penny’s relief to be reunited with Desmond is then broken once she glances back to the other sailboat - and sees who’s on board. And the music turns quieter and darker as she reaches a handgun out of her pocket and points it as Ben and Hurley freeze in place.

DESMOND: Penny, he’s with me! He’s the one who got us contact with you from the Island.

We see from an angle behind Ben’s shoulder as he stands frozen watching towards Penny whose aim is held at him, a terror on her face.
PENNY: He shot you!

Ben says, with an earnestness in his face and tone:

BEN: I am very sorry for doing that.

And Penny starts to lower her gun as Desmond gently moves her arm down, still holding Charlie in his other arm.

PENNY: Are you the one who took him?

And Desmond says:

DESMOND: No, that was your father.

And Penny registers this in her mind, before asking:

PENNY: Where is my father?

And Ben quickly answers:

BEN: I shot him. - You should know, Penelope, that he wouldn’t sacrifice you.

And this strikes Penny in some disbelief, and we hear a soft tone of music. And Ben further explains:

BEN: He was willing to give up the Island. - But I wasn’t.

And we have a few last shots on Penny, Desmond, and Hurley, before turning to Ben - and we wooooooow off to:
In the background, we see the dreary environment of abandoned houses, and near by a SAMSARA van. The camera pans down to give us a view: Ben and Hurley again practicing their chess maneuvers with a game set they must have found somewhere near, playing at a picnic table. There’s daylight, though cloudy. As usual, Ben is dark and Hurley is light.

As Ben moves a piece across the board, Hurley’s king is placed in check, and as he deliberates his move, he casually remarks with a hint of darkness:

HURLEY: Y’know, what if you just killed the King instead of checkmating him?

Ben takes in Hurley’s remark as we hear Hurley moving his piece. And he simply says:

BEN: Well, that is against the rules.

Hurley replies with half a smile:

HURLEY: I never knew you were one to follow the rules.

Ben says matter-of-factly:

BEN: Some rules you have to follow. That’s why I never killed Charles Widmore sooner.

HURLEY: Whose rules were those?

BEN: Jacob’s. The Island would not let either of us die until we had fulfilled our purpose.

And we pause on Hurley’s expression, something about Ben’s remark striking him. And as we see this, Ben continues:

BEN: Of course, I had believed Jacob didn’t want Alex to die, either. But as I later realized, the rules are very subject to interpretation which can change by circumstance.
As Ben concludes his statement and moves a piece, we can see the weight of regret and frustration in his face and tone. And Hurley replies back, with a look of sympathy:

HURLEY: I’m sorry, dude.

Ben continues, with a hint of self-contempt:

BEN: I was trying to hold onto power, but then I lost it anyway. I sacrificed her for nothing.

And Hurley thinks on what Ben just said. And he does not totally agree with his conclusion. With a warmth of hope and encouragement (which is reflected in the music), Hurley’s smile lifts a little more, and he replies:

HURLEY: But it wasn’t for nothing. All of that made you recognize your own humanity.

Ben looks surprised and reflective of Hurley’s observation. And we hear a few soft notes of Ben’s theme. And Hurley moves his piece across the board, while his tone of voice dims somewhat again:

HURLEY: And you wouldn’t be here to help me if that hadn’t happened.

We can see in Hurley’s face and eyes and we can hear in his voice, that something more is weighing in on him as he says this, the music dimming a little as well. And we cut to see Ben’s face, in a similar tone of expression.

HURLEY: And I need your help now. I wasn’t able to get all the info I needed from Theodor those two weeks they had me.

Hurley takes a pause, before saying:

HURLEY: I’m enabling the Reyes Contingency Plan.

The music turns a flash more ominous. And we can see Ben’s expression sink somewhat, as though he was dreading this.
BEN: Don’t we have another option?

And Hurley says glumly:

HURLEY: If we did, I wouldn’t be asking you this.

Ben still looks hesitant.

BEN: Is it all worth it?

Hurley takes a moment, before he says pensively:

HURLEY: The Island is depending on it.

The music beats a little more mystically. And Ben nods slowly, still hesitant. But he knows what he
has to do. And we cut away --

Our next shot is from the point of view of a ceiling camera in the Tin Man station. We can see Kate
and Walt walking through a corridor - and then Diya. The camera feed seems to fuzz a little for a
moment as it highlights Diya before clearing again. We hear a few notes of the Tin Man station
theme.

In our next shot, we are in our normal point of view. Walt remarks, as he looks in wonder at the
tables of journals:

WALT: What was this all for?

And Diya comments with a look of reminiscence as she looks around the area. This is a place of
profound memory to her.

DIYA: We were trying to put souls in machines. I was the lead researcher.
Walt is mystified by this. And he of course asks:

WALT: Did it work?

And she says, slightly darkly:

DIYA: ...Not the way I intended.

A couple of moments later, Hurley then emerges into the room with them, everyone turning to him.

WALT: Where’s Ben?

And Hurley says glumly, as we hold close on his face:

HURLEY: I sent him to meet with Theodor.

And there is a low note of music. And we cut to black --

**LOST** OPENING LOGO - it’s reversed

[Commercial Break]

We are observing from Ben’s right shoulder as he holds the steering wheel, we hear the humming of the motor, and see the environment moving out the window and windshield: Ben is driving a van.

[Along the bottom of the screen, we see in a white font, the credits gradually fade across: Starring Henry Ian Cusick, Ayesha Dharker, Michael Emerson, Michael Fassbender, Jorge Garcia, Josh Holloway, Malcolm David Kelley, Ken Leung, Evangeline Lilly, Emilie de Ravin. With Matthew Fox, and Terry O’Quinn. Guest Starring Jared Harris, 5 undetermined guest actors, 4 undetermined guest actresses. Special Guest Star Sam Anderson. Special Guest Star L. Scott Caldwell. Special Guest Star Fionnula Flanagan. Special Guest Star Sonya Walger. The rest of the credits also listed.]
We then see as the van is driving across a wide bridge over a canal of water: leading from one islet to another.

We have another glance on Ben as he looks quietly ominous for what lies ahead in his mission, the music reflecting that tone. And we *woooooooosh* to:

We are now in a nice-looking room at a table. Sitting in a chair an unnamed gentleman dressed formally. There is box resting on the table. And a large portrait of Charles Widmore on a wall nearby. And we see Ben stepping into view, alongside Hurley, Desmond, and Penny as they approach their seats.

BEN: I’m surprised you invited me.

And Penny says with a hint of caution in her voice:

PENNY: Well, we should tie up ends, lest something come back to bite us.

And we get a few glimpses on Desmond and Hurley as well. Desmond looks down, something weighing heavily on him.

HURLEY: You okay, dude?

Desmond catches himself and changes his expression to normal, nodding.

DESMOND: Aye. Just had the Island on my mind a lot lately.

Hurley nods, and they go to take their seats. Penny takes note as Desmond is seated some distance from her, oddly closer to Ben and Hurley. We see that Penny senses something wrong.

The unnamed man reaches into the box picks out some papers. And slipping through the papers, he reads aloud:
EXECUTOR: “The Last Will and Testament of Charles Widmore”.

We hear a few soft piano notes gradually play throughout the scene. And we make note of the portrait of Charles Widmore on the wall, as he looks strong and determined in his stare. And they begin to listen to the Executor, as he cuts straight to the point.

EXECUTOR: “To my daughter, Penelope: I regret that I never found more time for our relationship. But in the time I did have with you, I raised you to be a strong leader as I was.”

Though we can read Penny’s mind, her discomfort of her father associating her strengths with himself.

EXECUTOR: “I spent the last two decades focused on my company as I worked to both protect and find the Island. You were never meant to be entangled in those affairs. But alas, you did find your way into them when you investigated my work in your search for your now-husband.”

And we get a couple of glimpses on Penny and Desmond, and the Executor pauses a moment, before he drops the bombshell reveal:

EXECUTOR: “As I have realized over the years, you have not only the strength, but the intelligence and the resourcefulness. So I judge your choice in your husband to be sound. And I am sure you will be likewise in your leadership of the Widmore Corporation, which I now leave to you.”

The music rises a little in surprise, as we see that overwhelming surprise hit Penny and Desmond in their faces. And as the executor reads the next section, Desmond’s expression remains in disbelief:

EXECUTOR: “To Desmond David Hume: it is not often that I am proven wrong. But to the man who found the Island in my sailboat race, the man who has kept my daughter safely hidden for the past couple of years, and the man who I now realize is exceptionally gifted, you have shown your quality. So I leave to you this toast…”

And the executor reaches into the box, pulling out the bottle of MacCutcheon whisky. He hands it to Desmond, who takes it. Desmond holds the bottle, and scoffs a little, with mixed feelings of scorn with perhaps some restrained pride.

EXECUTOR: “May you continue to provide for my daughter and grandson with the same diligence...”
you have shown these many years.”

And finally, the executor turns to Ben.

EXECUTOR: “And to Benjamin Linus: if you are hearing this, then that means you are the last one standing.”

And Ben’s eyes flicker as he thinks on all the many years he was in conflict with Charles. And the executor continues:

EXECUTOR: “It will be up to you, then, to keep watch over the Island. Although you have long considered me a threat, I have spent these years doing everything I could to draw others away from finding it. So I bid you this final warning:”

And Ben listens intently. Hurley looks concerned.

EXECUTOR: “The Hanso Foundation is a dangerous entity that will go to any lengths. Although they play a charade of docility, I have seen the symptoms of their concealed ambitions. So it is time that you shifted your Machiavellian maneuvers toward them, Benjamin.”

And there is an ominous creaking of music as the camera closes in on Ben’s apprehensive eyes. And we wooooooooosh away:

With the sound of a low bong, we now see *the first Island*. The camera is getting a distant view of it in its lively majesty. It’s daylight with clear weather.

In our next shot, we are at the lagoon with the old submarine wharf. We can hear the sounds of wildlife calling in the background. At the wharf, the sailboat Our Mutual Friend is docked. Near by, the Elizabeth is also docked.

Desmond and his son Charlie stand in their sailboat, rummaging through their items, pulling out fishing rods and other gear.

CHARLIE: I bet the water is really deep here.
And we can see in Desmond’s eyes, he looks troubled. Something preys on his mind as his expression sinks in deep thought. Something unresolved with him.

CHARLIE: You alright, Dad?

This catches Desmond’s attention again. He tries to conceal it with a warm smile. But he mentions:

DESMOND: Uh, I’ve just remembered I forgot something. I’ll be back.

Charlie smiles with a nod. And we get another shot on Desmond, still troubled in his eyes, as he begins to step out of the sailboat onto the wharf.

Desmond begins to head down his path. And we cut to -

A clock which we hear ticking, perhaps indicative that time has passed. It is inside one of the houses of the Barracks.

We then see Penny serving a cup of tea to another in the house: it is Tamar, who is seated on a chair. And Penny also sits down with her own tea.

PENNY: So how long do you expect we’ll be here?

Tamar honestly does not know the answer to this, and she simply says:

TAMAR: However long it takes Hugo to overcome the Hanso Foundation.

Penny nods, a dark flash of reminiscence in her eyes. As they are sitting there, we hear the door open near by. And in a couple of moments, Charlie emerges into the room.

CHARLIE: Have you seen Dad?
PENNY: I thought you were out fishing.

Charlie shakes his head:

CHARLIE: He said he forgot something.

And this hits Penny, she knows something is wrong. The music plays with a low tone of worry.

In the next shot, we are outside amidst the Barracks in the grassy mowed lawn. It is clearly a short while later, as Charlie, Penny, and Tamar seem to emerge together from separate directions on the scene again.

Penny looks to Charlie, who just shakes his head. And we can see the worry in Penny’s eyes.

PENNY: Couldn’t find him, either.

Penny then looks to Tamar:

PENNY: Do you know how to track a trail?

And Tamar nods. She says, with a reassuring tone:

TAMAR: Let’s go find your husband.

As they start to leave, Penny glances back to Charlie, and says:

PENNY: Wait here, in case he comes back.

Charlie stays and nods, a little disappointed at having to stay behind.
One more shot, overhead as we see Tamar and Penny heading across the lawn away from Charlie, before we cut away --

-- With the sound of a low bong, we now see the second Island. The camera is getting a distant view of it, showing us the same dreary scenery of the four islets pointed towards the central gulf.

In the next shot, we are back with Ben again as he is driving the van. The music is lowly ominous as he drives closer towards his destination. We see as he crosses through an alignment of flashing red lightposts. All around are signs of worn-down industry.

As he’s driving, he turns and eyes subjects of interest on a shore near by: a wharf, as well as a dock of canoes with motors. Across the water, we can see another islet in the distance, one with a lot more forestry - the one the group started out on.

We then see another shot as Ben drives by: the broken remnants of a bridge, the other side of one we saw in a previous episode.

In the next shot, we are inside the dank underwater station, the Garden. Sawyer is hurrying through to the console room, Gaughan awaiting him.

SAWYER: What is it?

GAUGHAN: We picked something up outside.

With a few keys tapped, the screen then shows a camera feed of Ben’s van parked somewhere outside. And we see Ben starting to step out of his door.

GAUGHAN: One of yours, right?

We hold a shot on Sawyer, and in a single expression, he conveys for us the long history of uncertainty to that question.
In the next shot, we’re back outside, Ben standing near his van. Ahead of him is a short bridge across the ocean to a structure standing from the water: the elevator entrance to the Garden. There are dark clouds across the ocean in the distance.

We then hear a door opening - Ben turns his gaze left, and we see another structure on land in the background of Ben’s profile. There are stairs leading up to a door to its interior, as well as to an exterior section with some devices set up, like weather equipment. And we see it is Akamu coming out from the door.

And we see Akamu pause at the top of the steps in shock. And Ben just calls out casually:

BEN: Greetings! Dreary day, isn’t it?!

Akamu is silent.

In the next shot, we see the elevator doors ahead opening, and Sawyer stepping out. He begins to travel across the small bridge to land.

SAWYER: Ben, what are you doin’ here?

BEN: ...I’m here on business.

We hold on Ben, and we wooooooooosh to:

We are behind Ben as he sits at a small circular table, other vacant chairs around it. He is in a larger room with similar tables and guests in attendance seated all around, everyone dressed formally. Ahead, they are watching Hurley, in a business suit, as he speaks at a microphone. We hear some of Hurley’s sideways theme. (0:00 - 0:45)

HURLEY: I just wanna thank you all for coming here. ‘Cause we ordered a lot of chicken.

There is chuckling from the audience as Hurley smiles.
HURLEY: But really - I wanna thank you all for supporting the Alexandra Program. It’s allowed Mittelos Light to help hundreds of children and mothers in need.

Hurley, with a twinkle in his eye, gives a subtle nod to Ben. And we see as Ben smiles back.

HURLEY: And we wanna grow this organization to keep helping people.

We hear Hurley saying that in the background, though the camera is still on Ben, as his eyes begin to drift into his own thoughts.

In the next shot, Hurley is now seated with Ben at the table. Giacchino’s musical piece has ceased, and we’re now hearing some background song playing in the speakers. Everyone around is chattering.

Ben comments hopefully:

BEN: Maybe with enough support, we’ll be able to make progress on the pregnancies.

Hurley nods.

HURLEY: I hope so.

After a moment, Ben looks down at a tablet he is holding, as taps his finger on it.

HURLEY: Whatcha looking at?

Ben looks up at Hurley, and decides to just show him. He hands him the tablet. On the screen, we see old 70’s DHARMA photos, including one or two of Ben’s childhood friend Annie. Hurley flicks the screen with his finger to scroll through.

Ben says somberly:
BEN: I haven’t been able to find out where she went after she left.

A flicker of sadness goes through Hurley’s eyes also as he looks up at Ben. And he says, relating to a loss of his own:

HURLEY: I know what you mean.

Ben knows to whom Hurley refers, and there is a moment of connection between the two as they think on their lost loved ones.

And then -

GALEN: Hello, I’m Dr. Manvel Galen, Hanso Foundation.

Galen appears over them, catching them by surprise. He reaches his hand to shake theirs, and they each reciprocate.

GALEN: Pleasure to meet you, Mr. Reyes, Mr. Linus.

He then pauses a couple of seconds, before adding:

GALEN: I understand your company has acquired a lot of our old DHARMA stock.

And they wonder why he is bringing this up. And he quickly, quietly adds:

GALEN: Just stay out of our way.

And holding an amicable smile, Galen turns and walks away. Hurley furrows his brow in confusion as he looks to Ben.

But Ben just looks calculating onward at Galen as he leaves. And he quietly comments his
BEN: He’s afraid of us.

This takes Hurley by surprise. And we have one last shot on Ben, before we *woooooooosh* off:

We are back in the Tin Man station. Hurley, Walt, Kate, and Diya together, examining rooms still.

DIYA: So what are you planning to do at this station, Hurley?

HURLEY: Well, we were told this station held the power over this island.

Hurley looks to Diya for confirmation for this. But she is quiet, not sure she wants to reveal too much. Instead, she just asks another question:

DIYA: Are you planning to destroy it?

The music clicks ominously. And Hurley takes in a breath of fatigue, before saying:

HURLEY: I’d rather we just take it over peacefully.

Diya thinks on his answer, and she just shakes her head slightly.

DIYA: You won’t be able to do that with Theodor in the way.

Hurley looks gloomy in his eyes drifting them down, the music with a touch of gloom also, as they keep walking.

In the next shot, we are in the computer room with the ghosts of Jack and Locke in wheelchair.
Locke rolls up to the computer which is on its desktop screen.

JACK: So what did you wanna show me, John?

Locke looks in a general upward direction, as if talking to the station, and he speaks in a raised voice:

LOCKE: Can you show us?

Jack looks puzzled as to what Locke is shouting to. And then in the next moment, the chat panel suddenly appears on the screen. Jack leans down closer to see what’s on the screen.

We see the latest pieces of conversation, including previous ones with Sawyer (YOU: So who ARE you, really? and INITIATOR: I am the Tin Man station. ) And just as well, the ones spoken to Locke with which we are familiar ( INITIATOR: Hello, John. I can see you. and INITIATOR: I have a message from the Island.) We hear soft, mystical beats of the Tin Man station theme.

But we also see another message which we did not see before. It reads:

INITIATOR: You and Jack must work together to help each other. Start at the caves where you used to live.

We see Locke’s eyes and then Jack’s eyes as they read over these messages. We hear soft, ominous beats reflective of Jack’s theme and Locke’s theme.

Jack reaches down and tries to tap the keyboard, but to no avail, he has no effect on the physical object as a spirit. Nothing appears on the screen. So he just says aloud:

JACK: So what do we do now?

And then - a new message pops up on the screen:

INITIATOR: I do not know. Awaiting further instruction.
The music remains lowly mystical. We can see John’s eyes as he ponders.

And Jack starts to stand back upright. And he starts to turn - and is startled back with a slight gasp.

Kate is stepping into the room, unnoticing of Jack. She walks right past him, as Jack’s gaze somberly follows her, the music beating with a soft tension.

Locke watches as Kate starts to approach the computer, as she leans to look at the screen:

And she sees it - the latest few messages. We see emphasis on the mention of Jack’s name.

And Kate looks confused - and haunted. Could it be? The music beats darkly. She slowly starts to back away, turning to leave.

John looks to Jack, who looks burdened. And we cut away -

We are now in the corridors of the underwater station again, Theodor quickly proceeding through in crutches, and his advisor Belle following quickly behind him.

THEODOR: Belle, I want you to keep watch on Claire and Miles.

But Belle is insistent:

BELLE: I should be with you to meet this new visitor.

But Theodor halts, raising his hand a little, as he says firmly:

THEODOR: No.
She pauses, looking confused at his order, and a bit frustrated at being excluded. And he says softly:

THEODOR: Do you trust my leadership, Belle?

And Belle catches herself in her inclination to argue. And she nods with an earnest loyalty, with a couple of soft touches of music:

BELLE: Always, Theodor.

Theodor slowly nods.

THEODOR: Then leave this one to me, for now.

The music beats a little ominously. And Belle nods, though still unsure of his intentions.

Our last shot is of Theodor continuing down the corridor, leaving Belle behind, before we cut to black.

[Commercial Break]

We see Sawyer, Ben, and Akamu heading down a dank, dimly-lit corridor: and up ahead, Theodor comes to greet them, hobbling to a stop before them.

THEODOR: Hello. I am Dr. Theodor Kant. It is a pleasure meet you, Linus.

He reaches out a hand. And Ben reaches amicably back, saying:

BEN: I wasn’t aware you knew me.

Theodor doesn’t comment on this. And releasing his hand, he asks:
THEODOR: To what do I owe the pleasure?

And Ben says:

BEN: I’m here to negotiate an alliance.

There is a note of suspense. And Theodor smiles to this.

THEODOR: Talks with Reyes fell through.

Ben nods, and he says with an enticing tone:

BEN: I have something better for you.

Theodor raises a brow in curiosity, the music still softly whistling in suspense. And he just nods slightly, starting to turn.

THEODOR: Why don’t I introduce you to the Garden?

Ben says professionally:

BEN: I’d love to see it.

Theodor starts to turn to leave, Ben and Akamu joining him as Sawyer falls behind. And as we follow Ben, we wooooooosh:

We hear Eloise’s theme (4:08 - 4:48) as we see Ben and Hurley, both formally-dressed, emerging into the familiar round room of the Lamp Post station, a scratched-up circular map of the earth on the floor, a pendulum hanging at a rest in the middle, and computer equipment all around the room. And ahead of them, we see a white-haired woman in dark clothing proceeding towards one of the drawers in the room. And we know who she must be…
We hear her speak in her refined, enigmatic voice:

MS. HAWKING: This station was made to track the Island, but it was able to identify exotic locations all over the world.

Ben and Hurley look uncertain of what she is onto, but almost suspect it.

BEN: What are you saying?

Eloise pulls a folder out of the drawer, closing it back. And she turns to face them, looking wearied by the years. And she steps forth to the two of them, her heels clicking the floor.

MS. HAWKING: The Hanso Foundation is in possession of another island.

Ben and Hurley look dumbstruck as she hands the folder to the latter. Hurley starts to thumb through the folder.

MS. HAWKING: In there is everything I know about what they called ‘Asset B’, which is very little.

HURLEY: Site B, like in Jurassic Park?

Ben then takes the folder and starts to look through it. And Hurley asks him:

HURLEY: You never heard of this?

Ben shakes his head as he looks through the folder, and remarks:

BEN: No one can presume to know every secret. Especially when so many have worked to hide them through history.
And on that, Eloise adds:

**MS. HAWKING:** Jacob knew about it, but instructed me not to reveal it until the right time when the Island prompted it.

There are a few mystical notes of Jacob’s theme, and we see a look of surprise in Ben’s eyes to Eloise’s latest statement.

**HURLEY:** Walt’s dream led us to the Egress which led us to this. So I guess the Island does want us here.

Ben thumbs through the folder still, and looks back up to Eloise:

**BEN:** Do you know what awaits in our future?

She shakes her head. And she says:

**MS. HAWKING:** Unfortunately, my foreknowledge was limited to what Jacob revealed to me. So I only tried to make history proceed as he instructed.

Ben nods.

**BEN:** Alright. Can you track the location of this other island?

She shakes her head again, however, with more bad news to give:

**MS. HAWKING:** It seems that Asset B moves *too quickly* to be reached. I believe only Mr. Hanso himself may know how to get there now.

There is an ominous ring to what she has said, and it strikes Ben with surprise.
BEN: Thank you, Eloise.

As he and Hurley start to turn to leave, Eloise halts them with one more comment:

MS. HAWKING: Please do keep an eye on the Humes. I haven’t heard word of them in weeks.

There are a few soft notes as Ben and Hurley pause, taking in what she said - and also a few ominous notes. And then she adds, her voice cracking with emotion:

MS. HAWKING: With Daniel gone, and - [hesitating] - Charles. - I suppose now Desmond, Penny, and their son are the closest thing to family I have.

A sentimental variation of Eloise’s theme, perhaps mixed in with some of Desmond’s theme, plays. And Ben and Hurley nod, empathizing with her in her rare show of feeling.

And Ben starts to turn to leave, as we wooooooooosh away:

We arrive at the computer room in the Garden with Theodor, Ben, and Akamu; and of course, Gaughan is already at work there.

THEODOR: So Eva, anything to report?

And she shakes her head in disappointment:

AKAMU: No change in the weather patterns. I’m afraid we’re still stuck here.

Ben looks curious to her remark, and Theodor just nods, disappointed but unsurprised. And she turns to Ben and explains:

AKAMU: We were hoping by chance that a route off the island may have opened for us.
Ben nods.

THEODOR: Mr. Linus, I know about you because we still have contact with the Hanso Foundation through here.

And looking at the screen, he then says:

THEODOR: Gaughan, show us the feed.

GAUGHAN: Yes, sir.

And he brings up the cameras’ feeds on the screens in the room. We see rooms from all across the station at once. We highlight specific areas, including a room with a window showing weather equipment outside (perhaps the interior of the building we saw earlier), a room with computer equipment and some kind of bear skeleton display, and rooms and areas with basic day-to-day living needs, and of course the room with the pool which we saw from the previous episode. There is also a camera on the very room they’re in.

AKAMU: These are our fields of research here at the Garden. Of course, I’ve never overseen much progress since I took on lead researcher of SAMSARA.

Ben asks curiously:

BEN: But it seems there were quite a few accomplishments in the past?

Akamu nods slowly.

AKAMU: Yes, back when Professor Mishra was head of research.

Ben examines the screens still, and we see in his eyes as he processes something deep in his mind - or heart. And he says with a crack in his voice:
BEN: Anything on pregnancies?

We see a calculating flash in Theodor’s eyes as he takes in Ben’s remark - and its delivery.

THEODOR: No… We made a decision not to have children here.

We have one more shot on Ben, before we cut to -

Sawyer entering the sick bay. Claire is here with Miles, and Dr. Horvath is also here. Horvath appears to be examining Claire, seeing how her eyes respond to a flashlight. And she smiles warmly and says:

HORVATH: Your response to stimulus is good. You seem to be doing fine.

Claire nods with a smile.

CLAIRE: So we can go?

Horvath quickly advises:

HORVATH: I wouldn’t advise leaving the station.

Claire shakes her head.

CLAIRE: If this place can help my son, then I’ll help you with what you need.

Horvath smiles and nods.

HORVATH: That’s good.
She turns to leave, passing Sawyer as he approaches the two. And Miles inquires:

MILES: I heard Ben was here, what’s he doing?

Sawyer shrugs.

SAWYER: I guess Santa sent his elf to make a truce.

We have one more shot on Miles and Claire, before we cut to -

We see a paper being held by a hand. It has complicated mathematical calculations on it. The camera pans down to the bottom of the page, where we see the final result: the numbers 4 8 15 16 23 42.

We see it is Ben holding the paper, as he sits at a round table, Theodor on the other side with a briefcase, his crutches leaning on the table. They are in a wide room, a kind of lounge, with various SAMSARA members seated around tables and sofas. There is some relaxing music on record in the background of the room.

THEODOR: This equation evaluated mankind and the environment and predicted when they would wipe themselves out. DHARMA and then SAMSARA were trying to change the numbers through experiments. - But there’s more…

Theodor opens the briefcase, and pulls out items. And he explains as he speaks:

THEODOR: Those numbers predate this equation. Through research, it was discovered that they had emerged in patterns all over the world throughout history -

And as he explains, we see various manuscripts, like an old parchment in Medieval Latin with Roman numerals corresponding to the Numbers, and then an even older-looking piece of papyrus of hieroglyphics with Egyptian numerals also corresponding to them. (A viewer who translates these will find that they seem to be typical writings from ancient government officials or religious leaders or academics on topics of philosophy or burials.) There are also other papers, likely manuscripts from other old languages like Sanskrit and Arabic, making similar points and showing the Numbers in their own way.
THEODOR: - and even before history.

He also shows photos of an archaeological site of ancient cave paintings of humans and animals with tally marks corresponding to the Numbers. These moments are accompanied by mystical notes of music.

Ben looks at the material with a deep curiosity, and then he looks up at Theodor. And he remarks, as we hear a little bit of Hurley’s “Numbers” theme:

BEN: Hugo would be very interested in this. So did you find a way to change the Numbers?

We hold one more shot on Theodor as he’s about to answer - a dim flicker in his eyes, before we cut away --

In our next shot, we see Hurley outside again in the dreary, almost grayish environment. He’s sitting on a bench. He is taking a quiet moment to himself - something is weighing heavily on him. His eyes are watery and red - he’s in tears. He looks deeply sad or afraid.

Kate happens to be walking up near by, and she spots him in his moment of distress. And it hits her - and she goes to approach him quickly.

KATE: What’s wrong?

Hurley blinks in his tears, and says in a dim tone:

HURLEY: I’ve just been thinkin’ about death.

She sits next to him, offering a consoling arm around his back, her eyes empathetic.

HURLEY: I can’t talk about everything, it’s my baggage.

She gives an understanding nod, and just stays there for him, not pressing on a question. And he surprises her with a confession -
HURLEY: Did I ever tell you I can talk to dead people?

Kate looks surprised, and confused as to how to take what he just said. Indeed, this is the first time she has actually heard of this. And Hurley continues, pouring out:

HURLEY: But in all this time, I’ve never seen Libby. I don’t know why she hasn’t talked to me.

Kate, though still not sure how to take what he has said, just keeps listening to him. And we hear soft notes of the “Life and Death” theme mixed with Hurley’s more “tragic” theme. And he then further says, heavily:

HURLEY: So many people around me have died… but I think hers hurt the hardest.

Kate remains consoling to Hurley, as the two friends sit there together. Hurley looks on, his heart burdened. And in Kate’s eyes, we can see a thought cross her mind as she takes in all he’s just revealed. Emotion is getting heavy in her eyes, too, as her mind drifts to similar thoughts.

And the last note plays, before the screen cuts to black.

[Commercial Break]

A door opens, and Ben quickly leads the way into a comfortable living room area - following behind him are a rain-soaked Desmond, Penny, and 11-year-old Charlie. It’s clear now this is a flashback.

They are now in a wide room with sofas and chairs around. Hurley is here to greet them, but with a worried look for them.

HURLEY: I’m glad you guys are okay.

Desmond nods. He and his family look exhausted - and frightened. And oddly comfortable with trusting Ben by this time.
PENNY: Thank you for seeing us. I don’t know what we’d do -

Hurley gives a warm smile and nod that conveys a “You’re welcome”. And they all go to sit and rest.

BEN: Can you tell us more about what happened?

Desmond nods, and begins:

DESMOND: The Hanso Foundation had been harassing us for months.

PENNY: - When we threatened the police, they blackmailed us with my father’s dealings.

And then Desmond says lowly:

DESMOND: And they tried to take Charlie.

We get a quick glance on Charlie, as he looks worried, but seems to handle himself with confidence.

PENNY: So, we tried to get away on our sailboat. But they tracked us.

DESMOND: We’d made it all the way to Bora Bora when they came at us again.

And Desmond reaches into his pocket, and pulls something out. And we see it’s photos folded up. He then starts to unfold them, one at a time -

DESMOND: They had these on them.

And the music turns lowly dark: we see photos of Ji-Yeon, Aaron, and Charlie in them. And then with a particularly ominous note - we see a photo of Hurley as well.
Hurley looks almost horror-struck. And Ben looks startled - but reflective as well.

DESMOND: What do they want from us?

Hurley looks perplexed. But thankfully, Ben intuits an answer fast -

BEN: It’s about Hugo … It’s a chain manipulation. They know Hugo is invested in his friends, and his friends are invested in their own kids.

Hurley looks burdened by this prospect - that his friends, their kids, are being attacked to get to him. The music darkly reflective of Hurley’s theme. And he turns to Ben:

HURLEY: So what do we do?

And Ben looks deeply calculating, as we *wooooooosh* away:

Ben looks reflective of the past still, as he sits alone at the table in the Garden’s lounge. While he’s thinking, he happens to spot something.

Reaching into the open briefcase on the table out of curiosity, he pulls out another photo - this an old, faded black and white photo. There is a woman on it, who looks to be in her 30’s. She is wearing a tichel.

And we hear a few notes softly of Theodor’s theme, as we see Ben curiously examining it, as he intuits something meaningful about it.

And then Theodor emerges back into view with a cup of coffee attached to a holder on a crutch. Ben sets the photo back inside as Theodor sits back down.

And Ben casually observes:
BEN: You’re not really interested in that Equation, though, are you?

Theodor’s brow furrows slightly with surprise. But he admits:

THEODOR: That’s true. What I really joined SAMSARA for was to find a way to heal the sick.

And there is a soft note to this, and then a cold note as Theodor looks calculating as to how Ben will take this piece of information. And Ben gives a slight nod, understanding:

BEN: I’ve tried for decades to heal a sickness that plagues pregnant women on my Island.

There are a few soft notes, more reflective of Ben’s theme. And Theodor almost smiles.

THEODOR: Why haven’t you?

And Ben says, in a rough tone of voice:

BEN: The truth is, Hugo has disappointed a lot of us.

Theodor nods as he takes this in. And Ben continues:

BEN: I need a group like SAMSARA to properly study the Island.

And there is an ominous note to this. Theodor raises an eyebrow, but he seems almost pleased with Ben’s remark. And then Ben coyly asks:

BEN: Why have you been so welcoming of me?

And Theodor just admits, revealing:
THEODOR: We have a list of 9 assets we’ve tried to collect to the advantage of our goals. You are the last on the list, Asset I.

Ben nods, and looks appreciative of the candor. And he adds onto it:

BEN: You know, I haven’t told Hugo why you’ve really recruited three of our people.

Theodor looks almost struck by this, but trying to retain his calculating calm.

BEN: Ford, Littleton, Straume? They’re bait.

Theodor’s expression seems to almost convey - has he been caught in his true intentions?

BEN: Why is it you want Hugo?

And Theodor takes a breath, before explaining:

THEODOR: Hugo - Asset H - is the key to your Island. And Asset D - Diya - now holds the key to this one.

Ben nods, an amicable yet dark smile appearing on him. And he says, almost in a uncharacteristically humorous tone:

BEN: Oh, you don’t need Hugo for that. I ran the Island for 15 years before he showed up.

And then Ben icily adds:

BEN: How do you think he was so successful when he took over?

Theodor nods, seeing what Ben is saying. The music remaining in a low, downward spiral.
THEODOR: Ah, so you’re the man behind the curtain?

Ben, still smiling, says:

BEN: As long as you’ve got me, you don’t need him. He’s an obstacle.

Theodor almost smiles in a dark amusement.

THEODOR: Why are you here, Mr. Linus?

Ben looks down for a second of pause, looking tense in his eyes, before he states in a confessional tone:

BEN: I’m really hoping for an alliance with you.

This is what Theodor was expecting him to say. And Theodor’s expression looks amicable, but not too eager.

THEODOR: You would really turn on Hugo?

Ben shrugs and just casually remarks:

BEN: These people really shouldn’t trust me.

Theodor smiles, and asks a question that naturally arises from this:

THEODOR: How do I know I’m not the one you’re manipulating?

And Ben has no answer to this.
THEODOR: Prove it to me.

And we hold up close on Ben, as he just gives off an almost laughing smile for a second to Theodor’s request. And we hear a few dark notes of Ben’s theme. And we cut away --

-- With a bong, we are now observing our Island again, majestic in its green beauty.

In our next shot, we see Desmond is wandering through the lively and lush green trees, wildlife calling in the background. The music is low and mystical, and maybe vaguely reminiscent of Desmond’s theme. He wanders slowly through, taking one step at a time, looking around, squinting his eyes trying to examine the area.

And finally he pauses to a stop. And with a sigh, he looks around. He’s lost.

And then he turns as we hear a creaking from the jungle. And then -

PENNY: Desmond!

Penny quickly emerges through the jungle, followed closely by Tamar. And here Desmond is - having not found what he was looking for, and now caught.

PENNY: We were worried! - What are you doing so far out here?

And Desmond just sighs. He’s not sure what to tell her. And Penny begins to break out in her long-unspoken frustration and worry:

PENNY: Desmond, this has got to stop. - I know something’s been wrong for the last 10 years since you got back from here. It’s like a part of you has been missing.

And Desmond knows he can’t hide it any longer. She knows him so well, and she has already realized so much by now.
DESMOND: Pen - do you remember me telling you - your father blasted me with electromagnetism. And I went to another place.

And we hear a few notes of Desmond’s “flash-sideways” theme reminiscing. Penny remembers Desmond having told her this over the years, but she still does not understand.

And he speaks his next statement, we hear a softer variation of the Heart of the Island theme (similar to 7:00 to 7:09 but softer).

DESMOND: And then I was taken to what they called the ‘Heart of’ this island. And there was a beautiful golden light there.

Desmond finishes his story:

DESMOND: I thought it would take me back to that place. But… it didn’t.

And we see Desmond clearly troubled. His brief experience in the flash-sideways world never quite left him. We can see in his eyes that it has quietly haunted him all these years. The music quiets again.

PENNY: Why are you out here?

And Desmond further confesses -

DESMOND: I’ve been trying to find it again. I just can’t recall the path...

And Penny is practically in tears at this point, realizing the depth of his obsession, why part of him has seemed so distant or withheld these past years. And why he was so satisfied being back on this Island.

PENNY: Des, let’s go back.

And he looks down, we can see it still weighing on him. And then Tamar intervenes -
TAMAR: I understand, Desmond.

And he looks confused -

DESMOND: How could you?

And she explains, drawing from her own life:

TAMAR: My older sister was obsessed with coming to this Island, all her life. I begged her to stay with me, but she said I was weak.

There are a couple of soft notes as Desmond listens. And she says, earnestly from the heart:

TAMAR: Please don’t lose sight of those who really love you.

And with a couple of more soft notes, we see Penny’s reaction, and then Desmond’s as he finally begins to nod in agreement. And slowly he comes closer to join them.

And he softly says:

DESMOND: Let’s go.

And the three of them start to turn to head back. And the screen cuts to black.

[Commercial Break]

Desmond’s Theme (0:44 - 0:59) softly plays as Desmond, Penny, and Tamar head through the vibrant green jungles of the Island. Desmond’s mind still seems somewhere else, and Penny is just hoping to get the family back together. Tamar is leading the way through.
As they are walking through, the music is interrupted - we hear a gunshot. And then a man’s voice yelling an *aaargh*! We hear a boar squealing.

And the three of them urgently head in that direction, to see what happened. And they come up to a scene:

Bernard is flopped on the ground with a rifle, and a bloody injury on his leg. And near him -

ROSE: Oh my God, Bernard!

However, he’s insistent:

BERNARD: It’s okay, I’m okay.

And the three come clearly into view upon the Nadlers. A pained Bernard struggles out:

BERNARD: Fancy meeting you three out here.

Rose turns to them:

ROSE: Help me get him home!

The three nod into action, and Desmond reaches to help Bernard up under one shoulder, and Tamar taking him under the other.

DESMOND: What happened?

Rose says sharply:

ROSE: Oh, he just thought he’d go Rambo on the boar population ‘cause they’ve moved out this way!
Bernard groans:

BERNARD: And you almost got hurt! I told you to stay home.

ROSE: And let you get mauled by one of those things?

BERNARD: In case you didn’t notice, I did anyway...

Desmond and Tamar keep helping Bernard move, as Rose goes with them holding Bernard’s rifle, and Penny with them also. And the scene cuts away --

-- With the sound of a low bong, we now see the second Island. The camera is getting a distant view of it, showing us the same dreary scenery of the four islets pointed towards the central gulf.

We are inside the Tin Man again, in the computer room. Hurley is now in here, playing the chess game on it idly. And seated in here with him are Jack and Locke. Hurley still seems to bear a heavy depression in his demeanor.

As he puts a piece into place on the computer screen, he asks the two ghosts:

HURLEY: How do you guys feel about Ben?

We see Jack shoot an uncomfortable glance towards Locke, and we see Locke himself looks uncomfortable with the question as he looks down. But he manages to speak up and say something positive:

LOCKE: I’ve seen the both of you working together over the years. He doesn’t seem at all like the man he used to be.

Jack nods, agreeing with this:
JACK: I think he’s very loyal to your leadership.

Hurley makes a weak smile. And in an almost cracked voice, he simply says:

HURLEY: I trust Ben.

And he’s suddenly startled as he hears his voice coming into the room-

BEN: I’m glad you do.

Ben emerges into the room, having finally arrived back. Locke and Jack are surprised for a fleeting second as he comes in. Locke in particular looks a little uncomfortable.

Hurley turns to him, giving a bigger smile, though still carrying something heavy in his eyes, before asking:

HURLEY: So?

Locke is gone in the next shot, though Jack is still mentally seated on one of the chairs. Ben nods to Hurley’s question, ready to tell him. And he starts to take a seat where Jack is sitting!

Thankfully, in the next shot, Jack has vanished as Ben sits down. And he begins:

BEN: I know a little more about those numbers.

And we have a quick shot on Hurley as his interest is piqued, before we cut off -

In the next shot, Jack enters one of the rooms elsewhere in the station, joining Locke. And we recognize this as a room we saw briefly in a previous episode: there is a round structure protruding up through the middle of the floor, on top of it a slab of metal like a hatch. Marked on the structure is the title: “RABBIT HOLE”.
We hear a few soft notes of the Tin Man theme. Locke is holding his hand to the structure curiously as he sits in his wheelchair, and we also hear a low magnetic hum from the structure.

LOCKE: I don’t know what this is, but I can’t get through it.

Locke places his hand back as Jack also reaches to hover his hand over it for a moment. And Jack glances to Locke, noticing his troubled expression. Sensing what he’s thinking about, he asks:

JACK: You alright? You seemed a little bothered when Ben came in.

Locke is a little struck that Jack noticed, but he just nods his head. And with a sigh in his voice, he says:

LOCKE: I’m fine.

As Jack thinks a moment, there are a few soft notes of his theme. And then he confesses:

JACK: I thought I killed you.

This also takes Locke by surprise and uncertainty. And Jack continues:

JACK: When I got your note.

And Locke smiles - realizing Jack is talking about his suicide note. And a part of him glad that Jack did receive his last ditch plea. And he clarifies:

LOCKE: Ben talked me out of it, before…

And Locke trails off, not needing to finish his sentence, as they both know the disturbing event to which he refers.
Jack nods, staring down at the “Rabbit Hole” hatch, as he idly remarks:

JACK: You know, I don’t think he’s after power anymore…

But we feel a silhouetted presence - something tall on Jack. And startled, he turns and looks -

And it’s the darker Locke persona, now standing there. The white-shirted Locke in a wheelchair has vanished. There is a low hum, an eerie variation of Locke’s more mysterious theme. Jack looks startled in his eyes, and is speechless. This is the first time he’s seen -

LOCKE: Jack, I’m gonna be forward with you.

And Jack stands speechless still, as the darker Locke says icily:

LOCKE: I don’t care what that computer said. We’re not together. You were never there for me when I needed you.

The music is still beating eerily with a tension, Jack still looking tense in his eyes, and a weight of guilt now on him.

LOCKE: When you see me in the chair, I’m weak. But when I’m strong enough to stand -

Jack looks unnerved still, looking into the icy dark eyes of Locke. And he’s not sure - is this Locke? A split personality? Or something - someone - more sinister?

LOCKE: I’ve got work to do for the Island. You just stay out of my way, whether I’m in the chair or not.

The music beats darkly still, a variation of Locke’s theme. And we can read the conflict in Jack’s eyes. Locke, here, is clearly telling him to back off. And yet - was not being there for him the catalyst for this darker alter ego? And Jack says softly:

JACK: Let me help you now.
And Locke stands staring into him icily still. And he says, very sharply and strikingly:

**LOCKE:** You don’t have what it takes.

And we can see the reaction in Jack’s being - it shakes him. This is the most breaking thing he could say to him. And he can’t find the words to say anything further -

And in the next shot, we see Jack is standing alone in the room. Locke, of either persona, is gone. Jack looking confused, conflicted, guilty, burdened, and wary… We cut away -

Back in the computer room, Ben is sitting with a burdened Hurley, having just explained what Theodor had said about the Numbers. Hurley still looks mystified, not sure he’s any closer to an answer.

**HURLEY:** So… can the Numbers be changed?

And Ben sits, looking a little ominous in his eyes. And he imparts one more piece of new information which we had not seen from the scene of their conversation:

**BEN:** Theodor said, the more they try to change them, the more inevitable they seem.

We hear the “Numbers” theme brush through. And Hurley’s brow looks furrowed thoughtfully. And he darkly remarks:

**HURLEY:** Kind of like the Island’s will.

And we have another shot on Ben - looking dark and maybe anxious in his own eyes. And we cut away -

We are now outside the station, somewhere else across this islet, more close to the abandoned houses. And Kate walks up into view, approaching Walt. Kate is holding something - we get a closer look on it, and it seems to be a block of something with wiring - and a timer. The music beats
ominously.

KATE: I found this in one of the buildings. Maybe something from their war.

Walt looks a little darkly worried at this object she’s holding, something that seems unmistakably like an explosive.

WALT: Why’ve you got that?

Kate can feel Walt’s worry, and she too feels uncomfortable with it - but she feels it’s smart.

KATE: Just a precaution.

And Walt looks apprehensive in his eyes still. And we cut away -

We are back in the Garden. Sawyer is sitting in the lounge area at one of the tables, thinking quietly to himself. He holds a book he’s nabbed, Under the Volcano, as he reads through it somewhat though not entirely attentive.

And as he sits there, Foster suddenly appears near him, catching him off guard. And he just takes a seat, as Sawyer wonders what he’s here for.

SAWYER: Got somethin’ I can help you with?

Foster nods. And he gets straight to the point:

FOSTER: I want to know where you stand with us.

Sawyer says frankly:

SAWYER: I’m here to help with security. If you’ve got a problem with me on your turf-
But Foster shakes his head, and says:

FOSTER: No - I need to know I can count on your help.

And Sawyer looks surprised by this. Nodding, he says:

SAWYER: Yeah.

Foster looks worried in his eyes, before he remarks:

FOSTER: I think things are gonna fall apart very soon.

There is an ominous note to this, as we take in Sawyer's reaction.

Foster gets up to leave, and we hold on Sawyer's expression once more, before we cut away -

We are now just outside the Tin Man again, Ben walking away towards a couple of parked vans. Hurley stands just at the entrance of the station.

And Ben looks hesitant, before turning to Hurley and saying:

BEN: There's one more thing. … I arranged you to meet Theodor on their islet at 9 in the morning.

Hurley, still carrying a weight in his eyes, just gives a slight nod, and quietly says:

HURLEY: Good.

As Ben starts to open the van door, he pauses again, in thought. And he looks dark, almost haunted in his eyes. And looks to Hurley again, and says:
BEN: I’m sorry, Hugo. … But I can’t follow your plan anymore.

There is a heavy, dark note of music to this. And Hurley’s face seems to drop even more than it already has.

HURLEY: Dude, this isn’t about what you want.

Ben lets out a sigh of exasperation, and we can see in his eyes how tired he is of hearing this. And Hurley calls out, his voice breaking:

HURLEY: We’ve gotta do what the Island wants!

And suddenly SLAM - Ben throws the van door back shut hard in a release of anger, and facing Hugo, we can feel the a poison eating him from the inside as he suddenly snaps out in a voice that is tired and yet somehow brutal at the same time:

BEN: I am sick of the Island!

And then the weight of what he just said hits him, it hits him hard. He is shocked by what he just said.

And there is almost a tear in Hurley’s eye. He understands Ben’s frustration. But he needs him.

And Ben says firmly, though his voice also cracking:

BEN: Your way is the wrong way.

Ben opens the van door again, and finally gets inside. And Hurley calls out one last time, his voice sounding more desperate:

HURLEY: Please! I’m counting on you, Ben!
Ben quickly pulls out to drive away. The musical notes are a mix of soft and dark at the same time. And we can see the burden still heavy and dark on his eyes as he steers.

In the next shot, we see Walt walking across the grass with Diya, perhaps in the direction of the station. And the van is driving through.

Ben decides to pull up near Walt and Diya, and rolls the window down. And Walt comes up to the window.

WALT: What’s up?

Ben looks to Walt, and then to Diya who is standing by him. And Ben says:

BEN: I’ve arranged a meeting with Theodor tomorrow. He wants both Hugo and Diya there.

Diya looks skeptical and suspicious of this.

DIYA: How can you know that’s safe?

But Ben doesn’t look convinced himself. And then looking to Walt, he says in an earnest voice:

BEN: Just as a precaution, I’d rather you stay behind, Walt.

We can see that Walt doesn’t like this suggestion - though he is also wise enough that he won’t argue against it.

Ben then turns to face the windshield again, and slowly begins rolling the vehicle again.

And we hold on Ben’s anxious, apprehensive expression as we wooooooooosh to:
A limousine pulls up on a street, as we hear an energetic mix of Ben’s theme with the Island exploration theme (similar to 0:40 - 1:00), and the doors open: coming out of either side is Ben and Hurley, both dressed very formally in business clothes, with briefcases, and both looking snazzy in sunglasses.

Ahead in their view: the camera pans up to show us a tall building a dozen or two stories high.

In the next shot, we are now inside, Ben and Hurley, still in sunglasses, walking together through a hallway, driven with purpose. Along one of the walls is the “HANSO FOUNDATION” logo.

They slow to a stop as the music quiets into silence, the both of them taking off their sunglasses. Ahead of them is the entryway into a boardroom.

Ben advises quietly to Hurley:

BEN: Remember, we’re trying to win a majority to our side. Don’t mention the attacks, or they’ll take that as defamation.

Hurley nods. And the two quickly head through into the boardroom.

Inside is a long, large table, with chairs seated all around. Shareholders, directors, all already seated, assistants standing by them. Name labels before each seated individual.

At the end of the table is a balding man in horn-rimmed glasses, about in his 50’s (actor indeterminate). His name label reads “ELEVUS HANSO” and beneath that, several titles, including “Shareholder”, “Chairman”, and “Chief Executive Officer”. He looks very collected and professional in his demeanor.

Ben then shoots a glance: we see Galen is also here, seated. On his name label, “MANVEL DOUGLAS GALEN”, and beneath that, “Shareholder”, “Director”, and “Chief Technology Officer”. He has a smile that seems to mask something sinister.

And Elevus Hanso greets Hurley, in his Danish accent:
HANSO: Mr. Hugo Reyes, welcome. We await your proposal.

Hurley’s nervousness begins to lift up into more confidence as he smiles, and he begins.

HURLEY: Thank you. My proposal here today is reform.

And this moment fades into a later moment of the meeting, Hurley talking enthusiastically, making gestures with his hands, while his “Numbers” theme beats with soft, light notes.

HURLEY: -Mittelos Light has made breakthroughs at a way faster rate than the Hanso Foundation for the past 7 years-

The moment fades into yet another moment as we see the boardroom listening intently to Hurley’s proposal.

HURLEY: -your decline in stock value, what I’m offering is worth more-

And then the moment fading to an even later moment of Hurley at a whiteboard, tapping a marker across a diagram of circles he’s drawn and words he’s written.

HURLEY: -so everyone gets more in the long run-

Fading to a later moment, as Ben watches and listens, as though he’s used to seeing Hurley do this all the time.

HURLEY: -so that’s it. The Hanso Foundation can do more as a subsidiary under Mittelos Light, and I promise an investment deal that will get you more to take home to your families than you could ever get without us.

Hurley catches his breath, as his theme music makes a few last notes into silence. And we see as the board of directors all ponder everything he’s just proposed, some of them chattering. Mr. Hanso, in particular, has a twinkle of enthusiasm.
And then, from his seat at the table, Galen begins to speak up in his raspy British accent:

GALEN: My fellow shareholders and directors, need I remind you that my division oversees a vastly more resourceful asset than Mr. Reyes has demonstrated he can possibly hope to match.

One of the directors speaks up in some accent:

DIRECTOR: Mr. Galen, you have made empty promises for the past 16 years about your resource.

But Galen is adamant, going into something of a speech:

GALEN: Now, now. In the past decade, I took over our company’s science division, and reformed it to a more ethical standard than my predecessor had set.

And he says in a persuasive tone:

GALEN: All I ask is that you give me just a little more time to explore our resource before you sell this company to an inexperienced competitor, however charitably his reputation precedes.

As Galen speaks, we see the continued reactions of the other directors, some still thoughtful and indecisive, others nodding their heads in agreement with Galen’s comments.

Galen looks cornered for a moment, but quickly tries to mask his expression with a devilish smile to Hurley and Ben, both of whom look worried as to their proposal’s success. And we get one more quick shot on Mr. Hanso, still pensive at Hurley’s proposal. And we cut off -

- In the next shot, it is a while later. Ben and Hurley are entering into a smaller room somewhere else in the building. The tone is quiet. And ahead of them is Mr. Hanso, as he looks up at two portraits on the wall of two older men through his horn-rimmed glasses. One has the name “Alvar Hanso” written at the bottom, another is “Tovard Hanso”.

HANSO: My grandfather founded this company, dreaming of a better future for our children.
He also looks to a third portrait on another wall, that of an old sailing ship.

HANSO: ...He was also interested in recovering our lost family history.

Elevus Hanso turns to them, as Hurley and Ben approach. And he says, frankly:

HANSO: The board will go along with your proposal, if and only if Mr. Galen’s asset is cut off.

And Ben says, correctly:

BEN: The other island.

Hanso nods.

HANSO: They still hold out for its potential.

Hanso starts to quietly pace away, Hurley and Ben slowly walking with him, as he continues:

HANSO: My grandfather and my father, though advanced in age, were in excellent health. And then both suddenly died shortly after each other in the last decade.

HURLEY: That’s weird...

And Hanso ominously replies as he slows to a stop:

HANSO: Not really, if you think about it.

There is an ominous note, and Hurley and Ben are not entirely sure what he is insinuating.
HANSO: The only reason I am still alive, is certain individuals in the company came to realize I know how to find the second island again.

Hurley and Ben are quiet, as Hanso then says:

HANSO: I believe we have both been manipulated to this very meeting.

There is another ominous musical note to this. And Hurley and Ben look a flicker wary. And he turns to face them, saying:

HANSO: Mr. Reyes, rumor has it, you have replaced a man named Jacob as the man in charge of the island where my ancestor shipwrecked.

And as he says this, we hear another ominous note, mixed with mystical notes of Jacob’s theme.

HANSO: So can I trust you?

Hurley nods slowly, and sincerely.

HURLEY: Yeah.

Ben then asks:

BEN: How do you know Jacob?

There is a pause on Hanso - and he says:

HANSO: Because he told me the secret path back to the second island.

And there is another low note, as we hold on Ben’s expression of surprise, and we wooooooooosh off:
We are on Sawyer, as he stands in the dank corridor of the underwater station, looking gloomily through a porthole. And Ben soon quickly emerges from the shadows of the corridor, back again. He has a look of anxiety that we can see.

BEN: You alright, James?

Sawyer turns to look at him. And then he looks back out at the ocean.

SAWYER: Just thinkin’... About Juliet.

Ben steps a little closer, wondering of Sawyer’s point. And he continues:

SAWYER: If I hadn’t kept Juliet stuck on that island 3 years…

There are a few soft notes of Juliet’s theme beginning. And Ben takes in what Sawyer says for a moment. Nodding, he turns to leave Sawyer to his privacy - but then stops himself.

Ben turns back to face Sawyer.

BEN: I’m the one who kept her stuck for 3 years.

Sawyer turns and faces Ben again.

BEN: She stayed with you for 3 years because she loved you.

The soft notes of Juliet’s theme transition into Ben’s theme. And Sawyer looks oddly touched. Ben starts to leave again - and Sawyer asks, softly out of curiosity:

SAWYER: Why did you keep her there?
Ben halts and hesitates a moment. And then he confesses:

BEN: I wanted her to be someone she wasn’t.

And then after a moment, Ben continues forward. We cut off -

And then in the next shot, we are elsewhere in the station. And Ben just happens into -

THEODOR: Did you set the meeting?

The music beats softly yet darkly, as he stands there in his crutches. And Ben, in a way that seems to reflect those beats, says:

BEN: Yes. Tomorrow morning, as agreed.

Theodor nods.

THEODOR: Your chance to prove your allegiance.

Ben is hit with apprehension in his eyes again. And then Theodor continues:

THEODOR: Go and find my advisor, Belle, and she will inform you on the details.

Ben nods. And starts to head on again. And as he walks away, we make note of a calculating, satisfied look in Theodor’s eyes. And we cut off -

In the next shot, we are seeing a room empty of people. It is a shabby bedroom of sorts in the station, with a cot, tables, drawers, a bookshelf and the like set around. There is a knock on the door.

And then the handle screeches turned, as the door opens -
BEN: I’m sorry, Theodor sent me to find you, I’ve been looking all-

But as he comes inside, he sees no one is in here. And he stops himself in his speech. So he just slowly wanders through, taking a moment to himself as he thinks, thinks about what exactly he is doing.

He starts to drift towards a porthole in the room, the blue ocean visible on the other side. And he turns, wandering idly, as he looks around.

And then we see a silhouette of something in the foreground, something on a drawer. Ben is standing in the midground, looking facing it, squinting his eyes to see what it is. And he comes closer to it.

And he takes the silhouetted object of the drawer, holding it into a clearer view for him.

And then we see - it’s a hand-carved wooden doll male, wearing white and blue. We see the marker-drawn dotted eyes and nose and smile. There is a soft note of music.

And Ben looks up, suddenly **struck** in his eyes. And then we hear a voice -

BELLE: Who is this?!

As she comes into the room in the background, Ben turns around to face her. And we see Belle standing there, furrowing her brow as she looks at Ben - in confusion, rather than hostility -

And Ben says:

BEN: Annabelle… **Annie**.

And the music hits a heavily emotional note. Belle just stands there - suddenly struck as she recognizes him. She is in total disbelief.
BELLE: Ben?

And Ben steps closer, recognizing her now. Although she is 41 years older, Ben can see - it is her.

And we hear a soft variation of Ben’s theme (like 1:12 - 2:00). We can see in Ben’s eyes. He is hit with feelings of confusion, shock, but also some kind of happiness.

BEN: I can’t believe it’s you…

And Belle steps closer, smiling in disbelief to find her old childhood friend here.

BELLE: I never thought I’d see you again.

And Ben stands there, not sure what to say. And he just admits -

BEN: I stopped looking, years ago.

And then he says, something he’s always wanted to say in these scenarios he’d envisioned:

BEN: A part of me has been gone, ever since you left.

And he is still struck, conflicted in his eyes. And Belle just still looks confused herself - sensing her question, Ben says:

BEN: I’m here with Hugo Reyes to make a deal with Theodor.

And Annie is not sure what to think. She just slowly reaches and takes his hand.

BELLE: We’ve lost so many here. ...Will you help us?
And there are a few more soft notes, as we hold on Ben’s gaze, a deep decision pulsing through his eyes.

And we cut to black:

[Commercial Break]

We are taking a pause on Hurley, as he looks dark in his eyes. The musical scoring is something a shade different from how Giacchino usually composes for Lost - something like the melancholy strings of a guitar, like you might hear in a classic Western.

Appearing next to him is Jack, who gives him a comforting smile. He knows something stirs Hurley but maybe doesn’t entirely know why.

HURLEY: I know I ask you all the time - have you seen her?

Jack shakes his head, though still smiling. And Hurley gives a low nod. He just thought he’d ask this last time. The musical strings fret a variation of one of Hurley's themes.

And in the next shot, we see Hurley slowly proceeding across dreary land. As he keeps walking, we see the industrial scenery around him - that similar to Islet D - the location of the Garden. And as he continues, we can see him walking away from a van parked in the background. Soon, we can see Diya in view of the camera, also walking. The musical strings fretting.

We see a quick shot back at the van. Kate is now seated in the driver’s position, as she watches carefully through the windshield to see what’s ahead.

Hurley and Diya take the last of their steps we see, the strings fretting to their heaviest tension before ceasing. Hurley and Diya exchange glances - both hoping their plan will work.

And we see up ahead of them, Theodor, in his dark clothing, in his crutches standing on a boardwalk protruding from a building. His eyes staring with an icy calculation. And next to him are the survivors he seems to have recruited - Sawyer, Claire, Miles, and Ben.
And Hurley finally calls out:

HURLEY: Theodor! I’m here. Let’s talk this out.

As the five stand up tensely on the boardwalk, Ben quietly whispers towards the other survivors:

BEN: I’m sorry.

Sawyer gives a double-take, and just whispers.

SAWYER: What for?

And we get another shot of Hurley standing on the ground alongside Diya. And suddenly - we hear electric humming all around, as the two look to see -

And then we notice red flashes in various areas in the distance. And we hear a panicking music suddenly escalating (only 1:13 to 1:30). In quick shots, we now see close-ups of lightposts flashing red all around, and guns cocking everywhere as Theodor’s mercenaries appear standing up high on the surrounding buildings. - And we see Hurley and Diya’s expressions as it dawns on them - they have been ambushed.

And with one final blaring note, Ben has suddenly whipped up a handgun and is aiming towards Sawyer, Claire, and Miles, who all look startled and horrified.

SAWYER: Ben you son of a BITCH!

THEODOR: Down on your knees, now!

And the music transitions in this low, hauntingly suspenseful piece (0:29 - 0:50). We get a quick shot on Kate from the distant van as she squints her eyes, realizing what she is seeing happen. The horror dawning on her.

And in the next shot, we are back on the boardwalk, Theodor and Ben standing, the latter with a
gun, and Sawyer, Claire, and Miles surrendered on their knees on the floor. Elsewhere across the buildings, we see Garrow as well as Foster and others, all with their guns aimed down.

And Theodor calls down:

THEODOR: Hugo, we’ll exchange your friends’ lives for you and Diya.

And then the music transitions into an anxious variation of the Others’ action theme (like 0:54 - 1:45 from the previous track) and transitioning into suspenseful beats as it goes.

We see Hurley and Diya, standing together tensely at the surrounding danger. And Hurley calls up:

HURLEY: Ben’s not gonna hurt any of them!

Theodor mutters to Ben:

THEODOR: Now’s your chance to prove it.

And then he shouts out more clearly for everyone to hear:

THEODOR: Linus, shoot one!

There’s an unnerving *click* of music to this. And Sawyer, Claire, and Miles each look panicked, horror-struck - are they about to die?

On the ground, Hurley stands, tears streaming down his red eyes now, though he is quiet and collected, not bawling, as he looks up at them.

And we hear the low, soft beats of a variation of Ben’s theme, (a version similar to when he was being banished: 3:45 - 4:00.) Ben calls down, holding his handgun aimed down in the general direction of Sawyer, Claire, and Miles:
BEN: Surrender yourself!

Ben’s “banishment” variation escalates more heavily (4:07 - 4:27). We can see his arm shaking with anxiety, his body tense. His eyes look struck with a devouring horror. His body then starts to sway in its anxiety. There are also heavy hints of Hurley’s tragic theme (0:20 - 0:43).

And he calls down, the inflection of his voice different, his voice breaking:

BEN: *Don’t make me do this!!*

The music fades into a silent tension. We get final shots on the intense expressions of everyone - Ben as he holds his gun, the captives Sawyer, Claire, and Miles - and Diya standing on the ground.

And next to her, Hugo. The screen quietly, slowly zooms close in on his expression. His tears have stopped. His eyes look like they hold a gaze of acceptance.

And Hurley simply says:

HURLEY: *Checkmate.*

And Ben’s eyes widen. Something heavy overcoming them. And he lets out a breath. He takes a few steps sideways, still tensely holding his gun.

-- *And then he suddenly swings his arm forward!*

*BANG!!!*

And with a blood-curdling *thud* -

SAWYER: NOOOOOOOOOOOOO!!!!!!
Hurley is lying on the ground, his eyes shut, blood pouring from from the right of his abdomen.
Chapter Summary

The survivors are thrown into a deadly crisis. Flashbacks reveal how Hurley’s group got to Island 2.

PREVIOUSLY, ON LOST…

[From 7.01 Another, Hurley speaking to Miles and Richard]

HURLEY: I’ve got a plan.

[From the same episode, Kate’s eyes opening as she awakens soaked wet, with the mask and cylindrical tank lying next to her in the grayish jungle]

[From 7.04 Samsara]

HURLEY: We didn’t come to this island for war. We came here for peace.

KATE: -whether we want it or not, a fight may be coming.

[From 7.07 Checkmate, as they walk through the Tin Man station]

DIYA: We were trying to put souls in machines. I was the lead researcher.

WALT: Did it work?

DIYA: Not the way I intended.
[The sound of a boar squeal, and Bernard on the ground in the jungle with a bloody wound on his left leg.]

ROSE: Oh my God, Bernard!

BERNARD: It’s okay, I’m okay.

[Desmond, Tamar, and Penny helping the two of them home.]

[And then from the end of the episode, all of Theodor’s men ambushing Hurley and Diya, who are trapped in flashing red lightposts, as we see the stunned reactions of Kate who’s in a van, and Sawyer, Claire, and Miles who are on their knees in surrender up on the boardwalk.]

THEODOR: Linus, shoot one!

[Ben holding his gun over the captives, with Hurley and Diya glancing up at him from the ground down below, tense music reflective of Ben’s or Hurley’s themes beating.]

BEN: Don’t make me do this!!!

HURLEY: Checkmate.

[Ben with a heavy look in his eyes - and then swinging his arm. GUNFIRE.]

SAWYER: NOOOOOOOOOOOO!!!!!!

[A final shot of Hurley laying on the ground, his eyes shut, a bullet wound bleeding out of his right abdomen.]

Episode 7.08: The Peacemakers
HURLEY: Here’s the plan.

We see that Hurley is seated in the center of a room. Around him, everyone else is gathered like a council of sorts, all in their own seats - chairs, sofas, and the like. The music beats lowly throughout the scene, rising up as the plans of action become increasingly clear. Hurley qualifies his previous statement:

HURLEY: Well, part of it - We’re gonna buy out the Hanso Foundation and end its corruption. So it’ll no longer be a threat. But first, I’ve gotta go to this place - this ‘Island Number Two’. So you all have 3 choices. - Tamar, tell them.

Tamar then speaks her piece to the audience:

TAMAR: The first choice is you can stay. I will have my people spread around the world watching over each of you. But I cannot guarantee your safety. We’re bodyguards, not an army.

Throughout this scene, the camera circles around the room, and we see who all is here: including Kate, Sawyer, Claire, Miles, a grayed Richard, Desmond, Penny, Sun’s Mother, and to our surprise - her father as well, Mr. Paik. And closer to Hurley in the center are Ben, Walt, and Tamar.

SAWYER: Who are you exactly?

HURLEY: Remember Ilana? She had more people off the island, Ben and I found them. They dedicated their lives to guarding the protector of the Island.

Richard then inputs an idea that seems uncomfortably immoral:

RICHARD: I hate to resort to asking - could they put hits on the Hanso Foundation?

Hurley shakes his head, dismissing this suggestion:

HURLEY: No violence.
Ben says with a dark reminiscence, as a man whose heart has changed over the years:

BEN: I agree, we don’t need to stir up another war, one was enough for me.

Hurley then looks to Walt:

HURLEY: So Walt, your turn.

And Walt begins, explaining to the crowd their second option:

WALT: Your second choice is, you can come to the Island. I think you should definitely send the kids there. The past ten years we’ve renovated the place, it’s a safe haven. It’s one of only two places in the world the Hanso people can’t get to.

As Walt explains, we particularly register the reactions from Kate, Sawyer, and Claire. They don’t seem to keen on the idea of going back to the Island. Though expressions from the Humes and Sun’s parents seem to consider this option.

SAWYER: What’s the third option?

Hurley takes a breath, and at last explains the final option:

HURLEY: Third option is, you can join me on my quest to Island 2. It belonged to the Hanso people, but now we’re the only ones who can get there. But we don’t know much about the territory, so it’s risky.

Tamar interjects:

TAMAR: I still say you should hire mercenaries to join you.

Hurley rejects this, with a dark reminiscence of his own:
HURLEY: No mercenaries.

Kate then asks:

KATE: What’s so special about this other island?

Hurley simply says:

HURLEY: It has a lot of power there.

We register the reactions of Kate, Sawyer, and Claire again. And Hurley concludes, a determination on his face:

HURLEY: This is a mission of peace... No one has to die.

And the music raises with a suspenseful blare, as we **wooooooosh** to:

Hurley’s eyes closed, the music spiraling up with horror as the camera pans out, and we see him laying unconscious on the ground, a wound bleeding terribly from the right of his abdomen. And we see ourselves back on the scene from the end of the last episode: Diya standing near Hurley, and Sawyer, Claire, and Miles surrendered on their knees up on the boardwalk. Theodor standing in his crutches, Ben standing near by with the gun he just fired. On surrounding buildings, Theodor’s troops are standing armed and aiming at the crowd.

And we take quick shots on each member of the crowd as they process what they have just seen. Sawyer, Claire, and Miles are deeply horrified. Diya looks down at Hurley, both a shock and also a determination in her eyes. Even Theodor looks shocked - he was not expecting this move Ben made.

And we also hold on Ben’s expression, as well. He still holds his handgun stiffly. There is almost a paralysis in his face, his eyes seem frozen over with an ice for the choice he has just made.

- And then with a **VROOOOOOM** and a **SCREEEEEEECH**, the SAMSARA van circles onto the scene, horizontally from the right (from Hurley/Diya’s position), Kate in the driver’s seat.
The passenger window already lowered, Kate lunges to the passenger seat and aims her gun outside, firing up desperately at Ben’s direction as he stands behind the railing of the boardwalk above - with a rapid fire of *BANG - BANG - BANG - BANG*! And we hear high musical notes blaring dangerously!

Ben quickly flinches back, and losing his aim, he realizes his position is compromised - as Sawyer quickly looks to make an attack. But Ben quickly opens a door to go into the building for cover. Theodor then drops himself onto the floor of the boardwalk.

*And WAR breaks out*, while a variation of the Others’ action theme (0:32 and onward) explodes onto the scene. Theodor’s troops are firing a rainstorm of bullets towards the van, as Kate ducks down for cover, the windshield shattering in the firestorm!

Diya dives onto the already critically-injured Hurley to protect him from further hits - and with an *aaaarargh!* and an *aaaaargh!* we can see her lurch from taking a couple of hits, though as a monster she cannot be killed.

Sawyer, Miles, and Claire are on the floor of the boardwalk by now to avoid gunfire, and Sawyer scrambles crawling across the floor until he can grab Theodor who’s also on the floor! And in a moment, we see him standing up, with him, his arm tight around Theodor’s neck!

SAWYER: *ENOUGH*!!

The storm of gunfire seems to fade out for a moment, as Sawyer holds his arm tightly ready to break Theodor’s neck if need be!

And Kate takes this opportunity to resume attack! Lifting back up from the seats, she continues to fire through the shattered windshield - *BANG BANG BANG BANG*.

In the distance, we see the lead mercenary, the burly Garrow, pointing his men to retreat, heading to enter back through doors and drop down from the buildings they are standing on. Theodor’s bodyguard Foster also drops to the ground.

In the next shot, we see Kate’s gun is out of ammo, and she quickly reaches for spare bullets to reload it with!
In the next shot, Claire is busting through the door inside the building, and Miles and Sawyer (holding Theodor) following her in. We see quick shots of the three (four) running through rooms and hurrying down stairs. We take quick glances for Ben, but he is nowhere to be seen, evidently having already left out the backdoor.

MILES: Go on, I’ll catch up!

They have no time to argue and burst out the front door, as Miles heads for the back door. And Sawyer is caught off guard as suddenly - A BARRAGE OF BULLETS!

He’s forced to release Theodor, who stumbles onto the ground, still injured in his leg, bullets hitting through the wooden legs holding up the boardwalk above.

At the van, we see its tires are popped by bullets, Kate is back to firing through the windshield! Diya is covering Hurley with her body, a couple of bullets on the ground that bounced off her back.

Claire and Sawyer take refuge at the back of the van, opening it up: and fortunately, inside there already have additional arms supplies awaiting them. She takes out a rifle, and also tosses a pistol to Sawyer who catches it. The music beats heavily and tensely.

Kate continues to fire and duck from the front of the van, while Claire and Sawyer also repeatedly serve around the back to fire shots before swerving back for cover.

And then a larger, armored vehicle suddenly swerves up onto the scene! Theodor’s men stop firing, and the three Oceanic survivors begin firing upon it!

That is, until they hear a voice from the driver’s seat -

MILES: IT’S MILES!

He’s apparently stolen one of their vehicles. Diya starts to carry Hurley, able to do so with her smoke monster strength!
Ahead, we see that the back of the armored vehicle is already open for them. Sawyer and Claire are rushing with his pistol to help give cover to Diya and the wounded Hurley!

Kate bursts out of her own van now, a pistol in one hand, and another object in the other - a block of wiring with a timer - the explosive we saw her holding in the previous episode!

Diya loads Hurley into the back of the armored vehicle, as Claire and Sawyer exchange shots with Theodor’s men ahead!

As Kate comes up to them, they begin to pull themselves into the back of the truck as well - each one of them, Claire, Sawyer, and Kate, until they are finally all on board! All except for Diya, who cannot come.

We see the armored vehicle speeding away through the flashing red lightposts ahead, Diya standing sadly behind in the distance!

Theodor’s men come up to the edge of the lightposts, all armed. We see Theodor crawling along outside the perimeter of the lightposts as Foster and a couple of others rush to assist him.

In the back of the armored vehicle, Kate, Sawyer, and Claire look desperately worried for Hurley as blood gushes from his wound, Sawyer trying to obstruct it with his hand, not sure what to do! The music still beating anxiously.

KATE: My God...

Claire then notices the explosive Kate has.

CLaire: Why’ve you got that?

KATE: ‘Cause it’s time to end this.

And then she quickly adds -
KATE: We’re gonna blow the island.

And with a final dun of the music, we cut to black.

_lost opening logo_- it’s reversed

[Commercial Break]

We begin in a hallway. Sun’s Mother is standing with her father, Mr. Paik, while Ji Yeon awaits quietly near by. Mr. Paik looks more grayed and wrinkled than we last saw him many years ago.

[Along the bottom of the screen, we see in a white font, the credits gradually fade across: Starring Henry Ian Cusick, Ayesha Dharker, Michael Emerson, Michael Fassbender, Jorge Garcia, Josh Holloway, Malcolm David Kelley, Ken Leung, Evangeline Lilly, Emilie de Ravin. With Matthew Fox, and Terry O’Quinn. Guest Starring Byron Chung, Susan Duerden, Mickey Grae, Kiersten Havelock, Lillian Hurst, June Kyoto Lu, Cheech Marin, 4 undetermined guest actors, 2 undetermined guest actresses. Special Guest Star Sam Anderson. Special Guest Star L. Scott Caldwell. Special Guest Star Nestor Carbonell. Special Guest Star Jeff Fahey. Special Guest Star Kimberley Joseph. Special Guest Star Sonya Walger. The rest of the credits also listed.]

Sun’s Mother explains with urgent concern:

SUN’S MOTHER: 가 가 /uliga geogiganeun geos-i jung-yohadago saeng-gaghabnida. [I think it’s important that we go there.]

Mr. Paik looks reluctant in his face, as she continues:

SUN’S MOTHER: /ulineun geunyeoleul deligo boho hal su issseubnida. [We can take her there and watch over her.]

And he replies, in a tone of stern apprehension:

MR. PAIK: /uli ttal-i jug-eun seom. [The island where our daughter died…]
She replies earnestly:

SUN’S MOTHER: /naneun geudeul-eul sinloehanda. geunyeoneun geudeul-eul sinlohaessseubnida. yuilhage anjeonhan jangsoibnida. [I trust them. She trusted them. It’s the only safe place.]

He takes this in thought. And he doesn’t appear to combat this, but rather, seems sincerely open to it. Perhaps, with years of raising his granddaughter after having lost his daughter, he’s grown softer. And there is a soft note of music to this.

He slightly nods, and says:

MR. PAIK: /naneun yeogi meomuleugo nae hoesa-eseo jaedan-eul boge doel geos-ida. naneun gyeolwaga mueos-ideungan-e jigmyeonhage doel geos-ida. [I will stay here and watch the Foundation from my company. I will face whatever consequences come.]

He then looks to his granddaughter ahead, as he continues:

MR. PAIK: /geunyeoleuljuui gipge gwanchalhasibsio. geunyeoneun uli ttal seonhwau nam-eun jeonbu-ibnida. [Keep a close eye on her. She is all we have left of Sun.]

Sun’s Mother nods, smiling, glad for this spark of warmth against the cold man he was years ago.

SUN’S MOTHER: /naneun geunyeoui eomeoniwa abeojiga geunyeoleul wihae yeogieiss-eul su iss-eoss-eumyeon johgessda. [I wish her mother and father could be here for her.]

Mr. Paik raises his eyebrows more sternly. And he says in a severe tone we are more familiar with:

MR. PAIK: /nongdamhaneungeoya? naega ttal-egi il-eonal il-eul al-ass deolameyon naneun geu namjaleul geunyeo geuncheoe duji anh-ass-eul geos-ida. [Are you kidding me? Had I known what would happen to Sun, I would have
never let that man near her.]

He turns to leave.

In the next shot, we see Sawyer approaching Ji-Yeon.

SAWYER: So did they make a decision?

She nods.

JI-YEON: Yes, my grandmother is taking me to the Island.

Sawyer nods, agreeing.

SAWYER: I think that'll be good.

We then see something troubling him in his eyes. And he continues, explaining to her, though not giving too much of the details away:

SAWYER: I wish I coulda saved your mom and dad.

We hear a few notes of Sun and Jin’s theme (0:02 - 0:09). She doesn’t seem so bothered however, perhaps as she never knew the full details of what happened.

JI-YEON: It’s okay. Just make sure your daughter is safe.

We have one last shot on Sawyer’s expression, one conveying conflict over his desires and motives ahead, as we wooooooosh off:

We are back in the armored truck, Sawyer still trying to keep Hurley’s wound closed with his bare fingers, blood gushing over them. Kate still holding her explosive near by, and Claire sitting armed
with a rifle next to him. The music is a little urgent again, taking us back to the action of Island 2.

SAWYER: You sure blowin’ this all to kingdom come is a good idea?

KATE: Why else are we here?

And Sawyer confesses:

SAWYER: To be honest, I was tempted to take over security. Get in a position of power, leverage over the Foundation.

Kate shakes her head.

KATE: It’s not worth it. You know the sayin’ about absolute power…

CLAIRE: So you’re saying nothing about this island enticed you?

Kate takes a moment, and there is a soft note through the more urgent music. But she doesn’t reveal anything just yet.

And then Miles calls from ahead at the driver’s seat:

MILES: I’m just here to find my dad. And he’s dead now. So I’m with you on this.

And as we hold on Miles as he drives, we wooooooooosh again:

We are now with Miles and Richard, back somewhere in Hurley’s building.

MILES: So you gonna go back to the Island?
Richard shakes his head, with an air of exhaustion reminiscing through him.

RICHARD: No, I spent more than a hundred years there. I’ve put it behind me.

And he unconsciously reaches up and feels a cross pendant from under his shirt, as a bit of his theme music (0:17 - 0:25 and 0:41 - 0:56) plays:

RICHARD: So I’m gonna take my chances. I’ve made a life here. If they come, then they come.

Miles nods, respecting his position.

MILES: Well good luck.

Richard nods, and then asks further:

RICHARD: When you read the thoughts of those men who attacked me - you get any kind of indication what they were after?

Miles shakes his head a little, not too sure.

MILES: All I got was, they called you Asset G. [Shrugging] Maybe they thought you knew something about the two islands.

Richard shakes his head, signifying that his knowledge has exhausted itself. And then he asks Miles one last question:

RICHARD: So why are you going to that new island? Looking to make a profit?

Miles shakes his head.

MILES: Life’s not all about diamonds.
And we hold on the two friends one last time, before we *wooooooooosh* off again:

We’re now on Diya as she stands solitary. Ahead are the flashes of red encircling in the distance. And on the outside, Theodor (in crutches) stands with his men, including Foster, Garrow, the other mercenaries, and Ben.

Diya and Garrow glare fiercely at each other from across the distance. And the latter begins to reach into his pocket, pulling out a handgun. And he aims it at Diya --

*BANG*! She groans in pain as she recoils a little.

Then, still holding his aim, Garrow fires again -

*BANG! And another *BANG!* - *BANG! BANG!* Diya recoiling and yelling with each shot. Bullets hitting the ground.

As Garrow continues to cruelly antagonize her, we see Theodor’s face grow into a frustrated rebuke, like that of a parent or owner to their child or pet. And he barks:

THEODOR: Garrow, ENOUGH!

Garrow stops firing on her. But he holds his gun threateningly still.

THEODOR: We need her to cooperate with us so that we can get Tin Man to work with us.

Ben, who still looks frozen in some shock from all the recent events, turns to Theodor in realization of what he just said. And he remarks, to invite more information:

BEN: Everyone seems to be after that station. That’s where Hugo and I were going when we came here.
This catches Theodor with some surprise:

THEODOR: How does he know about Tin Man?

Ben reveals:

BEN: Mr. Hanso told us about the station - how it took control of this island 16 years ago.

Theodor takes all of this in, as Ben continues:

BEN: He gave us the information on how to find the station, not to mention how to find this island.

Theodor is puzzled -

THEODOR: Why did he give it to you? We’ve been looking to open passage back here for years.

BEN: He only trusted Hugo - maybe because of his ideology, or perhaps his connection back to a previous protector of the Island.

We hear a few shades of Hurley’s sideways theme as well as Jacob’s theme. There is a look of icy intrigue in Theodor’s eyes for just a moment.

THEODOR: Previous protector?

Ben nods. But Theodor doesn’t ask on that further. Instead, he asks:

THEODOR: Can you tell me how you got here?

Ben nods:
BEN: I can give you the coordinates - but if I were you, I wouldn’t just hand that out to Mr. Galen. They’ve threatened children - and mothers.

Theodor nods, as Ben continues:

BEN: Lest I remind you, I joined hoping this island would have the power to help the mothers and their babies on my Island.

And then he coyly adds:

BEN: Though that may be futile now, as Hugo was going to have us destroy this island’s power through Tin Man.

Theodor says in an assuring tone:

THEODOR: Fortunately, Mr. Linus, they’ll never get Tin Man to do that.

But then Ben corrects:

BEN: No, I believe they were going to destroy Tin Man itself. They found a bomb to use.

And this strikes Theodor with a horror, reflected in a couple of notes of music:

THEODOR: What?!  

And he looks to his troops:

THEODOR: All of you, get moving - NOW!

Garrow starts to lead the other mercenaries away, Foster breaking from the group slightly in the background, the music growing more urgent. Theodor still standing in his crutches with Ben for a
moment, as the latter looks confused to the former’s reaction.

THEODOR: That station is our only hope to get access back to this island’s power!

And he starts to hurriedly hobble down with his troops, Ben staying behind for a moment in calculating thought. The music starts to turn into a suspenseful drum-tapping like one would expect of an army marching to its destination.

And we have one more shot on Diya, as she bears an expression of revulsion. And fade into the next shot:

The music continues to beat suspensefully with a sense of anticipation, with the sound of drum tapping (perhaps something like an homage to this moment from Goldfinger: 4:39 - 4:55) as the scene fades onto the back of the armored truck, driving our heroes through the dreary terrain of an islet as it stops near a group of buildings.

In the next shot, Kate, Sawyer, and Claire are quickly trying to move the unconscious Hugo out of the back of the truck.

KATE: I think I found a hospital this way!

And in the next shot - we see Jack! He looks horrorstruck as he sees Hurley being lifted away, blood spilling from him. We can hear some of Jack’s “anxious” theme as we see it racing through his mind - that need to fix this, to save Hurley - and at the same time, that sense of defeat, that sense that he cannot -

And fate presents an opportunity: we see Walt hurrying up onto the scene, the music still ever dire, reflecting variations of Hurley’s themes. Walt is also shocked and horrorstruck at what he sees.

WALT: Is he okay?! Is he gonna be okay?!

KATE: Go in the hospital and grab a gurney!

Walt turns, hurrying to go get it.
And we see a shot on Jack’s face - as he realizes something, a plan forming in his mind.

In the next shot, Walt is hurrying through an abandoned hallway, rushing to grab a gurney, the music still beating tensely. And as he grabs it, he sees ahead -

JACK: Walt!

Jack looks urgent, his anxious theme still beating lowly, and Walt listens intently:

JACK: I need you to save Hugo.

And we close in on Walt’s expression for a moment as he takes this in, before we cut back --

Walt is rushing back outside rolling the bed, and the others are hurriedly lifting Hurley onto it.

WALT: I know what to do, I can save him!

With that abrupt and self-doubting assertion, Walt begins to roll Hurley, heading back. Sawyer and Claire start to follow -

KATE: It’s more dangerous if Theodor comes!

Sawyer and Claire start to slow to a stop. We can also see Miles’ worried expression in the background as he stands just outside the driver’s door.

KATE: We divert his men back to the station - then blow ‘em all to hell.

Though reluctant to leave Walt and Hurley alone, they start to see her logic. The music beats tensely still. And we cut away --
-- With the sound of a low bong, we now see the first Island. Green, lively, daylight. We only get a quick glimpse at it.

And then a quick shot on the houses of the Barracks -

And then we are inside the sick bay. Bernard lays on the bed, but he does not look well at all, his breathing is strained and he’s sweating. One of Hurley’s people, a doctor, is examining the injury on his left leg. It's not bleeding anymore, but -

In a somber tone, the doctor says:

DOCTOR: The infection spread too fast. I’m not sure there’s much left we can do.

ROSE: What do you mean?!

Rose stands behind him, her voice cracking with worry. And Bernard huffs out a sigh, as he understands. And he says gruffly:

BERNARD: Rose, he’s saying I’m probably gonna die.

The music turns very poignant, in a way reflecting of Rose and Bernard’s theme. And we pause to take this moment in with the two of them. Desmond and Penny are also there, and they are also shocked by this turn of events. Can this really be it, just out of nowhere? Surely, there is something else -

ROSE: Doctor, what about that - that temple? Doesn’t it heal?

He shakes his head, regretfully:

DOCTOR: I’m afraid we’ve never been able to purify it again.

Penny interjects:
PENNY: *Anything* we can do, we will.

Desmond nods. And the doctor can only say:

DOCTOR: Pray for a miracle.

We see the somber severity on his face - he feels like he hasn’t seen a miracle on this Island in a while, but there is always hope.

We see this information all register through the minds of a heartstruck Rose, then Desmond, then Penny, and then of course weary Bernard. The music beats softly still, before we cut to black.

[Commercial Break]

We hear *Walt’s theme* softly playing, as Walt is standing outside what looks like a coffee shop. With him is Ben, and also - a young woman and man with blonde hair - and then we recognize them as two Tail section kids, Emma and Zack, though they are both adults now in their 20’s.

WALT: Well, come visit the Island any time. I know Cindy’s missed you.

Zack remarks:

ZACK: Well, I think our time on the Island is over. Things have been great here at home.

Ben says warmly:

BEN: Gosh, it’s been the better part of a decade now, hasn’t it? I still think of you two as kids.

Emma says warmly:
EMMA: It’s been nice talking to you guys again. You should come over for Fourth of July, Mom is throwing a shindig.

Walt smiles:

WALT: Maybe. Though we’ve got somewhere to be this week.

Emma and Zack nod to Walt and Ben -

In the next shot, Walt and Ben are alone together, walking down the street. Ben, smiling warmly, says:

BEN: Y’know, I always thought you’d be great looking after the kids of the Island, you’d have commonality with them.

Walt nods, thinking on what he said. And Ben adds, hopefully:

BEN: Maybe something we can do once people can have children on the Island again.

Walt nods thoughtfully.

BEN: I think it’ll be dangerous going to this other island.

Ben starts to slow to a stop, and so does Walt:

BEN: You sure you won’t stay on the Island?

Walt shakes his head, though - his mind is already made up.

WALT: I think I need to go to this other island to tap into my power.
Ben nods, understanding his motives, and we have one more shot on Walt’s expression as we *woooooooosh* away:

Walt bursts the gurney through the doors into an abandoned hospital room, clunking through abandoned equipment in the room, Hurley laying on top bleeding to death, the music urgent.

Jack storms in behind him, and we hear Jack’s “anxious” theme still playing. He gives quick orders:

**JACK:** Alright, hook him up to the monitor - hope this equipment still works. We’ll need to check the refrigeration for an IV bag - pray that it's been preserved. - He’s also gonna need a nasal tube. - And you’re gonna need a face mask.

Walt puts a face mask on, and proceeds to clip a sensor onto Hurley’s finger. Jack stares down at Hurley anxiously, his eyes still shut closed. Jack examines Hurley’s vitals as the monitor beeps urgently. And Jack says calmly:

**JACK:** I already got a pretty good look around his body. I think we can do this.

Walt nods, as he continues into action for what the doctor ordered. And we cut away -

In the next shot, we are back in the truck again with Claire, Kate, and Sawyer, as well as Miles driving in the front. The music beating tensely again.

We hold on Claire’s expression as she holds her rifle tightly, and we *woooooooosh* to:

Claire stands from afar in the hallway of Hurley’s building, watching as Kate talks to Aaron.

**AARON:** So you’re going to the other island?

Kate nods:
KATE: Yeah. Whatever it takes to stop all of this.

Aaron looks down, a darkness or depression in his eyes.

KATE: You alright? I know you haven’t felt well lately. And you got into that fight with those boys-

AARON: -I’m fine, Aunt Kate.

Kate nods, knowing there is something more going on, but deciding to leave him to his space.

KATE: Okay. And your Mom and Grandma’s gonna be with you, so everything’s gonna be fine-

CLAIREE: -Actually…

Claire speaks up in the background:

CLAIREE: I’m going to the other island, too.

Kate turns, stunned. And we can see she doesn’t approve of this.

KATE: Claire, you need to be with him.

And there is a pause on Claire - she knows what Kate is going to say, but she has made up her mind. And Kate continues, insistent:

KATE: Aaron needs his mother now.

There is a soft tone of music. And then Claire says, firmly:
CLAIRE: And I am being his mother. I’m doing this to protect him.

We see a shot on Aaron, as he watches the rare argument between the two. And Kate says, frankly:

KATE: Claire, I don’t know that you can handle it.

And this hits Claire, hard. And she thinks it may be true. But still - she has made up her mind. The music beats softly still.

And we have one last shot on Aaron, then Kate, and then at last Claire. Before we return, woosssshing back to:

Claire is stepping out of the armored truck, now parked, and Kate and Sawyer are already out of it. Miles is also stepping out of the driver’s seat. Ahead, we see the Tin Man station. Everyone is armed.

Claire also eyes the explosive in Kate’s hands.

SAWYER: Let’s get into defense position while you get the bomb ready.

So Sawyer and Miles hurry on. And Claire then remarks, finally revealing:

CLAIRE: Kate…

Kate turns to face her.

CLAIRE: I came here because I thought this island’s power might help Aaron and me. ...And for my part, it has.

Kate stares at Claire, the music soft still, though there are also occasional anxious beats - as the group is still wary of the oncoming assault.
KATE: Help you how?

And Claire admits further:

CLAIRE: I didn’t tell you - but I think Aaron has a darkness, like I did.

Kate’s brow furrows in confusion, trying to process what Claire just said.

CLAIRE: He heard voices telling him to hurt people - just like I did.

We see Kate is struck by this and not sure what to think.

CLAIRE: So I started going with him to school to keep an eye on him, while I looked for a cure.

And then Kate says:

KATE: Why did you keep this from me?

And then Claire says:

CLAIRE: I didn’t want to worry you. And I know you don’t entirely go for this spiritual stuff.

Kate shakes her head. But then she admits, with a soft tone of music:

KATE: Actually, I came to this island, thinking maybe there was a way to talk to those we’ve lost.

This takes Claire by surprise.

KATE: But I turned that down.
Claire then questions:

CLAIRE: Is destroying the island’s power really the best move?

She then steps closer to Kate, more assuringly:

CLAIRE: We don’t have to give into this cycle of violence. I get that now.

And we see almost a shine in Claire’s eyes. And we also see that Kate takes in what Claire has said - realizing that perhaps something has really changed in Claire.

But Kate ultimately says nothing further, and simply turns, continuing onward, the explosive still in hand. And we cut away -

In the next shot, we are in the computer room of the Tin Man. Locke is here, in his striped white shirt and wheelchair. He is facing the computer screen, which has text written across it.

And Locke says aloud:

LOCKE: I’ve been wondering - that hatch, called the Rabbit Hole. What’s down there?

And there is a brief moment of pause - before a response appears on the screen:

INITIATOR: It is a passage down to this island’s energy.

Locke thinks on this answer.

LOCKE: Well, why’s it sealed off?
Another pause, and then -

INITIATOR: Its power is unpredictable.

There is a mysterious note of music to this. We hold on Locke’s expression as he holds his hand to his chin, pondering thoughtfully, a mystique of wonder in his eyes. And we cut away -

We are back in the hospital room, with Jack’s “anxious” theme (0:37 - onward) playing throughout the scene. Walt is standing with a face mask on, Jack next to him. And Hurley is hooked into everything he needs now and one can only hope those will still be sufficiently working. His vital monitor is beeping urgently still.

JACK: Grab those pliers, we need to get the bullet out.

Walt reaches for a pair of pliers, and then he steps to Hurley, standing still, almost frozen with anxiety.

Now Jack says, in an urgent but more comforting tone:

JACK: Now, Walt - I can’t do this. So you’re gonna have to.

And Walt already seems to realize this, but we can still see the fear bolting through his eyes.

JACK: But don’t worry. I’m gonna take you through this.

Jack starts to place his hands around Walt’s wrists. Although he can’t actually physically interact with Walt, it seems to nonetheless have a mental effect.

JACK: Just try to follow my guidance.

Walt nods, sighing through his mask.
WALT: Okay.

And Jack, with a look of resolve in his eyes, examines Hurley’s blood-gushing wound for a second:

JACK: Once the bullet is out, we’re gonna need to see if the appendix has ruptured. We have to repair any damage done to stop the bleeding.

Walt takes this in.

JACK: You ready, Walt?

Walt nods, he’s as ready as he’ll ever be.

WALT: Yeah.

Jack nods, and then, guiding Walt’s hands, Walt holding the pliers, proceeds to move them to Hurley’s wound, the music escalating more dramatically. And we cut away -

In the next shot, we are on Diya as she stands alone. The lightposts are still flashing red in the distance around her. She looks angry and fierce, a caged animal wanting to break free, but thinking she has no chance of getting out of this confinement. The music beats tensely.

And then suddenly, we hear a slight electrical buzz around her - and all of the red lights flicker for a last time before vanishing.

Diya looks around, very surprised. Is she free?

And then emerging into view, we see - Theodor’s head of security, Foster. And Diya says in confusion:

DIYA: Foster?
He comes to a stop, facing her. He has a certain worry yet courage in his eyes. And he says:

FOSTER: Go on, I turned them off.

Diya remains puzzled by this.

DIYA: Why?!

And Foster says:

FOSTER: Because this war needs to come to an end.

And there is a soft yet suspenseful note to this. And we register Diya’s reaction for a moment.

And then in the next shot, we see Foster facing ahead in her direction - yet she has now vanished from the spot.

He then turns, starting to leave. And we cut away again --

-- With the sound of a low bong, we now see the first Island once more. It is about sundown in this part of the world. We see a lovely view of the golden sun shining, lowering behind the mystic, lively green island.

We see Cindy walking hurriedly through the golden-lit lawns of the barracks, and we hear a somewhat fast-paced yet emotional variation of the main Lost theme (from about 0:19 and onward). She is met by none other than Hurley’s parents, who we’ve just realized for the first time are also on the Island. Carmen Reyes and David Reyes, both in some cool tropical clothing, more aged and gray-haired than we last saw them in previous seasons.

DAVID: The man who was injured - how is he?

Cindy says frankly:
CINDY: He hasn’t improved.

Hurley’s mother says caringly:

CARMEN: They seem like lovely people when we met them. Let them know they are in our prayers.

Cindy gives a grateful nod, and proceeds on toward the sick bay.

In the next shot, we see Cindy near the bed with Bernard who is laying on it, looking more sickly and sweating more severely than we last saw. Rose is also here, seated close to him.

Cindy looks deeply saddened for them, and she says:

CINDY: Everyone on the Island’s been praying. So have I.

The music beats softly. And we see Bernard smile. And then Rose smiling as well.

CINDY: Things haven’t been the same since the kids went home. And they wouldn’t be the same with you gone, either.

And Bernard says:

BERNARD: Thanks, Cindy.

Cindy gets up to leave, leaving them to their privacy. Though Desmond and Penny remain with Rose and Bernard. The music still beats softly.

The music begins to transition more clearly into Rose and Bernard’s Theme. And Rose begins to say tearfully, with a smile:
ROSE: You know, this wouldn’t have happened if you always had to do something.

And we’re not sure if she is referring to the boar or rather actually to how they got to the Island in the first place. Regardless, Bernard, still smiling, replies back:

BERNARD: I did it for you.

There is a moment pause. And then Penny says:

PENNY: I’m just shocked. I heard people got better here on this island.

Rose turns and smiles, and she says:

ROSE: They do. But even death catches up eventually.

But Rose remains peaceful though in tears. And she adds:

ROSE: But it’s okay - that’s part of the journey.

Bernard adds:

BERNARD: Everyone’s gotta die some time.

And there is another pause, before Bernard adds:

BERNARD: So if this is it - at least we had a long time together.

And there is a quick shot on Desmond as what Bernard just said strikes him. And Rose turns back to Bernard, smiling. And Bernard adds:
BERNARD: Plus, it’d be death by nature. Better than getting shot.

As Desmond stands next to Penny, he quietly does a sign of the cross while in thought, perhaps in a prayer. And the music beats a couple of more soft notes, before the scene cuts to black.

[Commercial Break]

Our sight is now on a marina full of boats. The camera pans down, showing the large crowd of characters. Desmond, Penny, and Charlie have already boarded Our Mutual Friend. Next to it, the Elizabeth has some occupants of its own on it, including Aaron, Carole Littleton, Ji-Yeon, her grandmother, and Tamar.

Desmond watches a crowd below on the docks, consisting of Kate and Claire as they watch up at Aaron and Ji-Yeon with their grandmothers on the sailboat. And also on the docks are Hurley, Ben, and both of Hurley’s parents.

Hurley’s mother says, skeptically:

CARMEN: I don’t like all this business of sailing to some island.

HURLEY: Come on, Mom, it’ll be like a Hawaii vacation.

CARMEN: Sure, with volcanic hellfire raining down on us!

Hurley’s father pipes in:

DAVID: Why aren’t you going with us on this trip?

HURLEY: Well, Dad, I’ve got my own trip to the Bahamas …

His father shrugs.
DAVID: And all this stuff you told us about some corporation -

HURLEY: Yeah, they'll target you both to get to me! So you gotta go.

And David says with a concerned sternness:

DAVID: Hugo, you're *not* James Bond. ...Are you?

Carmen then, to our surprise, embraces Ben tightly.

CARMEN: You please take good care of our Hugo for us.

Ben hugs her awkwardly back, but smiles warmly.

BEN: Of course, I'll defend him with my life.

Carmen starts to pull away.

CARMEN: You *better*! I'm trusting him with you.

Up on Our Mutual Friend, Penny comments to Desmond:

PENNY: So is this the right move to protect Charlie from the Foundation? Going to that island you hated so much?

There is a pause as Desmond thinks, his eyes showing a mysticism. And then nodding, he says, oddly and cryptically:

DESMOND: It's a powerful light... in the darkness.
And we get one more shot on Penny, a slight concern and confusion shooting through her eyes. And then one more shot back on Desmond, his mind still almost in a sort of trance of thought and memory. And we wooooooosh:

Back in the sick bay with Rose and Bernard, it appears Penny has left, as only Desmond is with the couple now.

And he decides to ask them something now, in private confidence:

DESMOND: I want to know your thoughts on something...

And Rose and Bernard turn to listen to him. And revealing what troubles him, he asks:

DESMOND: If this life is doomed to end in death for each of us... Then why bother? ...Happiness is so... fleeting, isn’t it?

And we hear a few notes of Desmond’s sideways theme (about 0:02 to 0:06). And Rose says:

ROSE: Desmond, every choice we make in this life, every impact we make on a person, shapes what’s coming in the next life.

Desmond takes in this spiritual answer Rose has given. And Bernard adds, with a beat of music:

BERNARD: So every moment counts.

There is a soft tone, as Desmond takes this in, thinking on what he just said.

And after a moment, we cut away --

-- With the sound of a low bong, we now see the second Island, the dreary scenery of the four islets pointed towards the central gulf. It’s daylight here.
The music beating tensely, we’re rejoined with Kate, Sawyer, Claire, and Miles as we see each of them is positioned by some of the trees in the patch of forestry around Tin Man.

Kate, explosive in hand, is with Sawyer:

KATE: Alright, I’m going in now.

SAWYER: Good luck.

KATE: Aren’t you coming?

In the midst of the tension, there is a soft yet mystical note of music as Sawyer hesitates to say - and then:

SAWYER: I can’t help you destroy it.

Kate asks, confused and frustrated:

KATE: Why not?

And Sawyer hesitates again, before saying:

SAWYER: ‘Cause I told it I wouldn’t.

There is another musical note beating mystically to this, as we see Kate’s expression, hit by the strangeness of what he just said.

And then - we hear the vroooooom ing of vehicles in the distance.
Sawyer, looking anxiously on, says:

SAWYER: Dr. Evil's already here…

He then glances back to Kate:

SAWYER: Go! Take the back entrance!

Kate gives a last slight nod to Sawyer, before hurrying on, as he holds his pistol in position.

We then see a couple of armored vehicles pull up, with quick shots of the mercenaries emerging from them.

The music beats anxiously as we see Sawyer, Claire, and Miles each, with weapon in hand, observing from behind their positions in the trees.

We see Garrow leading his men closer to the station. Then a quick shot on Theodor, seated in the back of one of the trucks alongside Ben.

The music still beating anxiously, we see Sawyer observing what’s ahead: Garrow’s men getting closer and closer to the entrance of the station. And under his breath, Sawyer says:

SAWYER: She hasn’t got enough time …

And with a brief moment of tension - Sawyer pulls his trigger -

*BANG!*

One of the mercenaries hit in the leg, they all swing their weapons around in alert, - and then -

Heavily urgent music begins (1:57 - 2:32) as the area lights up in a storm of gunfire as the
mercenaries react with bullets firing aimlessly between the station and forestry, and Claire and Miles are prompted to fire back at them along with Sawyer!

We see a quick shot on Kate as she rushes through the woods, pausing for a moment with horror as she hears the gunfire - realizing they’re already here. But she can’t turn back. Explosive in hand, she hurries onward, the back entrance just ahead…

Sawyer dodges quickly as bullets break through the wood of the gray trees, and he ducks down, his pistol tight in hand!

Miles sees a couple of mercenaries coming closer to his position, and he hesitates gunfire, and then turns to retreat further back in the woods!

Claire is steady in her position in the trees, aiming her rifle carefully and firing on each mercenary - but she only aims in the ground in front of them to startle them back!

We see a quick glimpse on her eyes - for just a moment, we almost think her eyes will seemingly grow dark with a fierce insanity - but they don’t. She is able to hold onto herself.

GARROW: BEHIND THE TRUCKS!

Garrow directs his men to take firing position behind the armored trucks. And as they begin to do so -

We hear a MONSTROUS SIREN (0:07 - 0:11)!!

The mercenaries all begin to turn in the direction of the sound in horror, and we see quick shots on Theodor and Ben!

BEN: I think that’s our cue to leave.

And as the mercenaries are scrambling, the music stops for the cacophony of FURIOUS MONSTROUS SCREECHING and mercenaries YELLING as A TRUCK SUDDENLY ROLLS VICIOUSLY THEIR WAY, CRASHING WITH A FIERY EXPLOSION!
We have another quick shot on Claire - as she’s suddenly hit with *horror* in her eyes again - as we can hear the mechanical clicking and ticking of the Monster near by. And we wonder, will *this* turn her back to the darkness?

Mercenaries are rushing away, some of them hurrying in their vehicles and driving away in the chaos of the situation! And then we see her - the *silvery, smokey* Monster, bright flashes ticking from her being, as she emerges into view, ticking and groaning monstrously!

The silver smoke monster lunges forth, crashing another vehicle viciously on its side, as we see the continued scrambling of the mercenaries as they flee the scene! The Monster chases one briefly away from the entrance of the station, long enough so that he’s a good distance from it, and then she swerves back around towards the entrance of the station!

Elsewhere in the gray trees, Sawyer and Miles have joined together. And then - Diya emerges, startling them.

**DIYA:** You can’t do anything to neutralize this island short of dropping a nuclear warhead in it.

Sawyer huffs out:

**SAWYER:** Well, there’s an idea! A familiar one!

Miles shakes his head.

**MILES:** Well it’s too late. Kate is already in the station with the bomb.

Diya looks urgent in her eyes.

In the next shot, elsewhere in the woods, a running mercenary suddenly halts to a stop before Claire - who holds her rifle intently at him. He holds his hands up.

**CLAIRE:** Drop all your weapons!
He drops the gun he is holding, and also carefully takes a couple of weapons out of his pockets dropping them to the ground.

And he stands anxiously, as Claire holds the rifle still -

And then she says:

CLAIRE: Go.

The mercenary then runs, Claire watching as he flees, sparing him. And we cut away -

In the next shot, we see an armored truck speeding away - and in another shot, we see Ben and Theodor sitting anxiously in the back of it as it moves.

In the next shot, we see Locke in his white-striped shirt and wheelchair, somewhere in the distance observing that vehicle speeding away, the sounds of the gunfire, yelling, and Monstrous roaring fading out of our hearing.

And as he sits there in thought, his eyes suddenly turn dark, haunted, as something startling - and terrifying - comes into his view. The music spirals a little with anxiety as Locke leans back in his chair.

Standing before him, is the dark-clothed Locke - and we hear a low, ominous moan of music transitioning into a darkly mysterious variation of a Locke theme (0:32 - 0:47). The darker Locke stands over him, almost casting a shadowy glare on the white-clothed Locke. And for the purpose of this particular scene, the white-clothed one shall be labeled as “JOHN”, and the dark-clothed one labeled as “LOCKE”.

John is not sure what to say - he can only manage, in frightened tone, frightened for his own sanity and sense of self:

JOHN: Who are you?
And Locke says, staring darkly into his soul:

**LOCKE:** You and I are both John Locke.

And John looks shaken still. This is the first time he has ever been acquainted with this darker persona. And he’s not sure he can believe it - but he’s plagued with self-doubt.

**JOHN:** Why are you here now?

And Locke replies:

**LOCKE:** We’ve always been together. But I broke off - you were too **fractured**. That’s why I have strength. Just like now, when you’re evading Ben.

John looks more uncomfortable. And the music beats both darkly and softly. John sits there, just looking fragile.

**JOHN:** But he’s a changed man.

And Locke replies darkly back:

**LOCKE:** But you’ll never overcome what he did. Nor what our father did.

John looks shaken still, as Locke leans in closer, encroaching on John, grabbing onto the armrests of his wheelchair.

**LOCKE:** And you know why?

John is silent, his eyes starting to well up. And Locke says sternly, almost angrily:

**LOCKE:** Because all those things that happened - it’s your fault - for being hopelessly weak!
John is hit heavily by this, why is this man - or his own self - torturing him? He looks down, ashamed and pained. The music turns into Locke’s tragic theme.

LOCKE: You couldn’t get what the Island wanted. You couldn’t get what Helen wanted.

John, angrily, tries to fire back:

JOHN: D-don’t tell me what I ca-

LOCKE: - Shut up! I’ve heard enough of your delusions for a lifetime.

John is startled by Locke’s forceful interruption. And he looks even more helpless, defeated. He can only ask:

JOHN: How can we get back together?

And Locke replies scornfully back:

LOCKE: I don’t need you holding me back!

John is frowning painfully. And Locke starts to step back, ready to leave. And before he does, he adds:

LOCKE: And Jack - he believes in me. Not you.

And this strikes John with shock. And with one final fire:

LOCKE: You’re not wanted.
And in the next shot, Locke is gone. And John sits there, pathetically in his wheelchair. His tragic theme beating more heavily (1:06 - 1:22).

He takes in this brutal conversation he just had. And he’s can’t take it anymore -

John holds his face down in his hand, breaking out in tears, sobbing severely. The music then blares dramatically, right before the scene cuts away -

In the next shot, we are back with Ben and Theodor in the armored moving vehicle, the music transitioning into something softer, quieter. Ben looks as though he’s thinking on something deeply regretful in his eyes.

And Theodor, picking up on this, assures him:

THEODOR: Trust me, Mr. Linus. You chose the right side.

We see Ben again - his expression unchanged. And we wooooooooosh off to:

Ben is standing at the railing of a wooden deck. We can hear the brushing waves of ocean.

In the next shot, we see him looking out ahead at said ocean. And we can hear discussion coming from inside - Ben turns to head in.

LAPIDUS: Food will be ready in a jiffy!

KATE: This is a nice little place you’ve got here, Frank.

And we can see that it’s a little restaurant with tables all around, the menus appear to be seafood-themed, and the restaurant is titled “Pilot’s Landing”. Everyone is taking a seat around a large round table. And Frank J. Lapidus, with a little scruff on his face by now, says:

LAPIDUS: Ah, it’s just somethin’ my uncle left me. Well, that and the yacht.
Lapidus, Kate, Ben, Hurley, Claire, Sawyer, Miles, and Walt are all here in this restaurant.

LAPIDUS: So, Hugo, if the yacht is what you need, why come all the way out here to the Bahamas? The way I’ve heard it, you could afford your own fleet.

HURLEY: Well, we’ve gotta be discreet.

BEN: The Hanso Foundation orchestrated this all to get back to their island. They want us to come here, hoping we’ll open their passage back.

KATE: They actually offered us power from this island.

And so Ben concludes:

BEN: They will be looking for us to buy our own ship. So that’s why we’re sneaking aboard yours, to get ahead of them in the game.

And Frank says half-sarcastically:

LAPIDUS: Well, nothing like a little sneaking between friends.

Lapidus then remarks coarsely in reminiscence:

LAPIDUS: Hanso Foundation - still never figured out why they destroyed Ajira 316.

Hurley looks to Ben, and Ben theorizes:

BEN: They don’t want the world to find our Island - because it’s bad for business. They only want the world to depend on their own resource.
LAPIDUS: Sounds like quite a conspiracy theory you’ve got there. ...So, when do we leave?

And Ben replies:

BEN: First thing tomorrow.

We have one more glance on Frank as he nods with a smirk, and a few more reaction shots on Kate, Sawyer, Claire, Miles, Walt, and Hurley as they look apprehensive in each their own way for what’s coming.

And one final shot on Ben, ever calculating in his eyes for the plan ahead, before we cut to black.

[Commercial Break]

We see an overhead shot of a white yacht speeding across the blue ocean, leaving a trail in the water behind it. We hear a briefer, softer variation of the Freighter theme (0:53 - 1:11).

And in the next shot, we are with Kate and Hurley, standing together near the edge of the boat. They are now wearing the clothes we’ve seen them in during the present-day narrative (dark shirt and blue jeans for Kate, and brownish-green shirt and beige pants for Hurley.)

HURLEY: I’m surprised you all came with me.

Kate looks out at the ocean with reminiscence of the past. And she says:

KATE: I couldn’t go back to the Island, not after all the trouble we went to getting there and leaving ten years ago.

She then looks to him, heartfelt:

KATE: But I do trust you’ve made it safe for the kids. But it’s not safe for the rest of us - emotionally.
Hurley nods, understanding. She then looks back at the ocean:

KATE: Not for me, knowing I left him there.

Hurley, still looking out at the ocean, smiles, commenting, as we hear a warm variation of the main Lost theme (from about 0:34 and onward):

HURLEY: To be honest, I’m glad you guys came with me. You’re the only people in the world I would trust to bring this to a peaceful resolution.

Kate smiles as she looks out at the ocean. And then the others - Lapidus, Sawyer, Claire, Miles, Walt, and Ben emerge behind them. They’re all dressed in the clothes we’ve seen them wearing in the present day narrative - but something more, they’re all wearing diving masks and have cylindrical tanks strapped around them (except Lapidus). Miles also has the familiar dry bag strapped to him, and Sawyer is holding the gun case. The group is also dragging a weight with ropes with them.

LAPIDUS: We’re at your coordinates now. So here’s where I drop you off.

And the others begin to hand Kate and Hurley masks of their own. We see them strapping the masks on to their faces. Then they take the cylindrical tanks, strapping it to each other’s backs. All the while Lapidus continues:

LAPIDUS: For the record, I’ve avoided the Bermuda Triangle up to now. So if you’ll excuse me, I'm gettin' the hell out of dodge once you go.

And as he finishes, we see the others tossing the weight device over the rim of the boat, holding onto the rope handles. We hear some excitingly suspenseful music (0:05 - 0:26) anticipating the moments ahead.

Kate says sincerely, just before attaching the tank’s regulator to the mouth of her mask:

KATE: Thanks, Frank.
And with that, we see quick shots of Kate and the rest stepping onto the rim of the boat along with the others, and each of them jumping off at their own pace, with the camera highlighting Kate’s jump in particular, a very short drop into the ocean. There’s also a quick glance on Hurley alternatively climbing down a short ladder into the water. We also get a glimpse on Lapidus as he watches them.

Everyone now holding onto the ropes of the weight as they float the surface, with Kate taking one, and then Hurley arriving to take the last, they submerge under the water, as the music blares to a dramatic conclusion -

And we now see the team of seven swimming down slightly while holding the weight as it pulls them with further momentum, down through the dark blue depths. The music is now something calmer yet ominous, evoking the descent into the water (perhaps similar to 3:31 - 3:46).

And as they descend further and further, we get shots on each of the seven through their masks, one at a time. The music gets heavier, faster, and more distorted with each passing moment (similar to 0:11 - 0:26) as they descend further and further through the deep. We hear the sound of their breathing through their regulators.

And they descend further and further, the music increasing faster.

And they descend even further and further, the music even faster with the quick camera shots.

And at last, the music gets quiet again as they reach the seabed, floating before a rocky cavity, and the music escalates more heavily (3:34 - 3:45) transitioning into something more ominously mysterious as they see what’s ahead:

A rock formation that extends upwards and diagonally into a thin point. It appears to have a faint glow underneath it, and we can hear a faint hum as well. It appears to be a natural wonder, not manmade.

And Hurley and Ben start to swim over to the odd formation, the others swimming closely behind them. We hear a musical piece of both mystique and epicness (3:11 - 3:38). The two begin to pull, press against the rock, especially by gripping it at its uppermost point.

Hurley waves his hand through the water, motioning everyone else to help. And so they do: Sawyer, Miles, Claire, Walt, and Kate all swimming to the rock formation, as the music escalates heavily, and each of them beginning to shove or pull at the rock.
And as they shift it, we begin to hear a magnetic vibration growing louder, and louder, as a the glow under the rock simultaneously rises brighter and brighter - as everyone puts in all their might.

Hurley swims apart from them, trying to get at a better angle. And suddenly, with a rising, energetic whistle-like sound (1:29 - 1:33), the golden-white energy suddenly erupts from the rock formation, overtakeing them all in a flash! And we simultaneously hear a wooooooosh sound effect, as our last shot is on Kate’s masked faced being engulfed in the burst of light:

And the light fades back to the dim corridor of the Tin Man station, Kate holding the explosive device in her hands.

She is in the large room with fencing around a pit. Holding the device, we see her flip a few switches on it, causing the red digital timer to alternate between numbers, until it arrives at 5:00 and begins blinking, beginning its countdown. The music beats suspensefully.

Ready to chuck it down into the murky waters of the pit, she hesitates - and we sense someone coming from behind.

She turns, and we see that it’s Diya! And Diya calmly says:

DIYA: Please don’t do this.

And Kate says, insistently back:

KATE: We have to destroy the power here to stop the Hanso people.

The music beats tensely still. And Diya explains:

DIYA: The only thing you’ll do here is destroy this station.

And Diya hesitates from stepping closer, so as to not incite Kate to tossing the bomb down.
DIYA: Tin Man has its own consciousness, networking through all the energy throughout this island. It's in control of security everywhere. It guards access to the island’s power. It's also controlling the island’s movement.

Kate listens, the music still beating tensely. And Diya further comments:

DIYA: But if you destroy its central hub here, it’ll never trust you to let you access the island’s power. And it’ll never let you return home to your children.

Kate stands tensely, the timer still blinking. And thinking fast, she retorts:

KATE: Or maybe destroying it will stop its control.

Diya stands tensely still, the music beating tensely with the two. The tense beats are reminiscent of the mystical Tin Man theme.

DIYA: Maybe - but do you really want to bring this all to ruin? Hurley’s dream was an era of peace. And it’s dying with him.

We hear a few soft, tense notes of Hurley’s theme, as we see Diya’s words striking into Kate.

Kate is still hesitant -

KATE: I can’t.

DIYA: Why not?

And with a soft yet heavy note, Kate confesses:

KATE: Because I’m afraid of losing who I am - for what the island can give me.
Diya says, with hope in her heart:

DIYA: I’ve spent time with you, all of you. I’m willing to put my trust in you.

And then she says:

DIYA: Please trust me.

And with a few more soft notes of pause - Kate finally clicks the switches on the explosive again. The 4:00 turns blank - off.

And there is another soft note, and Diya says:

DIYA: Thank you.

And we see a shot from the Tin Man security feed’s point of view: on Kate as she stands paused in silence for a moment, before asking:

KATE: So how do we get this... thing to trust us?

And, back in our normal point of view, Diya stands there for a moment, as she is about to speak her answer - and before we can hear what she will say, we cut away from the scene --

-- And with a more quiet note, we again see the first Island in its beautiful green majesty again - and this time it’s on the backdrop of a dark nighttime scenery.

Inside the sick bay, we see Bernard starting to sit up. He looks a bit less frail, weak than he did before. And marveled, he comments:

BERNARD: I think I’m feeling better.
Rose is the only other one in the room with him now. And she smiles:

ROSE: It must be all the prayer.

And we hear a heavier variation of their theme (1:33 - 2:23) playing again. Bernard smiles.

BERNARD: I think you’re right. … I wanna see outside.

And we have another shot on Rose’s smile, before we cut to outside -

At a later moment, the two sit down together at a bench on the nighttime lawn of the Barracks. And they look out across as the starry sky shines down on the green trees and mountains in view ahead.

BERNARD: It’s beautiful out here. We really made a peaceful life, didn’t we?

He smiles to her, and she nods, smiling back. Their theme music playing softly still.

ROSE: Y’know, if it was both our time to go now, I’m content.

Bernard nods.

BERNARD: I’m satisfied with the time we had here.

And after a pause, he adds, looking up at the sky prayerfully, with a warmth:

BERNARD: I’d give all the prayers for me to someone else, somewhere in the world, who really needs it.

And Rose smiles, tears coming out of her eyes. And the two just look up at the sky still, as their music plays heavily.
And we cut away -

In the next shot, we are with Desmond, Penny, and Charlie on sofas in one of the houses as they sit together, Desmond pondering on philosophical thoughts. And we hear a knock at the door.

Desmond gets up from his seat, and slowly walks onward to the front door. He creaks it open, and Cindy is standing there, her eyes watery.

We hear a few soft notes of Rose and Bernard’s theme.

CINDY: Bernard’s died.

And we have one more shot on Desmond, as he looks down, a heavy sadness in his own eyes, with a few more soft notes of Rose and Bernard’s theme.

And we cut away again --

We are now in a messy hospital room - Walt is in here, wearing a face mask like some kind of professional surgeon, looking relieved in his eyes. There are bloodied medical utensils lying on metal tables around.

Jack is leaning over, examining Hurley’s wound. And then he leans back up, nodding with relief and satisfaction of his own.

JACK: The bleeding’s stopped, and he’s healing.

There are a few soft, mystical notes to this. And we register Walt’s mystified eyes.

WALT: The wound was so bad. How is it possible?

Jack stands there, smiling still. And he just says:
JACK: *It's not his time to go yet.*

And with another soft, mystical note, we register Walt’s eyes again, still in awe.

And then one final close-up on Hurley as he lay peacefully unconscious, with one more soft note, before cutting to black.

*[Commercial Break]*

We have a slow, beautiful view of a nighttime beach, with dark ocean waves gently brushing against it, and exotic green trees just up ahead. There’s a pyre with a glowing orange fire. But most notably, there’s a huge crowd of people here. This beach is clear of any structures, so it must perhaps be one near Rose and Bernard’s cabin. We hear a variation of *Life and Death* with hints of Rose and Bernard’s theme mixed in, and perhaps some mystical notes as well.

Standing among the huge crowd, we see everyone we might recognize - Desmond, Penny, Charlie, Tamar, Aaron, Carole, Ji-Yeon, her grandmother, both Hurley’s parents, Vincent the dog, and perhaps even some familiar extras. Near the pyre is a pit that has been dug out. There is a stretcher on the ground near the pit, with a cover over a body in the shape of Bernard. And Rose is standing here still, peaceful though teary in her eyes. Cindy is also here, standing in a leading position.

We don’t hear any words for a few moments during this scene, only shots on each of the characters. We also see Hurley’s mother doing a cross symbol with her hand. Cindy appears to be giving a speech.

The music, though still playing, then quiets a little as we stand with Desmond and Charlie. And Charlie says quietly and sadly:

CHARLIE: *It seems like such a pointless way to die.*

Desmond shakes his head a little, though he’s not too sure. But he imparts to his son:

DESMOND: *No, I think we all die when it’s our time.*
And we have a shot on Charlie, and then on Tamar behind them as she listens in. And he continues:

DESMOND: We may not always know why. But I think death is supposed to teach us, too.

Tamar steps up closer to them, as they observe over the crowd, Cindy and Rose still standing ahead near the pyre, speaking.

And Tamar comments, agreeing, and inputting her own viewpoint:

TAMAR: I think Bernard’s death is a reminder of how much peace and unity we can have here.

There is another pause, as we have a shot on Desmond.

TAMAR: My sister, Ilana, always pushed us to violence. She had us train with explosives. And one time, we didn’t get far enough away.

Desmond listens to what she is saying.

TAMAR: We were both in the hospital for months with burns. But she pressed on, when I knew it was time to stop.

And there is another pause, before Tamar adds:

TAMAR: She had made it her life’s mission. And she drove herself right to a seeming pointless death here. ...I wish she had waited with me.

The crowd still listens to Cindy or Rose ahead, while Desmond stands among them, listening to Tamar. And she adds, almost with some contempt:

TAMAR: Jacob ruled an era of conflict. But Hugo has built an era of peace. And if you need proof, look no further than Bernard’s passing and Ilana’s.
Desmond nods slightly, listening, and Charlie listening also.

TAMAR: I’m proud to work for him.

And we hold on Desmond and Charlie as they stand near Tamar. And the scene cuts away --

-- We are now back in the hospital room, Hurley lying unconscious on his bed, now with a blanket draped over his torso. He is still hooked into the equipment around him, his monitor beeping calmly. We still hear the Life and Death theme playing through this scene.

Emerging into the room with Walt are Kate, Diya, Sawyer, Claire, and Miles. They all begin to surround the bed. They all look relieved a range of relieved and optimistic.

MILES: How’d you do it, Walt?

Walt, not sure what to say, just says:

WALT: It’d be hard to explain.

We see a shot on Hurley still, his eyelids quivering a little.

WALT: I think it’s a miracle.

The music beats a few notes mystically to this.

Sawyer approaches Hurley’s bedside, with regret heavy in his eyes.

SAWYER: Hugo… Sorry I joined up with Theodor. ...Shoulda stuck with you.
Claire, coming to his bedside also says:

CLAIRE: You’d be glad, we made some real progress today.

And she says, with some gladness and gratitude:

CLAIRE: I could have hurt someone today - but I didn’t.

We see a smile on Kate to this statement.

And Diya says hopefully:

DIYA: A step has been made towards peace.

And they take a moment, before starting to drift away from his bedside. And at last, we see a small, faint smile on Hurley’s face, though his eyes still can’t open much for now.

And the music beats its last soft note before we cut away -

We are elsewhere on the islet now, as it’s nearing sundown in the dreary environment, graying trees and withered down buildings surrounding the crowd: Theodor’s men have stopped at this location. Theodor himself is standing around in his crutches, while Garrow and his mercenaries wander close by, arguing amongst themselves. Ben is also standing near by.

THEODOR: -How did she get loose?!

Garrow says firmly:

GARROW: I couldn’t say.

And then - walking up onto the scene:
FOSTER: It was me.

There is a somber note as he walks up, his arms held up in surrender.

And we hold on Theodor - we can see the hint of shock and betrayal in his eyes, though he holds his cool about it.

THEODOR: Why, Foster?

And Foster says:

FOSTER: Because it was the only way to stop you. I’m sorry, Theodor. But I can’t endorse your path anymore.

He looks to Garrow and the other mercenaries, who all look at him threateningly.

FOSTER: You’re becoming too much like them.

And with hesitation, Theodor says:

THEODOR: You know this treason calls for the firing squad.

Foster stands there still, his arms still head up. And he just nods his head, accepting his fate.

FOSTER: I do. But I won’t abandon my place alongside you.

And there’s one more shot on Theodor, his face sinking a little for his long-loyal officer. We hold on this shot for a moment, as the music beats somberly.
And then in the next shot, it’s some later moment, and we hear a dark beat of music: Garrow’s mercenaries are all standing alongside each other, their guns all poised to fire. Theodor, in his crutches, standing behind them, and Ben standing near by.

There are a few tense beats, as we see Foster standing still, his hands held on the back of his head, as he awaits with acceptance yet some fear.

And Theodor, his eyes coldly looking on now, orders:

THEODOR: *Fire*

And we see Ben flinch in reaction as we hear the simultaneous, chilling sounds of all the guns firing.

And we cut away -

In the next shot, it’s now later at nighttime. Theodor is seated on a chair atop a building somewhere on this island, sitting alone, his mind ever calculating as he observes the dreary island around. The music beats icily.

Next to him is a table with a bottle of wine on it, which he turns to face. He reaches out his arm, trying to grab it - but he can’t reach.

He then tries to stand a little, though without grabbing his crutches, and stumbles a little, knocking the table, causing the bottle of wine to tilt over and fall -

And it’s caught - by Diya! She is now standing on the roof with him. And we begin to hear her theme, its classical Indian style beating mystically, with hints of sorrow and thumps of darkness. It plays throughout this scene.

Theodor struggles to maneuver back into his seat, somewhat surprised to see her, though not afraid to.

THEODOR: We haven’t spoken in a while.
Holding his bottle of wine, staring down at its darkness, before turning her gaze out across the island.

We see a full shot of them both - the two alongside each other in the darkness. On the left, Diya in her dirtied white shirt, and on the right, Theodor in his black shirt.

THEODOR: You could kill us all right now.

But Diya shakes her head - she won’t.

DIYA: I try not to kill now. But even if I could, you’re the one I can’t kill - it’s against the program.

Theodor turns his gaze back out at the dreary, dark view ahead of them.

THEODOR: So why have you come?

DIYA: I’m here to make a peace offering -

Theodor turns back to her, curious. And she says:

DIYA: You’ve sought to learn from me how to control Tin Man - so you can open back access to the island’s power.

She then turns to face Theodor again. And she reveals:

DIYA: I know nothing. I never have.

There is a dark ‘dun’ to this as we hold on Theodor’s reaction, as he registers what she just said.

DIYA: I kept that from you all these years of conflict. But I’ve decided to tell you now.
THEODOR: ...Why?

And she says, looking back out at the view ahead, with a soft tone of music:

DIYA: So we may cease fire. We’re deadlocked.

She looks back to Theodor, a fierceness in her eyes.

DIYA: Leave Hugo and his people alone.

And he remarks darkly, looking back out at the view:

THEODOR: I will uncork the island’s power.

And we register her expression, one of some apprehension and determination.

DIYA: You’d destroy every single person in the world.

There is a heavy, ominous note to that. And Theodor shakes his head.

THEODOR: No - I’ll save everyone.

He says this, staring at the dark bottle of wine she’s still holding. And electing to leave now, she hands it back to him at last.

DIYA: You’ll need something to pass the time.

And he holds it - in this next shot, we see she has vanished again next to him.
And we hear some variation of Theodor’s tragically sorrowful, darkly haunting theme, as it escalates heavily. The camera panning around him, as he holds up the bottle of wine.

THEODOR: Only a few days.

And the music blares dramatically to a climax as he pops the cork out of the bottle - and a splash of its dark wine symbolically hits the lens of our camera view, darkening it into blackness:

*And with a thud.*

LOST

[End Credits]
Chapter Summary

While Hurley's life hangs in the balance, he mysteriously finds himself on a familiar catastrophic journey.

(No “Previously on Lost” sequence)

Episode 7.09: 815

A closed eye - Hurley’s. He is laying down in a hospital bed, asleap under covers, breathing through a nasal tube, while a vitals monitor nearby beeps calmly.

Surrounding him in the room are his friends - Walt, Kate, Sawyer, Claire, and Miles, each quietly bearing looks of concern for him. And unbeknownst to them (except Walt), ghosts Jack and Locke are also there. Jack looks more optimistic. Locke looks more concerned as the living do, as he sits in his wheelchair, wearing his striped white shirt.

And at last, everyone starts to slowly leave the room, leaving Hugo to recover in peace, turning the lights off. The room is dark, barely visible for our viewing sake. We have one last shot on Jack and then Locke, before they are vanished as we see an overhead shot of the room, Hurley laying alone.

The monitor still beeping, we close on Hurley as he lays. And we begin a transition - with a new sound effect we’ve not heard before, like a few seconds mix of a plane lift off (0:11 - 0:13) simultaneous with a plane dive (0:01 - 0:03). And we are not transitioning into a flashback, nor a flash-forward, nor a flash-sideways, but something else entirely. We are transiting into a flash-stasis. Whrrrshhrhsh...

We are now standing in a vast white room, illuminated by sunlight through its large glass windows. The place is heavily crowded with people, and we can see escalators nearby. We recognize this as the terminal of Sydney Airport. The cinematography seems to add a subtle and mysterious glow to the environment, and the music is softly brushing with ambience.

And standing in the midst of the terminal is Hurley, looking as he did at the start of the series - his curly hair more bushy around his ears, wearing a gray shirt with a striped blue one over it and dark
pants. In one hand is a suitcase, and the other are two tickets, both for Oceanic Airlines Flight 815, for a date of September 22, 2004 at 2:15 pm, taking off from Sydney, Australia, though the destination is oddly smudged on both tickets.

The music escalates ominously, as Hurley looks up around, thunderstruck with bewilderment. And he can only say:

**HURLEY:** *What?!*

Hurley looks around left and right - and there are only crowds of strangers walking around. We can see him looking, feeling alone and confused. What is he doing here? He can’t tell if this is time travel, afterlife, or just plain insanity.

He looks back at his tickets, and then looks ahead. We hear a soft, mystical piece of music, as we can see a bald man rolling himself down in a wheelchair - Locke.

And Hurley heads in his direction to catch him, just anyone he can talk to about what’s going on.

In the next shot, we see Hurley heading into the concourse, and we hear music similar to that which he rushed through the airport in back in Season 1 (*I’ve Got a Plane to Catch*, a bit similarly to 1:31 - 1:54), but it is different, more soft and slow in tone, not urgent but more mysterious, yet still carrying an air of lightheartedness. And he happens to walk by a soccer team of girls with the numbers 4, 8, 15, 16, 23, and 42 on each of their shirts.

And as he is going, he happens to notice an open door at a side wall in the hall he is in, and what he sees catches his eyes - they light up a little.

He is then entering into the room, where we find Captain Frank J. Lapidus laying on a sofa, looking very bearded and wearing a white pilot’s uniform. And he is snoring loudly.

**HURLEY:** Hey, Frank! Boy am I glad to see you…

Lapidus still snores, and Hurley reaches to tug on his arm a little.
HURLEY: Hey Lapidus, buddy?

Lapidus jerks a little, and mumbles:

LAPIDUS: -Just need to sleep a bit longer…

HURLEY: It's me, Hugo!

Lapidus squints his eyes open a little, and in a low raspy voice:

LAPIDUS: Who are you?

And we see it dawning on Hurley, and he begins to mumble in exasperation -

HURLEY: Oh, no. Oh no, no… This is not good…

We hear Lapidus’s head drop back with a thunk as he starts snoring loudly again.

In the next shot, we see Hurley continuing through the concourse, as we hear the noise of the airport coupled with the soft notes of the variation of Hurley’s “rush through the airport” track. And up ahead, we see the large window displaying the blue (and partially violet red)-striped tail of Oceanic Flight 815, and to the left of the window, a door marked “Gate 23”. And the music raises a little with an ominous air for a moment.

In the next shot, Hurley is boarding into the cabin of the plane, and trying to step his way through a crowd - there is an ouch! from a woman. Hurley turns to face her -

HURLEY: Oh, sorry…

But his face is struck when he sees who it is - with shining nicely-combed blonde hair, wearing an aqua shirt over a beige dress, and carrying a handbag.
LIBBY: Don’t worry, it’s fine.

She smiles - and for just a second, there almost seems a hint of recognition - but she continues on quickly.

And there is a soft and sad tone of music as we see the pain and desperation recalled in Hurley’s eyes - and the desire to go after her. But he thinks she does not know him, so he presses on.

As we see Hurley walking down the aisle, he glances across at the passengers of the fuselage. And for just a few moments we can see what appears to be archived footage from the Season 1 finale and perhaps mixed with some new footage, showing multiple familiar faces walking, sitting, or getting seated - the likes of Jack, Locke, Rose, Bernard, Boone, Shannon, Michael, a 10-year old Walt, Charlie, a pregnant Claire, Sawyer, Sayid, Sun, Jin, Arzt, Kate, the Marshal, and Cindy may be among those we glimpse. And we hear a few moments of the Oceanic 815 boarding theme (4:06 - 4:16), though it’s softer and briefer with more of a hint of mystique this time.

And at last, we see Hurley settling down into a seat next to an Asian man wearing eyeglasses as he reads his book. And Hurley looks across at the aisle in bewilderment and anxiety.

And the music suddenly transitions into something darker, more haunting, as Hurley’s eyes suddenly widen in horror at something he sees.

Across the aisle from him, a bald man seated in a bathrobe - he turns to look at Hurley - it is Dave. And he smiles darkly at Hugo.

We see another shot on Hurley’s widened, horrorstruck eyes. And he looks down -

On the right of Dave’s abdomen is a hole in his shirt with a bloodstain - a gunshot wound.

Hurley turns to look away from Dave, facing forward, as we can see the horror in his face, wondering if he has snapped again, is he going nuts?

NORRIS: [over intercom] Good afternoon, ladies and gentlemen. This is Captain Seth Norris here. We’ll be taking off in 5 minutes for the Island -
Hurley particularly notices the last line - did he hear that right, or just imagine it?

HURLEY: What?

And then - we hear the sound of *wooooooooshing* - and Hurley looks confused, is he hearing this sound as well?

And Hurley now finds himself on the ground, in the midst of horrified screams.

Around him, we see the rubble of what looks like a deck. And numerous mangled bodies laying around, whether unconscious or dead - and he also sees *himself* laying elsewhere in the rubble, conscious.

And with a look of horror in his eyes, we hear another, quicker *woooosh* :

And Hurley now finds himself outside in a grassy lawn near a large tree, several troubled individuals wandering about in the background. And we recognize the building of the Santa Rosa Mental Health Institute in the background. However, Hurley is still wearing the same clothes - a gray shirt with a striped blue one over it. And he looks more despaired now, the music lowly dark still.

HURLEY: Oh God... What am I doin’ here?

And feeling lightheaded, he starts to lean a little on a bench close by - and he notices ahead:

He sees *himself*, wearing a striped gray shirt over a dark red one. He is standing alone, a sense of weariness but some peace in his face, as he looks ahead out beyond the hospital property. Near him, a woman is sitting alone at a picnic table with a sandwich and a small cup (for a pill). She has dark blonde hair and is wearing a beige sweater - it’s Libby. And she has an ill appearance.

And we see our present-day Hurley looking lightning-struck by what he sees, the music now beating softly.

Ahead, the younger Hurley of the past declares:
HURLEY: I can finally go home. Just waiting for my Mom to come pick me up.

Libby smiles smally.

LIBBY: That’s nice. I’ve still got a ways to go.

Hurley turns to face her.

HURLEY: I’m Hugo.

And she introduces herself:

LIBBY: I’m Elizabeth.

The music beats softly. And there is a moment of pause, before she adds:

LIBBY: My husband died of leukaemia. And now he comes to see me, telling me I didn’t do enough.

We see the past Hurley looking at her, empathy in his eyes. And he takes a seat next to her. And relating to her, he reveals:

HURLEY: I got in here after I was in a deck collapse. A bunch of people died.

And he says this with some darkness, but also some peace. And looking ahead, he continues:

HURLEY: I blamed myself. Started seein’ things.

He looks back to her, smiling warmly. And soft notes of Hurley’s “tragic” theme are beating slowly.
HURLEY: But you have to let it go.

But Libby shrugs a little, as though she’s heard this before.

LIBBY: That’s what they keep telling me. But I don’t know how to let David go.

Hurley thinks for a moment.

HURLEY: Maybe you should give away something holding the baggage. Somethin’ of David’s.

And we can see this clicking in Libby’s eyes, as something occurs to her. And after a moment, the past Hurley starts to get up.

HURLEY: Well, my Mom just pulled up. See ya around.

Libby nods a good-bye as he starts to walk away.

And then we see standing next to her, the present-day Hurley, who has walked up closer to the scene. But she does not notice him standing there. And he looks dumbstruck by what he’s witnessed - and longing to speak to her. And again, we hear the woooooooooshing - and again, it almost seems as if he notices it.

CINDY: Sir? I’ve brought a doctor to see you. You’ve seemed a little unwell.

Hurley is back in his seat on Oceanic next to the Asian passenger, and we can hear the whistling of the plane soaring through the sky. He looks up to see who’s standing over him:

Cindy is there in her stewardess uniform, and also Jack Shephard wearing his black and white funeral garments. But he looks a bit older than he ought to, and his hair is a bit longer - more like the present day than the past.
HURLEY: Uh, thanks.

Hurley starts to stand up as the stewardess leaves. And standing with Jack, he checks the pulse in his wrist.

HURLEY: I'm fine, sorta.

Jack holds up his finger in front of Hurley’s gaze, moving it left and right for his eyes to follow. Hurley also shoots a quick glance at the seat across the aisle to see if Dave is still there, but the seat is vacant now, before turning his gaze back to Jack. He looks at Jack’s hair.

HURLEY: How’d your hair grow so fast? - You a ghost?

JACK: No - You feelin’ alright? You seem a little anxious.

Hurley lets out a breath.

HURLEY: Thing is, I’m not supposed to be here. And I’ve already been through this before. - And I think I’m seeing things.

Jack says reassuringly:

JACK: Just take deep breaths, count to five. Now - anxiety on a plane isn’t uncommon. You just need to relax.

Hurley says, breathing in:

HURLEY: Okay.

JACK: This plane is perfectly safe. - If you need me, I’m at seat 23B.
Hurley nods, as Jack starts to leave. And he mumbles under his breath:

**HURLEY:** Twenty-three, forty-two, four, eight, fifteen, sixteen...

As Hurley mumbles, we see Jack return back to his seat in the rows in the next section ahead of the plane. But once he’s seated, his hair has inexplicably reverted back to the short buzzcut, and he looks younger, as though from some archival footage from Season 1.

Hurley shakes his head a little, as though to shake his mind. And with something on his mind, or rather his heart, he turns and starts to head down the aisle - towards the tail section.

In the next shot, he stops - and we see Charlie Pace seated across the rows on the other aisle, looking twitchy and anxious as he taps his ring finger against the armrest. And Hurley stops, with a smile of recognition on his face.

And Charlie notices him staring.

**CHARLIE:** What?!

The people in the rows between them react for a moment, before realizing he’s talking to Hurley, who stands beaming.

**HURLEY:** Nothin’!

**CHARLIE:** Do I know you?

Hurley, still beaming to see his friend, just shakes his head, and continues on.

**CHARLIE:** Then sod off, crazy man!

And in the next shot, we see Hurley stopping near the entrance to the restrooms, as he tries to get a good look across the aisles for her. And as he stands there, someone brushes past -
BERNARD: I’m gonna take your turn to go, if ya don’t mind.

He says this with a friendly smile. Hurley barely reacts, though, as Bernard brushes past him to the restrooms. And then he sees ahead -

He heads over there, stepping between aisles over to the left side, until he we find her alone at her seat. Libby’s hair is looking brighter as it did when getting on the flight.

HURLEY: Hi!

Libby turns to see him, and she is friendly - though there is a hint of recognition.

LIBBY: Hi again.

HURLEY: Just wanted to say sorry again for stomping your foot.

She lets out a soft laugh.

LIBBY: It’s fine.

And then Hurley asks, with a charm lighting his eyes:

HURLEY: Can I sit here a moment?

She nods, smiling.

LIBBY: Sure.

He smiles, taking a seat.
HURLEY: Nice trip in Australia?

She nods again.

LIBBY: It was alright, psychiatric convention. What were you there for?

Hurley nods, thinking back.

HURLEY: On a wild goose chase.

He smiles, and she smiles again, though not sure what he means. And he takes a moment, before cutting straight to the point -

HURLEY: Look, I’m sorry if this is a little forward, but it’s drivin’ me nuts -

And we take in her reaction as he says this. And he finally asks:

HURLEY: Do you remember me?

There is a soft tone of music. She hesitates to respond, looking conflicted as to what she wants to say. And then -

The plane hits turbulence, and we hear the ominous sound of its foundations rocking (1:16 - 1:20), a few passengers shouting for a moment in reaction. And we hear a familiar soundbyte:

CINDY: [intercom] Ladies and gentlemen, the pilot has switched on the “fasten seatbelt” sign. Please return to your seats and fasten your seatbelts.

And as this happens, Hurley looks deeply haunted in his eyes. Which Libby takes notice of:
LIBBY: Is something bothering you?

Hurley lets out a breath. He is reluctant to leave her - but he must.

HURLEY: I’ve gotta go.

And he quickly starts to get up, and she still looks concerned in her eyes.

In the next shot, we see he has hurried his way over to the cabin of the plane, heading for the cockpit, panting and sweating. The plane still rocking mildly, he opens the doors, walking in on an exchange between the pilot and the co-pilot:

CO-PILOT: What were those numbers broadcasting when the radio went out?

NORRIS: Let’s just get to Fiji and then we’ll worry about it.

HURLEY: You’ve gotta turn back to LA! The plane’s gonna crash and people are gonna die!

Hurley’s exclamations jerk them to look at him.

NORRIS: You can’t be back here!

Suddenly, flight attendants start to pull Hurley back away from the cockpit, shutting the doors, the plane still rocking mildly.

CINDY: You’re not ready to go in the Cabin yet, Hugo.

And this comment strikes Hurley with surprise and confusion.

HURLEY: Wha-?
-- AND THEN THE PLANE TOSSES (2:02 - 2:08) with the sound of people screaming and hitting the ceiling with luggage, as Hugo himself is thrown back and he lands on the floor with a thud and an “argh!” And we hear the plane’s alarm blaring with the violent shaking of the plane!

And we SMASH to black!

**LOST OPENING LOGO** - normal version

[Commercial Break]

The screen remains dark for a moment as we hear the audio from the previous scene - people screaming, Hurley yelling as he is thrown, the plane’s alarm blaring!

And now we can see Hurley as he scrambles up through the violently shaking plane, as we hear the sound of it **SCREECHING DANGEROUSLY AS IT ROCKETS IN DESCENT** (2:09 and onward), and the yellow oxygen masks spring down to the passengers! And the plane screeches LOUDER and LOUDER as Hurley rushes in a panic down an aisle, everyone around screaming in panic!

And a hand grabs Hurley’s arm - Jack’s!

HURLEY: I’VE GOTTA FIND LIBBY!

JACK: COME ON!

Jack, with a yellow mask on his face, pulls Hurley down onto the seat next to him as the plane **SHAKES MORE VIOLENTLY** and **SCREECHES LOUDER AND LOUDER**, people screaming as Jack straps a seatbelt onto Hurley and then a yellow mask onto his face, and we can get a brief glimpse of a masked Rose watching from the seat across!

And we see Hurley sitting panicked in his eyes, Jack also distressed next to him, as they breathe through their masks, the plane **SHAKING VIOLENTLY, SCREECHING LOUDLY** as it **ROCKETS IN DESCENT**, the plane’s foundations starting to **GROAN** and **GROAN**!
And then we cut away -

We see a shot of Ben standing on a grassy lawn, his hand covering the sunlight at his forehead as he gazes up at the sky - and we zoom in to see the familiar archived footage from the Season 3 intro (2:43 to 2:59) - the tail, a wing, and other pieces breaking off from the plane as it plummets through the sky! (Though in this current episode, this whole sequence is a bit sped up from the original scene)

And a couple of moments of familiar footage plays out with the same music:

BEN: Goodwin!

A quick archival footage of Goodwin running closer to Ben.

BEN: You see where the Tail landed-

RICHARD: Ben!

The music suddenly stops to Richard’s unexpected interruption - this is something new we haven’t seen before. And Ben looks just as surprised as we do by it.

RICHARD: Before you say anything further - I’m supposed to give you this…

Richard, approaching Ben, hands him a slip of paper. Ben takes it and reads whatever it says for a brief moment, before looking up, realizing his plans need to change. And we might notice he seems older like he does in the present (after all, it is new footage), though he is wearing the same striped blue shirt as in the old footage.

BEN: Alright… All of you are staying here. I’m leaving.

In the next shot, Ben is hurrying on down the lawn away from the crowd, Juliet quickly following up behind him.
JULIET: Ben, you can’t do this alone.

BEN: I won’t be. - I have to obey my instructions.

But she looks skeptical.

JULIET: Whose instructions?

But Ben is just silent. And he turns, continuing onward, leaving her behind.

And we cut away -

And we are back in the fuselage, **PLANE RAPIDLY SHAKING AND SCREECHING AND GROANING**, PEOPLE SCREAMING, ALARM BLARING, LOUDER AND LOUDER as AIR RUSHES PAST HURLEY’S FACE, his oxygen mask barely on him still, Jack next to him eyes closed unconscious!

And in front of their view, we can see in the distance ahead, the CABIN OF THE PLANE TEARS FROM VIEW, replaced with the DARK GREEN CANOPIES OF TREES SMASHING into what’s left!

**PLANE VIOLENTLY SHAKING AND SCREECHING**, PEOPLE SCREAMING, the alarm is no longer working, TREES SMASHING INTO THE FUSELAGE, we can see BRANCHES FLYING DOWN THE AISLES and PEOPLE BEING SUCKED OUT THE BACK!

Hurley’s eyes are shut as SHARDS OF WOOD RUSH PAST HIS FACE and Jack’s face, **PLANE SHAKING AND SCREECHING**, PEOPLE SCREAMING, SMASHING AND BANGING!

And we are close up on Hurley’s face, eyes still shut, yelling through his oxygen mask, **AND WE HEAR VIOLENT CRASHING AND CLANKING** as the camera starts to SPIN, Hurley’s eyes still shut as we see him SPINNING, the **PLANE CARTWHEELING WITH CRASHING AND CLANKING, AGAIN AND AGAIN! DEBRIS FLYING AROUND HIS FACE!**

And with the camera still up close on Hurley’s face, we can barely see the background behind his
And with a VIOLENT THUD, Hurley’s seat CRASHES and BOUNCES repeatedly until one LAST THUD, we feel this with the violent jerking of the camera, still close up on Hurley.

And we are finally resting still, Hurley panting still sitting in his seat with a vacant seat next to him, we can now make out the seats are on sand, and some trees visible in the back, THE SOUND OF VICIOUS CLANKING AND ROLLING still in the background. Hurley opens his eyes in tears, trying to catch his breath as he sees what’s ahead:

And we see a brief, impressive moment of special effects as the FUSELAGE VICIOUSLY ROLLING, GROANING over its lone wing with each roll, until at last it ROLLS TO A STOP into its familiar position from the first episode of the series, debris and people spewing everywhere, a large engine landing with a VIOLENT THUD near the fuselage wreck.

And at last, Hurley steps up from his seat, looking at the wreckage ahead, still catching his breath as he takes in the realization of having just relived this traumatic experience. The music is is beginning to softly play, transitioning into the main Lost theme Credit Where Credit Is Due.

[And at last, along the bottom of the screen, we finally see in a white font, the credits gradually fade across: Starring Henry Ian Cusick, Ayesha Dharker, Michael Emerson, Michael Fassbender, Jorge Garcia, Josh Holloway, Malcolm David Kelley, Ken Leung, Evangeline Lilly, Emilie de Ravin. With Matthew Fox, and Terry O’Quinn. Guest Starring Greg Grunberg, Evan Handler, Lillian Hurst, Cheech Marin, Daniel Roebuck, 1 undetermined guest actress. Special Guest Star Sam Anderson, Special Guest Star Naveen Andrews, Special Guest Star L. Scott Caldwell, Special Guest Star Nestor Carbonell, Special Guest Star François Chau, Special Guest Star Jeff Fahey, Special Guest Star Maggie Grace, Special Guest Star Kimberley Joseph, Special Guest Star Daniel Dae Kim, Special Guest Star Yunjin Kim, Special Guest Star Elizabeth Mitchell, Special Guest Star Dominic Monaghan, Special Guest Star Mark Pellegrino, Special Guest Star Harold Perrineau, Special Guest Star Michelle Rodriguez, Special Guest Star Ian Somerhalder, Special Guest Star John Terry, Special Guest Star Cynthia Watros. The rest of the credits also listed.]

And in the next shot, we see Hurley wandering elsewhere, the music gently playing, obscuring the faint audio of people screaming, the plane engine spinning its blades, the large wing creaking as it hangs over the wreck. Much of the footage looks recycled from Pilot, Part 1. But the cinematography still seems to evoke a subtle, mysterious new glow.
And as Hurley’s wandering, Michael runs up to Hurley.

MICHAEL: I think they took my son?! [turning to face the wreckage] WAAAAAAALT!

And we see Walt there - but he looks to be an adult! He hurries over, looking down.

MICHAEL: Walt, you can’t run off like that! You’re ten years old!

WALT: Don’t treat me like a kid anymore! I’m on my own journey now!

And as the two argue, Hurley looks baffled on his face at this bizarre exchange. But he continues on.

And as Hurley’s wandering -

KATE: Hey, you! Come here!

Kate is standing there, wearing a white shirt over another one as seen in the first episode, though this is clearly a new scene - and she is oddly standing with a pregnant Claire where we would expect Jack. And Hurley hurries on over to them.

And Kate says urgently, though the music is still calm with nostalgia:

KATE: Get her away from the smoke! I’m going to try to save more people - if I don’t come back, it’s up to you to make sure that she and her baby - and everyone here - are taken care of!

Hurley nods.

HURLEY: Sure thing…

We cut to a quick shot of Kate hurrying away. And Hurley shouts out -
HURLEY: I’m Hugo!

Kate turns back for a quick glance.

KATE: Kate!

And as Kate runs to help someone, Hurley looks back to Claire, helping her up.

HURLEY: Come on, everything’s gonna be alright…

And in the next shot, Hurley is walking Claire across the beach, when suddenly Leslie Arzt comes running past, near suction range of the massive jet engine still spinning on the beach, huffing and shrieking, the music quieting for a moment.

ARZT: I’m gonna die out here! I’m the unlucky one!

HURLEY: Arnzt, get away from there man!

But it’s too late - and in a bizarre turn of events, Dr. Arzt is pulled into the suction with a scream! And what ensues is a brief moment of archival footage of the engine bursting in a fiery explosion! And there are a few notes of Hurley’s “numbers” theme playing through this.

Hurley, still with Claire, winces at what he just witnessed. And then there’s a laughter from nearby - Hurley looks to see.

Sawyer is standing near the wreckage with a cigarette (and longer hair than he had in the first episode), chuckling to himself at what just happened.

HURLEY: It’s not funny, dude!

SAWYER: Well it ain’t scary neither, Hitchcock! - Gotta learn to lighten up if you’re gonna make it
through the trials ahead.

Hurley just shakes his head and continues on with Claire.

In the next shot, it’s some time later. The music is still playing gently, as commotion in the background seems to have calmed a little. The engine and wing have now been destroyed from explosions by now, absent from the sight of the fuselage wreck. Hurley is walking Claire across the beach.

And as they walk, we see new footage of Sun and Jin together in the background avoiding the others, Sayid carrying luggage, and Boone and Shannon bickering, which we can hear as Hurley and Claire continue on.

SHANNON: I was screaming for you!

BOONE: I was trying to find a pen!

SHANNON: A pen, give me a break!

BOONE: I was trying to help someone!

SHANNON: With a pen?! Oh, you’re such a delicate flower!

BOONE: Well at least I was doing something!

SHANNON: You didn’t even help them!

Hurley helps Claire down to a seat from the wreckage. She looks up to him, smiling.

CLAIRE: You have a good heart, Hugo, despite all the bad things happening around us.
He thinks how her comment seems to speak to his life in general, not just this particular situation. And he smiles.

HURLEY: Well, thanks.

She smiles back. And in the distance, Hurley sees Rose sitting on the beach, clutching a ring, almost alone except for the company of Vincent. So Hurley heads over to go check on her.

HURLEY: You alright?

And still clutching at the ring, she looks to him.

ROSE: I need to find someone from the Tail.

And as she says this, it comes back to Hurley, that he, too, needs to find someone from there.

HURLEY: ...So do I.

And then, a voice suddenly calls out -

BEN: Hugo Reyes!

Vincent barks. Hurley turns suddenly, seeing him there near the trees. Stunned, Hurley starts to move to him.

And in the next shot, Hurley has arrived at where Ben is. And Ben stands there formally and with purpose.

BEN: The Island has sent me to meet you.

And we hold on Hurley’s reaction as the music hums with mystique. And we cut to black.
Hurley stands together with Ben near the edge of the forest, the environment having a mystical glow, with mystical music beating softly.

HURLEY: Somehow, I knew you were gonna come.

BEN: Is that so? … The Island must have told you.

Hurley nods, though not sure how he knew it.

HURLEY: So what’s up?

BEN: I’m supposed to take you somewhere.

HURLEY: Where to?

Ben shrugs - he looks like he honestly doesn’t know. And while they’re standing there talking - an Iraqi voice suddenly pipes in:

SAYID: May I be of assistance?

Hurley and Ben turn to see Sayid Jarrah standing there. And Hurley nods.

HURLEY: Sure thing.

Sayid nods.

SAYID: Then we’d better go, wherever we are going.
And Hurley and Ben nod. And the three of them turn, starting to head into the woods.

And suddenly, the sound of a *woooooooooshing* is beginning - and Hurley clearly notices it, looking around at the environment confused, though Ben and Sayid don’t seem to notice.

HURLEY: What *is* that noise?

And suddenly, Hurley - still wearing his striped blue shirt from the flight - finds himself inside the cozy interior of a brownish room, one that looks like it might be in a house at the Barracks.

And he turns to see - *himself* again, walking through with Miles. And Miles and this other Hurley are both wearing beige DHARMA jumpsuits (and with “Miles” and “Security” labeled on Miles’ suit, while “Hurley” and “Chef” are labeled on Hurley’s). There are DHARMA assistants in the room as well, as the two head towards a desk that a white-coated Pierre Chang is standing next to. And on the desk is a microphone and what looks like tape-recording equipment.

And the Hurley from Flight 815 mumbles to himself:

HURLEY: I remember this, it was the day after we came to 1977…

And Miles says to the DHARMA Hurley:

MILES: So just do as Dr. Chang instructs, and everything will be alright. Uh, thanks for volunteering.

HURLEY: Is this gonna change time?

MILES: Uh, no. Whatever happened, happened.

Hurley looks confused to Miles’ statement. And Miles looks uncomfortable as he gets near his father, though the latter does not know of their relation at this point in time. And the DHARMA Hurley takes a seat as Miles walks away.
And Dr. Chang, looking bored to be here today, says:

DR. CHANG: Alright, so when I press ‘record’, I just want you to utter these six numbers into microphone.

And Dr. Chang holds up a paper with the numbers printed across: 4 8 15 16 23 42. And Hurley looks confused - and a little wary at the prospect of numbers. And he asks:

HURLEY: Uh, what’s this for?

Dr. Chang, mildly aggravated with the question, just answers:

DR. CHANG: It’s for a broadcast we’ll be playing from the radio tower.

And we take a quick shot on the present-day Hurley as he watches his past self, who looks still reluctant.

DR. CHANG: [pressing the button] Begin.

And Hurley pauses a moment in reluctance, before finally saying:

HURLEY: Four, eight, fifteen, sixteen, twenty-three, forty-two…

And Dr. Chang hits the button again, and unenthusiastically declares:

DR. CHANG: Alright, that’s good enough. Thank you for volunteering.

The past Hurley gets up from his seat and starts to leave.
And the present-day Hurley stands, watching as his past self starts to walk right past him. And the present-day Hurley feels urged to ask:

**HURLEY:** Hey dude, am I time traveling?

But the past Hurley does not notice him, continuing on out the door.

And the present-day Hurley looks back towards the microphone, as the sound of the *woooooooosh* begins again - and he looks around, trying to figure out where it’s coming from.

We’re back to Hurley - regaining his senses - with Ben and Sayid, walking through the majestic green of the Island, wildlife chirping all around them. Hurley is increasingly confused and frustrated with his experience, but he tries to keep a straight face and carries on with them.

While they’re walking, they come to a stop, examining the trees around them, as though looking for some sense of where to go next. Except Hurley - he finds himself staring at Ben.

And we hold on Hurley for a moment, emotion welling in his eyes and he thinks on his recent experiences. There are a few soft notes, reminiscent of Ben’s theme or Hurley’s theme - or both. And then Hurley says under his breath:

**HURLEY:** I forgive you, dude.

And Ben is still standing there, looking around. But he almost catches what Hurley says, and turns his gaze to look at him.

**BEN:** Pardon?

**HURLEY:** ...Nothin’.

And Ben slowly turns his face away, confused. And he starts to take a couple of steps forward, before he suddenly stumbles and groans, nearly falling.
Sayid and Hurley hurry to help him, Sayid catching Ben and holding him up.

HURLEY: You alright, man?

Ben lets out a sigh that matches the pain in his expression. And he explains:

BEN: I have a tumor.

And a frown overcomes Hurley’s face. And he has a thought. He reaches his hand to Ben’s back.

HURLEY: Lemme try something.

Ben looks a bit uncomfortable with whatever Hurley is doing. And Hurley holds his hand there, looking up to the branches of the trees above, to the Island.

And with a look of might and concentration in his face, Hurley says:

HURLEY: Heal him…

And Ben furrows his brow, perplexed, as Hurley pulls his hand away. And he shakes his head.

BEN: I still feel it in me.

And Hurley’s frown returns, but he thinks it was at least worth a try.

And then, suddenly, there is a cracking between the trees - and the three of them turn to see what it is:

And Jack emerges out from the trees, wearing his same black and white clothes from the flight. He looks sweaty, weary, and distressed, trying to catch his breath.
HURLEY: Dude, you okay?

Jack, still panting, just nods his head. And Hurley intuits something -

HURLEY: You were chasing someone, weren’t you?

This catches Jack off guard, and Ben and Sayid also look puzzled by Hurley’s question. And Jack shakes his head slightly, but says:

JACK: It’d sound crazy.

Hurley smiles.

HURLEY: Well, crazy and I are old friends.

Hurley steps closer to Jack, placing his hand on his shoulder for support.

HURLEY: So, who was it?

Jack looks reluctant to say still - but remembering his conversation with Hurley from the flight, he figures if there’s anyone he can confide in, it’s him. And he whispers:

JACK: Someone who shouldn’t be there.

Hurley nods his head, smiling.

HURLEY: I know exactly what you mean.

The music elevates with a lighthearted variation of Hurley’s “numbers” theme, as he turns to face
Ben and Sayid.

LOCKE: Maybe we can both find what we’re looking for.

They are all startled - the camera jerks to show Locke, in his striped white shirt, walking upright in his beige pants, approaching the group. And we hear some variation of “The Island” track (0:40 - 2:20), starting with a variation of Locke’s theme.

SAYID: And just what is it you are looking for?

And Locke says plainly, with an air of mystique in his eyes:

LOCKE: The eye of the Island. ...I think all our roads are leading to the same place.

There are looks of puzzlement or skepticism across Ben, Jack, and Sayid. But Hurley looks inviting.

HURLEY: Well, let's do it.

And in the next shot, we see the five of them, Hurley, Ben, Sayid, Jack, and Locke wandering together through the jungle as the mystical music continues on.

And as they’re going -

SAYID: Look!

He is pointing to a man ahead - Christian Shephard, wearing black clothes.

JACK: It’s him!

Christian turns around and runs - and the gang chases after him!
The mystical music beating more heavily, we see quick shots of each of the five of them as they become scattered around in the chase!

And we especially focus on Hurley as he manages to catch Christian’s trail and pursues him, and we can barely make out the back of Christian and his legs as he runs!

And the music escalates to a peak before it suddenly quiets - Hurley suddenly stops, catching his breath, as he stumbles upon something!

Ahead of him is the Cabin! It is just sitting in the middle of jungle in broad daylight. And we can see on the ground, a perimeter of ash a couple of yards from the entrance.

And Hurley stands, hesitant to go further for a moment. But then he decides, whatever, to just go anyway!

And he steps up to the front porch of the cabin, stepping over to the cracked window to take a peek and see who is inside.

And there are a few notes of suspense - and we see that the Cabin appears to be empty. And then suddenly -

HURLEY: You’re not ready to come in the Cabin yet.

There is a beat of surprise as Hurley jumps back startled, having seen himself pop up in the window to speak to himself!

And freaked out, he makes a quick dash away from the Cabin, stepping over the ash, before turning and looking back at the building.

And as he stands there - we see just in the side of the camera’s frame, a white-clothed figure appearing - and Hurley turns to see who it is.
It’s what appears to be Jacob! He is standing there, smiling at Hugo. And we can hear some variation of Jacob’s theme, though perhaps a variation recalling notes from the previous The Island track as well. And something about the cinematography of Jacob’s appearance is specially unusual, as there is a colorful sense of lighting and shadow to him evoking a deep sense of mystery.

And a big look of relief appears over Hurley’s face, he almost wants to hug Jacob.

HURLEY: Dude, it’s you! I thought I’d never see you again!

But then he just calmly replies -

VISION OF JACOB: Well, I’m not actually Jacob.

And Hurley stands there, puzzled for a second - and then it hits him.

HURLEY: You’re the Island.

And the vision of Jacob, still smiling, just slowly nods a “yes”.

HURLEY: I’ve been trying to talk to you for a long time. Where’ve you been?

The Island’s manifestation smiles, placing his hand on Hurley’s shoulder.

VISION OF JACOB: Just waiting for when you were ready.

Hurley nods - and he has a more pressing question on his mind.

HURLEY: Why am I reliving the plane crash? What’s goin’ on?!

But the Island’s manifestation just cryptically replies:
VISION OF JACOB: I’m not the one who can answer that, Hugo, only you can.

Hurley sighs.

HURLEY: I was afraid you were gonna say that… Kind of a copout, man.

And the vision of Jacob turns his gaze through the jungle, as though expecting someone to come through.

HURLEY: So what are you doing here?

Still looking into the woods, the manifestation replies:

VISION OF JACOB: I’m here to grow our relationship.

Hurley looks intrigued - but before he can think further, there is a cracking through the trees. And emerging from them:

It’s Locke, in black burial clothes, walking through. The music turns lowly eerie as he slowly walks through, a dead stare in his eyes as he looks at the Cabin behind them. And Locke comes to a stop at the ring of ash.

And the manifestation of Jacob crouches down - and he parts some of the ash with his hands, creating a breach.

The music shakes eerily like a rainstick, as the darker Locke glances at Hurley with a dark, silent glare for a second, before looking back towards the Cabin and continuing onward, stepping over the now worthless perimeter of ash.

And Hurley, watching the dark-clothed Locke approach the Cabin, asks:
HURLEY: Why’d you do that, man?

VISION OF JACOB: Jacob did this, inviting his enemy to see me the same way he did.

The manifestation now standing upright again, he and Hurley watch as the dark-clothed Locke opens the door and enters into the Cabin, creaking the door shut back behind.

VISION OF JACOB: He was hoping to influence a reconciliation… [turning to face Hurley] But there just hadn’t been enough progress for it to work.

And then they hear a voice out from the woods -

LOCKE: Hello, anyone out there?!

VISION OF JACOB: There’s something significant out there you need to see.

The manifestation nods in the direction of Locke’s voice. Hurley, looking puzzled, slowly steps forward, leaving Jacob behind as he walks on.

And in the next shot, we see Hurley emerging elsewhere in the jungle to find the white-clothed Locke standing.

HURLEY: Where’s everyone else?

But Locke is quietly holding his finger up to his lip in a shh sign.

And Hurley looks ever confused, as usual. And then -

_A monstrous roar!!!_ (0:24 - 0:25) Back from the direction Hurley came from! Hurley is startled, and his impulse is to run, but Locke holds him by the shoulder -
LOCKE: Wait…

And then there is the sound of mechanical, animalistic ticking - and suddenly, we see a column of black smoke - the original smoke monster - flowing into view from the trees!

And as Hurley stands petrified, a calm Locke holding him still, the black smoke monster hovers closer to them in its low mechanical grumble!

- And then another monstrous noise (0:08 - 0:10) like a siren calls Hurley and Locke to jerk their attention in the opposite direction -

And with another low mechanical grumble, a silvery column of smoke starts to emerge!

And a mystified, intrigued Locke stands with a mystified, petrified Hurley as two smoke monsters start to slither through the air towards them both, then starting to encircle them!

And as the two monsters, silver and black, encircle Hurley and Locke with grumbling and ticking.

HURLEY: One of these comes from a different island! What’s she doing here?

Locke remarks cryptically:

LOCKE: Backgammon - two players, two sides.

And Hurley, gazing specifically at the lighter silver monster, calls out:

HURLEY: Diya! What are you doin’ here?!

LOCKE: You said there were two islands?

And to Locke’s question, Hurley nods. And Locke quietly asks:
LOCKE: Which one is the light, and which one is dark?

And Hurley looks pensive as he thinks on what he just said. And with two *roars* and two *bright flashes* engulfing the two of them -

We see Locke and Hurley standing in the midst of the jungle, the two monsters gone - now two people on either side of them. On one side, Diya in her white, dirtied shirt. And on the other side, Christian in his black suit.

And Diya and Christian both start to quietly walk away, back into the jungle on either side.

Locke starts to hurry in pursuit of Diya’s direction -

HURLEY: Wait! ...Great, I’ve gotta get the bad one.

Hurley turns and heads in the direction Christian went in.

And he keeps hurrying through the jungle for a moment, before he suddenly stops at someone he is not expecting to see -

Standing there in bathrobe, it’s *Dave*!

And Hurley is startled frozen to a stop! And for a moment, his eyes widen with fear - but then a sense of resolve flashes through them! And a *softly haunting variation of Hurley’s numbers theme* (0:37 - 1:02) begins to quietly play.

HURLEY: Dave, what are you doing here?

And Dave stands there darkly. And with a mischievous smile and a twinkle of sadness in his eye, he devilishly says:
DAVE: It’s been a long time, old friend.

And then we notice again, as we did before on the flight - there is a bloodied hole on the right of his shirt - a gunshot wound.

HURLEY: Why’ve you got that?

And Dave is quiet for a moment, before he points his finger at Hurley.

DAVE: Because you do.

And the music turns lowly haunting, as Hurley looks down his shirt and feels the right of his abdomen with his hand. And he lifts up his shirt - and there we see, the camera lowering to show us: a blood-stained gunshot wound. And the camera lifts back up on Hurley’s startled face.

And then Dave drops it on him:

DAVE: You’re dead.

And we see Hurley’s face of disbelief and horror as a trombone dramatically blares up! And we cut to black.

[Commercial Break]

Hurley and Dave stand across from each other in the midst of the vibrant, darkly green jungle as wildlife chirps. There is a subtle, mystical glow to the scenery. And Hurley looks in disbelief still at what Dave just revealed to him. And music continues softly, hauntingly (1:58 and onward).

HURLEY: I don’t believe you!

Dave shrugs.
DAVE: You got shot, and here you are. You tell me.

And Hurley stands speechless, it admittedly does seem to make some sense to him.

HURLEY: ...Well... if it’s true... then what do I do?

Dave gives a friendly smile as he steps closer to Hurley.

DAVE: You’ve just gotta accept you’re dead. Then you can become a ghost - you’ll be able to get a lot more done.

And Hurley looks down, a depression in his eyes. This doesn’t seem at all like the path he would prefer.

HURLEY: So how do I get out of this place?

Dave nods, and says:

DAVE: You need to jump off that cliff, like I told you to all those years ago.

And a fright appears in Hurley’s eyes at that prospect, the music turning ominous. And Dave smiles:

DAVE: And just remember, once you’ve embraced death, you’ll be able to see Libby again.

And Hurley looks struck by what he just said - and we can clearly see in his face, that this almost makes death seem enticing. The music beats softly.

And in the next shot, Dave is gone. And Hurley is standing alone.

And then he notices - a woooooooooshing once again.
HURLEY: Sounds like a plane.

Hurley, still in his clothes from the flight, is now standing at the driveway of a fancy house ahead - his own house. And up ahead, he sees a past version of himself - and Ben - both approaching the door, the two of them dressed in casual clothes.

The present-day Hurley moves closer to get a better look.

BEN: Are you going to see Kate, Sawyer and the others after?

Hurley looks reluctant, though.

HURLEY: I'm not ready to explain things to ‘em yet. I wanna get some good work done first.

The door opens, and standing there is Hurley’s father, David. And he looks stunned and joyful! And he embraces him. The music is a bit quiet, but warm.

DAVID: Hugo! It’s been months! We were so worried...

And in the next shot, it is minutes later as they are all now inside the house, with present-day Hurley inside as well, watching the scene play out.

And Hurley’s mother, Carmen, seeing him for the first time in months - just smiles, and embraces him also in tears.

CARMEN: I knew you would come back…

HURLEY: I’m here now, Mom.

And after she has finished embracing him, Hurley introduces Ben -
HURLEY: This is my new friend, Ben. He helped me get home.

Ben smiles - and then Carmen suddenly embraces him too.

CARMEN: Well then welcome into our family!

And Ben smiles awkwardly as she hugs him.

DAVID: Where’ve you been, Hugo?

And he smiles.

HURLEY: Well… I’ve been off makin’ some luck.

And once Carmen releases Ben, she declares:

CARMEN: You both must have a celebratory dinner with us! We’ll have eel tonight.

Hurley gulps. And some of his “numbers” theme begins to play in a lighthearted tone.

CARMEN: Don’t worry, Hugo, the Trons are masters at this recipe. It’s not like the last time…

She then looks to Ben.

CARMEN: You know, that is why his friends nicknamed him ‘Hurley’, because he was hurling up eel into the toilet as a young man…

Ben raises his eyebrows, and Hurley looks a little annoyed.
HURLEY: Thanks for the family history, Ma.

As the four continue on through the house, she pauses, and turns to Hurley again. And she just can’t help but hug her son again.

CARMEN: I prayed and prayed. I knew it wasn’t your time yet, Hugo, like last time.

She smiles, tears in her eyes, and Hurley smiles back, not caring that she is smothering him.

CARMEN: We’ve been blessed to have you saved from death twice!

And Ben smiles.

BEN: Of course, dead is dead...

And then Ben happens to notice the golden statue of Jesus standing upon a table.

BEN: Unless you are miraculous, like Jesus.

CARMEN: Amen to that...

And present-day Hurley watches as the four of them move into a large room in the house. And again, we wooooooooosh:

And our next sight is Desmond Hume, with longish brown hair and beard, looking rather Jesus-like, staring down at us. And above him is the dark greenery of the jungle.

Hurley is laying on the ground, looking back up at Desmond, who takes his hand, helping him up.
HURLEY: Dude… you just raise me from the dead?

And we can see now Desmond is wearing a beige DHARMA jumpsuit with a Swan logo on it.

DESMOND: No, only helped you regain consciousness.

And then looking as though he’s in a hurry, he starts to head off.

DESMOND: Well… I have to go save the world.

And Hurley does a double take, perhaps thrown off by all the recent religious references.

HURLEY: Uh, how so?

DESMOND: Entering numbers…

And Desmond continues on, and we see the realization hitting Hurley. And there is a musical tone of mysticism - as it occurs to him this theme of numbers has been emerging often lately.

And before Hurley can take another step, someone else emerges onto the scene -

It’s Jack - but he’s different. He’s wearing blue instead of black. And we hear a variation of the Passing the Torch track (0:56 and onward), like a mix of Jack’s theme and Hurley’s theme, but also an additional mystical air added in this current episode’s rendition. And there is a colorful sense of lighting and shadow to him evoking a deep sense of mystery.

HURLEY: Jack… you look different again.

And he replies back:

VISION OF JACK: It’s me again, Hugo. The Island.
Hurley nods an “oh”. And then asks the obvious:

HURLEY: Why do you look like Jack? Is this like A Christmas Carol?

And the manifestation replies:

VISION OF JACK: I take on a part of the personality of each protector who developed a relationship with me.

And so Hurley asks the next obvious question:

HURLEY: Dude, am I dead?

And troubled, Hurley feels at the wound in his abdomen again. But the vision simply shakes his head to him reassuringly.

VISION OF JACK: No, Hugo, you’re definitely alive.

And we see this brightens Hurley’s eyes a little.

HURLEY: You’re not about to tell me I’m a superhero or something… Like Unbreakable...

And the vision elaborates:

VISION OF JACK: You were healed because of faith, Hugo. Look up.

And the manifestation points up. And Hurley isn’t sure if he means that literally or figuratively - but he looks up nonetheless.
And up in the branches, Bernard is sitting in plane seat with a dead body sitting next to him. And Bernard waves down at them.

Hurley squints in confusion looking up at him - and we can read in Hugo’s face - can this day, this whole experience get any weirder?

VISION OF JACK: You’ve shown you have a lot of faith, Hugo. ...But, try not to get shot again.

And the manifestation simply smiles as Hurley looks back to him.

VISION OF JACK: It wasn’t your time yet, Hugo. So there had to be a substitution. I saw to it that a lot of prayers for a miracle were transferred to you.

But Hurley doesn’t look like he entirely understands the point he is making.

HURLEY: Well, why… ? Just step in in the first place, if that’s what you wanted. I don’t like being misled into death and sufferin’, man!

And the Island explains:

VISION OF JACK: I did, and this was the way to it. - You’ve gotta learn it’s a world of rules and consequences, Hugo. And you and I both are trying to grow faith and fellowship.

Hurley nods. And then, looking almost foolish to ask:

HURLEY: So, we didn’t like, die in the plane crash, or something…

And the manifestation chuckles quietly to that.

VISION OF JACK: Well that’d be pretty silly.
HURLEY: Well why am I reliving it?

And pressing him for introspection, he returns:

VISION OF JACK: Why do you think you are, Hugo?

And Hurley looks thoughtful for a moment, pausing to think on what's weighing on his soul. And then he expresses:

HURLEY: I still feel like I doomed us. Those Numbers that got me here - I'm the one who recorded that broadcast.

There are a few dark, sad notes as he expresses this. And the Jack manifestation steps closer to Hurley, looking warm and reassuring in his face still. And he places his hand on Hurley’s shoulder.

VISION OF JACK: Where else have you seen those Numbers?

And the music then beats mystically for a moment - as Hurley looks pensive again.

And suddenly - we see quick flashes of archival footage from previous episodes of the series. We see a quick shot on the lighthouse wheel from the episode Lighthouse, highlighting “8 - Reyes” and “15 - Ford”, and then a quick shot from Season 2 of the Numbers 4, 8, 15, 16, 23, 42 appearing on the Swan computer screen. And then lastly a quick shot of the plane tickets from this very episode, highlighting the flight number 815.

And then we’re back with Hurley in the jungle - as it dawns on him in realization.

VISION OF JACK: It depends a lot on your perspective. These Numbers do seem to coincide with you being brought here. But they also seem to coincide with saving the world.

And Hurley thinks on it more. And the manifestation adds, reminding him:

VISION OF JACK: You’ve gotta make your own luck, Hugo.
And Hurley wants to accept that - but he’s still troubled.

HURLEY: But the SAMSARA people have tried to change them! They’ve never been able to.

And the Island starts to walk with Hurley along through the woods.

VISION OF JACK: Again, maybe you just need some perspective… Let me show you something.

And suddenly, with a rising, energetic whistle-like sound (1:31 - 1:33), there is a quick cut of golden-white energy flashing onto the screen! It is a very fast-paced flash, quicker than we normally see with time flashes.

And once it quickly fades, Hurley finds himself in a dinghy with the vision of Jack, out in the middle of the ocean!

HURLEY: Dude, where are we?!

VISION OF JACK: Look over there!

And he’s pointing to an outrigger in the ocean across from them -

Sitting in the other outrigger are a Locke in a dark gray shirt - the Man in Black, along with Sayid, a ratty-haired Claire, Kate, Jin, and Ben. And Sayid is armed with a rifle, firing across the ocean.

BEN: Careful, Sayid, we don’t want to draw Widmore’s people to attack us…

But the Man in Black just orders darkly…

LOCKE (MAN IN BLACK): Keep shooting at them!
And as Sayid keeps shooting - suddenly a gunshot comes back! And then another, and another - and with an *oof*, Sayid is thrown back, a bullet in his head.

CLAIRE: Oh my God, Sayid!

She picks up his rifle and starts firing back furiously!

Kate checks Sayid’s head. And there is a bloody bullet wound in it. And we start to hear some somber variation of *Sayid’s theme*.

KATE: He’s gone…

And then suddenly - with another quick burst of energy (1:31 - 1:33) -

Hurley and the vision of Jack find themselves walking back in the jungle.

HURLEY: Whoa, what… When did that happen?

VISION OF JACK: It didn’t. Because someone changed it -

And then we see a quick flash from the episode *The Last Recruit*, quick cuts of Sayid stepping up to the well with a gun in hand, and Desmond looking up from the bottom of the well -

*DESMOND*: *what will you tell her?*

And then we’re back with Hurley and the vision of Jack as they keep walking through the woods. Sayid’s theme still playing calmly.

HURLEY: But - no real difference was made. Sayid still died.

VISION OF JACK: But the way he died changed. He died on the side of good, instead of the side
And we see a quick flash from the episode The Candidate, quick cuts of Sayid taking the bomb from the candidates and running sacrificially through the submarine to an explosion.

And then - we see they have arrived back with the group. Sayid is standing there, stunned and a hint gloomy at what he just heard from them. And Jack, in his suit from the flight, is also there, looking shocked to see a blue-clothed vision of himself. And a white-shirted Locke and Ben are here also.

And in the next shot, the manifestation of the Island is gone. It’s just Hurley now with the rest of the gang. And Sayid, looking somber, starts to leave.

SAYID: Well, I think I’ve heard enough.

And Hurley watches him leave, looking saddened for him - wishing there was more he could do for him somehow.

Jack is also starting to leave -

LOCKE: Where you goin’, Jack? Don’t you see, miracles do happen!

JACK: That’s not a miracle, that’s just crazy.

LOCKE: Why is it crazy?

JACK: John, I just saw myself ...

And Ben pipes in:

BEN: And just who are you to tell him otherwise, John?
Locke glares at Ben.

LOCKE: I don’t need your input.

BEN: Well I don’t think the Island is interested in your input-

HURLEY: Guys, guys!

And he suddenly gets between the three of them, holding his hands up. And we hear a lighthearted variation of Hurley’s numbers theme (2:06 - 2:24) playing. And the three of them look a little frustrated with him between them.

HURLEY: Enough! Jack, John, I know you two can work to a reconciliation.

And we get a couple of quick shots on Jack and Locke as they look down, like kids being scolded by a teacher. And Hurley looks to Ben -

HURLEY: And you! I’m tired of beating around the bush. I wanna get to where the Tail Section landed.

Ben nods, agreeing.

BEN: That’s convenient enough. I saw where it landed myself.

- And conveniently enough, in the next shot, the two then emerge out of the jungle onto the Tailies’ beach.

And we hear a low variation of the main Lost theme playing darkly, softly as we see archived footage from the episode The Other 48 Days, showing multiple characters running around - including that of Ana Lucia, Mr. Eko, and Cindy.

And then, unexpectedly, in new footage, Ana Lucia rushes up to them, approaching.
And she stops before them, looking suspicious of them.

ANA LUCIA: What are you two doin’ here? Were you in the plane?

Hurley raises his hand up quickly -

HURLEY: I was!

And then he says, in a tone of exhaustion and utmost sincerity:

HURLEY: … To be honest, I need to find Libby. I was talking to her on the flight. It’s really important.

And Ana Lucia pauses, before saying, to our surprise -

ANA LUCIA: She told me you’d come.

And in the next shot, Ana Lucia has led Hurley across the beach. And she points out -

And there we see Libby on the beach. And she looks expectant.

Hurley approaches her, the music warming slightly but ominously. And once he arrives, he says, at last -

HURLEY: So you *do* know me, don’t you?

And the music beats softly for a moment. She smiles a little, and it’s clear in her eyes, she does recognize him. But -
LIBBY: I know you... because you’re in a coma.

And we take Hurley’s reaction to this. We would almost expect him to be stunned, but it suddenly all makes sense. But in all the ways he doesn’t want it to.

We then see - a bloodied hole in Libby’s shirt - a bullet wound! Just like Hurley’s.

And we take Hurley’s despaired expression for a moment. And we cut to black.

[Commercial Break]

Hurley stands with Libby on the beach, bullet wound still on her. There is a mystical glow to the environment still.

HURLEY: Why did that appear on you?

And she says, like a psychiatrist trying to help him through his psyche:

LIBBY: Because you just realized I’m apart of your personality. We have a reciprocal relationship. Whatever happens to you, happens to me too.

HURLEY: ...Then I need to get to the real Libby.

And suddenly, in the next shot, the two of them are standing by a cliffside. The same one from the episode Dave, that Hurley nearly leaped off of all those years ago. And the music beats somberly.

LIBBY: Don’t kill yourself, Hugo. If you jump off - you’ll really give up on your life.

And he looks down at the long drop below, ocean waves brushing up against the rocks of the cliffside.
And Libby places her hand on Hurley’s shoulder -

LIBBY: Hugo, I know you’ve been waiting to see my ghost for a long time.

And he starts to turn back to face her.

LIBBY: But the real me must have already *stepped ahead* to the next place, a long time ago.

And the music wells up with emotion, as Hurley starts to look down, closing his eyes as tears come out. And he sniffs out:

HURLEY: You’d still be here… if I had just gotten those blankets.

And she says, consolingly, but also coming into tears:

LIBBY: It wasn’t your fault.

And he sniffs harder. And she adds:

LIBBY: Don’t be afraid to live.

And she holds his chin up to look at her. And as they look at each other there is a sudden *wooooooooshing*.

And it’s clear that both of them can hear it.

And Hurley and Libby find themselves in a hotel room. And in here, they see young Ji-Yeon, who is about 11, with a past Hurley who is wearing a business suit.

And the present-day Hurley asks:
HURLEY: Is this time travel?

And the two watch as Ji-Yeon is holding a camera, with the past Hurley standing by her.

LIBBY: It’s a memory.

And the past Hurley says:

HURLEY: It took me a long time to find this camera, but I knew you should have it.

And we see on the camera, Ji-Yeon scrolling through photos of her as a toddler with Sun and occasionally the dog Bpo Bpo.

And as they are there - suddenly, we are stunned to see, Sun and Jin Kwon appearing in the room as well!

And Hurley notices Ji-Yeon looking up to see them. And a soft variation of the Ji-Yeon track (1:36 and onward), which is a mix of the Life and Death theme with Sun and Jin’s theme, begins to play.

HURLEY: You can see them?

And she nods. She looks calm, but he looks stunned.

HURLEY: I didn’t know you guys were still around!

Sun and Jin both smile, facing them. And Sun looks to Ji-Yeon.

SUN: We’d been waiting until you got older. We didn’t want to frighten you.
But she looks calm to see them, still, peaceful.

And Jin walks over, seeing the camera she is holding. And he smiles, a tear in his eye.

JIN: 가, /naega sal-ai ss-eul tt ae, neoleul bol su-iss neun yuilhan sigan-eun-i hwamyeon-e iss-eossda. [When I was alive, the only time I could see you was on this screen.]

And Ji-Yeon starts to tear up in her eyes. And Sun comes over also, Hurley stepping aside to give them room. And Sun and Jin both embrace Ji-Yeon in some mentally-projected manner.

SUN: , /salanghae, jiyeon. [I love you, Ji-Yeon.]

JI-YEON: , /naneun neoleul salanghae, eomma appa. [Mom and Dad, I love you.]

JIN: , /salanghaneun ttal, naneun neoui salme e oobs-eossdaneun geos-eul yugamseuleobge saeng-gaghand. naneun jigeum yeogiiss-eul su-issda. [My beloved daughter, I’m sorry I wasn’t in your life. I can be here now .]

And both the past Hurley and present-day Hurley and Libby with him all look teary-eyed, even though they cannot understand what is being said, though it is translated for our benefit.

And then, in English, their daughter says:

JI-YEON: No - I don’t want you to be stuck here. I want you to be at rest.

And there is another tear from Jin’s eye.

And a teary-eyed Sun turns to face the past Hurley for a moment.

SUN: We were also sent here to deliver you a message.
And Hurley looks surprised by this. And Jin adds, though finding it difficult to express:

JIN: If you want to help our daughter and the other children -

And he stops, unable to finish. And Sun finishes for him:

SUN: You're going to have to make a sacrifice.

And there is low, somber beat of music to this as we register the past Hurley's reaction of confusion - and worry.

And we also register the present-day Hurley's look of remembrance - and acceptance. As he stands side by side with the figment of Libby, who holds his hand consolingly. And we wooooooooosh a final time:

And Hurley and Libby find themselves back on the cliffside. Hurley takes a moment to take in everything he's been learning - and relearning. And Hurley’s “tragic” theme (0:50 and onward) begins to play.

LIBBY: Everyone’s going to die, eventually, Hugo. But you can’t give up on life when you still have time to do so much good.

And Hurley begins to sob again, and she begins to sob also.

LIBBY: You can find me again once your time has really passed. Don’t look for me while you still have a life to live.

And Hurley nods, finally finding the strength to go on.

And as the two stand there, suddenly we see Dave appearing in the background again, near the edge of the cliff. The music turns a note eerie. And the two turn their faces to see him.

And Dave says, in disappointment:
DAVE: Well, just kill me now. Put an end to your insanity.

And Hurley stares for a moment - thinking about it. But he decides -

HURLEY: That’s not the answer.

And we hear the more optimistic Hurley theme (2:20 and onward) beginning. And Hurley declares:

HURLEY: You’re a part of me - one I have to keep - in check.

And once he says this - suddenly, the gunshot wound on Dave’s body disappears. And then we see it disappearing on Libby’s body also.

And Hurley feels his own abdomen - and he senses that it’s gone on him as well.

And then we hear the sound of a plane breezing through the sky - the three of them look up to perceive:

A plane that looks like Oceanic Flight 815 is flying through the air, quite intact and well. The music continues to play optimistically.

And then, in the next shot, Libby and Dave are gone. Hurley stands on the cliffside still - but he is not alone. Ben is now here.

BEN: I think… You’re ready to go in the Cabin now.

And he holds out his hand, invitingly.

And Hurley nods, and takes it.
And suddenly, they are back in the jungle, facing the Cabin again, just outside the entrance.

But before Hurley goes in, he turns to see, towards the woods -

Jack and Locke are together now, stalking through the woods, both with knives, smiling together like hunting partners.

BEN: Weren’t those two fighting? Before your pep talk…

Hurley looks back to him, puzzled as to the point of this. And Ben smiles.

BEN: You must have a gift for diplomacy.

And Hurley raises his eyebrows, thinking how he wished he only saw real results for that. And he turns back to the Cabin.

And then he at last, slowly steps up to the front porch, and takes the door handle. He creaks it open.

And he goes inside, leaving the figment of Ben behind.

And once Hurley emerges into the Cabin -

He again finds himself in a green clearing, out somewhere. But the cinematography evokes an even more mystical, golden air to the environment, and the music similarly reflects it. It also appears to be sunset.

And just beyond the clearing, there is a line of trees. Through the trees, we can barely make out movement and stone buildings, like some kind of ancient village perhaps. And near him, there is also a small wooden table with four empty chairs seated around it.

And we see Hurley’s look of puzzlement, wondering what he is seeing -
VISION OF JACOB: Every protector of history left a trace.

And Hurley turns to face him, seeing him standing there, the music still mystical but soft. The manifestation has a deeply mysterious lighting to him.

HURLEY: Are you all in my head?

And the manifestation replies back:

VISION OF JACOB: Some of what you’ve seen has been from your mind. But some has also been from my mind.

And Hurley stares at him for a moment, taking this in.

HURLEY: So… What am I supposed to do?

And there is a low hum as we hold on the two of them standing together, before the screen cuts to black.

[Commercial Break]

We are back with Hurley and the vision of Jacob, as they are getting seated in two of the empty chairs at the table. The cinematography has the same mystical golden glow to it as usual.

And then in the other two chairs - we suddenly see them occupied. Sitting in one is the blue-clothed manifestation of Jack. And in the other is a white-shirted manifestation of Hurley himself. There is a colorful sense of lighting and shadow to each of them, deeply mystical.

And our Hurley looks to each of the three of them. And we hear some soft variation of the Light theme (0:33 and onward) playing.

And then the manifestation of he himself speaks first, perhaps with hints of Hurley’s theme mixed in with the Light theme:
VISION OF HURLEY: So, I think you figured already - We’ve gotta deal with this other island.

And Hurley nods his head, agreeing. And another manifestation speaks:

VISION OF JACOB: ‘Island 2’, as you call it - has been working as a threat towards us.

And the manifestation pulls up a bottle of wine with a cork in it.

VISION OF JACOB: Think of the cork as us - the first Island.

And then he pulls out from his pocket - a corkscrew.

VISION OF JACOB: And this is Island 2.

And with the corkscrew, he pops off the cork. And he tilts the bottle to spill out some of the wine - symbolic of darkness.

VISION OF JACOB: One Island is a source of good, redemption, peace… And the other, everything opposite.

But Hurley looks puzzled - he’s not sure he buys it.

HURLEY: Well how do you know which one is the bad one?

VISION OF JACOB: Well, whose side are you on?

But Hurley shakes his head - that’s not his point.

HURLEY: It ain’t that simple. There’s always a little gray.
And then he declares, disagreeing with the Jacob manifestation:

HURLEY: Haven’t you noticed how similar the two islands are? I think both can be a source of good - or misused for bad.

And then he pauses, before boldly stating:

HURLEY: Your cork metaphor needs work, buddy…

And then he gives a nod to the manifestation of Jack, though still speaking to Jacob.

HURLEY: You need more perspective.

And Jack smiles, and so does the Hurley manifestation.

And to Hurley’s surprise, so does Jacob. Rather than objecting, he says, pleased:

VISION OF JACOB: You’ve learned really well.

And then he asks:

VISION OF JACOB: Do you remember earlier when I said there was something significant you needed to see?

HURLEY: [nodding] Yeah… When the monsters showed up. You were talking about Diya, weren’t you?

He nods in reply to Hurley. And then he points just over Hurley’s shoulder -
And appearing then is a Theodor manifestation, all dressed in black, standing upright with no crutches. And he holds out his hand to Hurley.

VISION OF THEODOR: Pleasure to meet you.

And Hurley slowly lifts up his hand to shake it.

HURLEY: You’re... Island 2?

And Theodor’s silence seems to confirm his guess, and he takes a step back from the four sitting at the table.

And Hurley turns to face them again, looking to the vision of Jack next, recalling their previous conversation.

HURLEY: So I’ve been thinking about what you said, about the Numbers. They’re like a signature for life and death? Or are they a signature for the Island?

And the manifestation, still smiling, just asks rhetorically:

VISION OF JACK: What’s the difference?

The music beats a little more with illumination. And then he further tells him...

VISION OF JACK: And remember, Desmond is a failsafe for the Numbers.

There is a mystical beat to this, as Hurley registers this with some confusion. And then he asks his next question:

HURLEY: So how do I save both islands?
And the manifestation takes a moment, before replying:

VISION OF JACK: Remember what Sun and Jin told you?

And there is a soft beat of music - and Hurley looks doubtful, not sure what else to take from that.

HURLEY: Well, I thought I gave a pretty big sacrifice - y’know, my life…

And there is another soft touch of music, before the manifestation says:

VISION OF JACK: The hardest thing to let go of is - not yourself - but someone else.

And Hurley’s face sinks a little to this. And the music seems to reflect that as well. We can clearly see, he is not comfortable with letting go of anyone else. And he doesn’t want to ask who, either.

And then, the Hurley vision speaks to him:

VISION OF HURLEY: The two islands have a reciprocal relationship. Whatever affects one, affects the other.

And Hurley thinks on this deeply, taking it in.

VISION OF HURLEY: If you want peace, you have to reconcile them both.

HURLEY: ...But how do I do that?

VISION OF JACOB: What have we been telling you, Hugo?

And he motions to the Theodor manifestation again. And connecting the dots in his mind, Hurley suggests:
HURLEY: Theodor and Diya... Both of them are needed to stabilize Island 2.

And the three manifestations sitting at the table each give a nod in unison.

But Hurley looks troubled. He doesn’t think he can get that done.

HURLEY: I haven’t been able to do any miracles... Unless you’ll let me.

The vision of Hurley shakes his head with a smile.

VISION OF HURLEY: You don’t need that right now, man.

Hurley feels frustrated.

HURLEY: Why not?!

And still smiling, the manifestation says:

VISION OF HURLEY: You’ll know soon.

And Hurley boils into more frustration, though still keeping a lighter air to himself.

HURLEY: You could just tell me now instead of all the cryptic Yoda stuff!

And the manifestation, still smiling, says confidently:

VISION OF HURLEY: Learning is part of the journey. We’ve told you everything you need to know for now.
And Hurley rolls his eyes. And with an optimistic tone of music, the vision reassures him:

VISION OF HURLEY: And besides, dude - you already have the power you need to save the Islands.

And Hurley thinks on what he said, trying to figure out what exactly he means. The music continuing to be optimistic. And he tries to hold out hope and courage.

And he looks to each of the three one last time, as they all smile warmly, while the music transitions, starting to gradually build up dramatically...

VISION OF HURLEY: Good luck, man.

And we get one last shot on Hurley, as he looks unsure he is ready to leave them, the music turning into a mystical climax as he is beginning to depart...

And then, with a whrrshhrsh… (the sound of a plane lift off simultaneous with a plane dive)...We transition out of the flash-stasis...

We see Hurley’s face in a shadowy room again, a breathing tube connected to his nose. His eyes open wide awake. And we can still hear the beeping of a monitor.

And he turns his eyes - and he sees, standing in the darkness with him, is Locke, standing upright in his dark-clothed persona.

And Hurley barely manages to speak:

HURLEY: I heard from the Island.

And Locke says in a stilted tone:
LOCKE: Excellent… What did it tell you?

And Hurley has a darkness in his eyes - as he realizes something now. And there is a haunting piece of music.

HURLEY: For one, it showed me…

And we see another dark stare from Locke.

HURLEY: …that you aren’t Locke.

And there is a dun as we see Locke’s eyes staring at him darkly.

HURLEY: You never were… You’re the black smoke.

And as the Locke in Black stares at him still, darkness flaming from his eyes, we hear the first three notes of the Man in Black’s theme (2:19 - 2:24), the third note slowly rising, escalating with a dramatic trombone.

And with a THUD.

LOST

[End Credits]

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