

Episode #: 516/517

LOST

"The Incident, Parts 1 & 2"

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Directed by
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FINAL PRODUCTION DRAFT

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LOST
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#516/517

CAST LIST

BEN.....Michael Emerson
HURLEY.....Jorge Garcia
JACK.....Matthew Fox
JIN.....Daniel Dae Kim
JULIET.....Elizabeth Mitchell
KATE.....Evangeline Lilly
LOCKE.....Terry O'Quinn
MILES STRAUME.....Ken Leung
SAWYER.....Josh Holloway
SAYID.....Naveen Andrews
SUN.....Yunjin Kim

ROSE.....L. Scott Caldwell
BERNARD.....Sam Anderson
CHRISTIAN SHEPHARD.....John Terry
RICHARD ALPERT.....Nestor Carbonell
FRANK LAPIDUS.....Jeff Fahey
DR. PIERRE CHANG.....Francois Chau
PHIL.....Patrick Fischler
RADZINSKY.....Eric Lange
ILANA.....Zuleikha Robinson
BRAM.....Brad William Henke
ROGER LINUS.....Jon Gries
ELOISE HAWKING (40 YEAR-OLD).....Alice Evans
NOOR "NADIA" ABED JASEEM.....Andrea Gabriel
MITCH.....Kevin Chapman
JACOB.....Mark Pellegrino
SAMUEL.....Titus Welliver
YOUNG KATE.....Emily Rae Argenti
YOUNG TOM.....Tanner Maguire
MR. SPRINGER.....George Gerdes
AUNT SOO.....Agnes Kwak
MOTHER.....Amy Stewart
YOUNG JULIET.....Rylee Fansler
YOUNG RACHEL.....Savannah Lathem
CAPTAIN BIRD.....William Makozak
ANESTHESIOLOGIST.....Daniel James Kunkel
RUSSIAN NURSE.....Sonya Masinovsky
YOUNG SAWYER.....Keegan Boos
UNCLE DOUG.....Colby French
PRISON CLERK.....John Pete
FATHER.....Michael Trisler
WOMAN.....Sally Davis
CAB DRIVER.....Adam Bazzi
PEOPLE (O.S.).....
SUB RADIO VOICE (V.O.).....
P.A. ANNOUNCEMENT (V.O.).....

CUT:
AMY.....Reiko Aylesworth

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SET LIST

INTERIORS

MYSTERIOUS ROOM - Day (1890s, Late 2007)
AMES CENTRAL GENERAL STORE - Day (1991)
DHARMA SUB
 SAWYER/JULIET/KATE AREA - Day (1977)
 CONTROL ROOM - Day (1977)
UNDERGROUND TUNNELS
 VAULTED ANCIENT CHAMBER - Day (1977)
 TUNNELS - Day (1977)
YOUNG JULIET'S PARENTS' LIVING ROOM - Day (1981)
HORACE/AMY'S DHARMA HOUSE
 BASEMENT - Day (1977)
 MAIN PART - Day (1977)
ST. SEBASTIAN HOSPITAL
 OPERATING ROOM - Day (1992)
 BREAK ROOM - Day (1992)
DHARMA VAN - Day (1977)
RUSSIAN HOSPITAL - Day (FLASHBACK)
JACOB'S CABIN - Day (Late 2007)
L.A. COUNTY PRISON - DISCHARGE AREA - Day (Nov 2007)
CAB - Day (Nov 2007)
DRILL SHAFT - Day (1977)
BOTTOM OF HOLE - Day (1977)

CUT:

HORACE/AMY'S DHARMA HOUSE - HALLWAY - Day (1977)

EXTERIORS

BEACH
 STATUE BEACH - Day (1890s, Late 2007)
 LOCKE/OTHERS TREKKING #1 - Day (Late 2007)
 ILANA/BRAM AREA - Day (Late 2007)
 SAWYER/JULIET/KATE AREA - Day (1977)
 LOCKE/OTHERS TREKKING #2 - Day (Late 2007)
 OLD BEACH CAMP AREA - Day (Late 2007)
AMES CENTRAL GENERAL STORE - Day (1991)
OCEAN
 UNDERWATER - SUB - Day (1977)
 SUBMARINE SURFACES - Day (1977)
 CONNING TOWER - Day (1977)
 LIFE RAFT - Day (1977)
SWAN CONSTRUCTION SITE
 DRILL AREA - Day (1977)
 EDGE OF CONSTRUCTION SITE - Day (1977)
 MOUTH OF HOLE - Day (1977)
KOREAN TEMPLE
 WEDDING AREA - Day (2000)
 GARDENS - Day (2000)
JUNGLE
 TREKKING TO ROSE/BERNARD'S - Day (1977)
 ROSE/BERNARD'S CLEARING - Day (1977)
 TREKKING TO JACOB'S CABIN - Day (Late 2007)
 JACOB'S CABIN - Day (Late 2007)
 DHARMA ROAD - Day (1977)
 JACK/SAWYER FIGHT AREA - Day (1977)
 TREKKING TO STATUE - Dusk (Late 2007)
 OUTSIDE DHARMA VAN - Day (1977)
 NEARBY JUNGLE - Day (1977)
 SWAN CONSTRUCTURE SITE OVERLOOK AREA - Day (1977)
 PATH TOWARD RIDGE - Day (1977)
 HILLSIDE NEAR SWAN CONSTRUCTURE SITE - Day (1977)
DHARMAVILLE
 HORACE/AMY'S DHARMA HOUSE - Day (1977)
 MAIN AREA - Day (1977)
PARK BENCH BELOW BUIDLING - Day (2000)
SOUTHERN CHURCH - Day (1976)
SANTA MONICA BLVD CROSSWALK - Day (Oct 2005)
L.A. COUNTY PRISON - Day (Nov 2007)

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TEASER

1 INT. MYSTERIOUS ROOM - DAY 1

WE ARE CLOSE ON A WHEEL. And it is SPINNING.

FLICKERING ORANGE FIRELIGHT dances over a pair of HANDS as they work THREAD THROUGH A LARGE AND BEAUTIFUL OLD WOODEN SPINNING WHEEL. TILTING UP NOW to FIND --

The MAN attached to those hands. HANDSOME. Probably about forty. He wears a simple canvas WHITE SHIRT. HOLDING ON THE MAN'S FACE, a certain CALMNESS about him as he dextrously works the yarn from the wheel and we UPCUT TO:

A2 A FLICKERING FIRE PIT A2

The source of light in this otherwise DARK ROOM. The FIRE CRACKLES from a pool of NATURAL OIL as we find --

The Man in White. Sitting now AT A LOOM, throwing the SHUTTLE, working the FOOT PEDDLES. He is a MASTER working with elegant artistry and dexterity. And NOW THE CAMERA SEES a bit of what he's creating -- it is a beautiful and intricate RUG. No... actually, rug is a fucking understatement. This thing is a goddamn TAPESTRY.

We only get a cursory GLANCE at the intricate DESIGN woven into it, but what we see looks like a series of ornate Egyptian and Greek SYMBOLS, REPRESENTATIONS and PICTOGRAPHS. The artistry of it seems to be coming straight from his SOUL. And the work MAKES HIM SMILE. OFF him WEAVING, we CUT TO:

2 EXT. BEACH - DAY 2

WAVES LAP up on the beach as the sun PEEKS OVER THE HORIZON. A PAIR OF BARE FEET splash into the shallows as WE FIND the Man in White, a ROPE in his hands, pants rolled up. He follows the rope below the surface of the water, TUGS --

And out comes a RUDIMENTARY WOODEN TRAP containing TWO FLAPPING FISH. Now we UPCUT TO:

A3 EXT. ROCKS - MORNING A3

A SERIES OF CUTS as we watch the Man PREPARE THE FISH -- THE KNIFE he uses looks almost PRIMITIVE, the handle coiled in ROPE as he expertly GUTS and FILETS and we UPCUT TO:

B3 A SMALL FIRE

B3

The filleted fish COOKS on a HOT STONE that sits upon it. The Man CROUCHING over it as he removes the fish with the knife and slides it into a BANANA LEAF as we finally CUT TO:

3 EXT. BEACH - MORNING - LATER

3

The Man in White sits with his back against a rock. He dips his fingers into the folded LEAF containing the cooked fish. Pops it into his mouth, CHEWS as he looks out at the OCEAN --

And there, on the horizon, but still MILES out, is what appears to be a LARGE SHIP. Sailing towards the island. It's a circa 1860s SAILING SHIP -- all WOOD and MASTS.

VOICE (O.S.)

Good morning.

The Man looks up to see ANOTHER MAN walking over to his rock. Slightly older. His clothes (also canvas and simple) just so happen to be BLACK. Our Man doesn't seem surprised to see him, but he doesn't seem necessarily PLEASED either --

THE MAN IN WHITE

Good morning.

THE MAN IN BLACK

Mind if I join you?

WHITE

Please.

(then; offering)

Would you like some fish?

Black SMILES, shakes his head as he takes a seat on the rock.

BLACK

Thank you. I just ate.

And now, White NODS out at the ocean --

WHITE

I take it you're here because of the ship?

BLACK

(nods)

I am.

The two men just sit there for a few beats, looking out at the water. Then --

(CONTINUED)

BLACK (CONT'D)
How did they find the island?

WHITE
You'll have to ask them when they
get here.

BLACK
I don't have to ask.
(turns; looks at White)
You brought them here.

White keeps his gaze on the ocean. But there's a PLAYFUL
GLEAM in his eyes. Whatever the hell this man is accusing
him of, he's not DENYING it. And now Black SIGHS --

BLACK (CONT'D)
You're still trying to prove me
wrong, aren't you?

And now, White finally LOOKS at him. A flash of emotion --

WHITE
You are wrong.

BLACK
Am I? They come. They fight.
They destroy. They corrupt. And
it always ends the same.

WHITE
It only ends once. Everything that
happens before that is just...
(beat; measured)
Progress.

ON BLACK. He just LOOKS at White. And we can see it in his
eyes. Clear as goddamn day. Whatever history these two men
have together? It is NOT fucking pretty. A beat. Then --

BLACK
Do you have any idea how badly I
want to kill you?

WHITE
Yes.

Black leans in now. Calm but UNNERVING as he says --

BLACK
One of these days... Sooner or
later... I'm going to find a
loophole, my friend.

(CONTINUED)

JESUS. And although we have NO FUCKING CLUE what the hell he's talking about, this SCARES us. White? Not so much.

WHITE

When you do, I'll be right here.

Black BLINKS. He's on the verge of RIPPING White's head off. But as he clearly CAN'T, he simply rises. And says --

BLACK

Always nice talking to you, Jacob.

Uh... JACOB?!?!?

Are we meant to understand that this man, this GUY who was sewing and fishing and eating... that all this time we've been watching fucking JACOB? And now he evenly replies --

JACOB

Nice talking to you, too.

And as the Man in Black shakes his head, SCOWLING, knowing that it was the OPPOSITE of fucking nice, he begins to walk away. But we're beginning to PULL BACK NOW --

SLOWLY AT FIRST, back over the rocks... but they're NOT fucking rocks. No... it appears Jacob has been sitting at the base of the pedestal of a GIANT STONE FOOT.

PULLING BACK FURTHER NOW, THE OCEAN BELOW US as we WIDEN OUT... and next to the foot is ANOTHER FOOT. TILTING UP NOW, still CRUISING BACK to see --

The feet are attached to LEGS. THE LEGS to a WAIST. The waist to a TORSO. The torso to A HEAD. And as we finally come to a STOP, we see finally see it in all its fucking glory, what we've been waiting to see since we first glimpsed that FOUR-TOED FOOT over three years ago...

THE TOWERING MAJESTIC STATUE OF EGYPTIAN GODDESS TAWERET.

Okay. Why are we clearly A LONG TIME AGO? Why have we chosen NOW to finally see Jacob? And who in the SWEET FUCK is that BAD MAN he was talking to?

Well... It's almost time to close the door on SEASON FIVE, folks. So let's FIND THE FUCK OUT.

BOOM.

END OF TEASER

ACT ONE

4 EXT. AMES CENTRAL GENERAL STORE - DAY - **FLASHBACK (1991)** 4

CLOSE ON a TOY AIRPLANE in a small hand. WIDEN TO a TEN YEAR-OLD BOY holding the toy DC 3 and turning it over nervously. This is TOM. We hear a YOUNG GIRL'S VOICE --

GIRL'S VOICE
Are you gonna do it?

TOM
Uh uh. You do it.

REVEAL -- a cute as a button ten year old BRUNETTE FRECKLED GIRL with a BACKPACK slung over her shoulder. She wrinkles her brow, CONVINCING --

YOUNG GIRL TOM
C'mon, Tom -- -- No.

The girl sighs. Shakes her head.

YOUNG GIRL
Fine. I'll do it. But you're gonna be lookout. Okay?

TOM
(nods; relieved)
Okay.

The girl heads off. Tom follows her into -- AMES CENTRAL GENERAL STORE. Sitting on a typical suburban IOWA STREET.

5 INT. AMES CENTRAL GENERAL STORE - SAME - **FLASHBACK (1991)** 5

ON A ROW OF LUNCH BOXES. As many clearable ones as we can get (circa early nineties). The girl scans the shelf. Pulls off a NEW KIDS ON THE BLOCK lunch box. Looks BACK TO --

TOM. At the end of the aisle. ON LOOK OUT. Still nervously clutching his plane. He NODS at the girl -- COAST IS CLEAR. The girl stuffs the lunch box in her backpack. Runs over, grabs Tom's hand and pulls him through the store. They hurry around the corner. Heading out of the shop when --

A HAND GRABS THE GIRL'S ARM. It's the PROPRIETOR -- MR. SPRINGER, catching them at the door --

MR. SPRINGER
What've you kids got there?

(CONTINUED)

SHIT. The kids are terrified -- DEER in headlights staring up at him. Springer leans over Tom, THREATENING --

MR. SPRINGER (CONT'D)
Open your hand, son.

Tom unfurls his fist, revealing the TOY PLANE. Nervous --

TOM
It's... mine. I didn't steal it.
My grandpa gave it to me.

Springer turns to the girl now --

MR. SPRINGER
What's in your bag?

ON THE LITTLE GIRL. And she knows she's busted, so why fucking fight it. With a resigned strength, she removes the backpack, opens it up. Springer's eyes narrow as he reaches inside, pulls out the BRAND NEW LUNCH BOX, SNEERS at her --

MR. SPRINGER (CONT'D)
Your grandpa give you this, too?

The little girl holds his eyes. And although she's scared, there's a quiet DEFIANCE here, too as she points --

LITTLE GIRL
No. I got it right over there.

Springer is SURPRISED at the honesty. And now, he REALIZES --

MR. SPRINGER
Hold on... I know you. You're Diane Austen's girl -- what's your name?

LITTLE GIRL
(a beat; then)
Katie.

Yep. That's right. This is YOUNG KATE.

MR. SPRINGER
Well Katie, I'm calling your mom.
Then the cops. Because I don't tolerate stealing, you understand?

And Springer hauls Kate across the store to the front counter, reaching for a PHONE, but before he CAN --

VOICE (O.S.)
I'll pay for it.

Huh? Springer turns to see a MAN standing there. Jeans.
Button down-shirt. And holy FUCK --

IT'S JACOB. The same man we just saw sitting on an ancient
fucking statue GOD KNOWS WHEN. But here he is. In Iowa.
And there's something CALMING and POWERFUL in his eyes that
disarms the shopkeeper. He holds out a FOLDED BILL.

JACOB
I hope this is enough?

Springer takes the bill. Sees it's a TWENTY. He smiles,
then shakes his head...

MR. SPRINGER
Well, long as somebody pays for it,
guess there's no harm done...

And Springer TAKES THE MONEY from Jacob, then turns to Kate.

MR. SPRINGER (CONT'D)
But I don't want to see you in here
ever again without your parents.
You understand me?

Kate nods, sufficiently admonished. Satisfied, Springer
walks back around the counter to put the cash in the register
as Kate now looks up at Jacob --

YOUNG KATE
Thanks, mister.

JACOB
You're welcome.
(then; kneeling)
You're not going to steal anymore,
are you?

Kate looks into his eyes. And his voice is oddly CALMING.
No judgment here. Just a statement of fact. And so, Kate
shakes her head. No. She sure as hell WON'T.

Jacob SMILES, charmed by her. Reaches out, taps her on the
tip of the nose as he rises --

JACOB (CONT'D)
Be good, Katie.

And with that, Jacob turns. EXITS the store. And as we hold
on the little girl, just WATCHING HIM GO, we **WHOOOOOOOOSH TO:**

6 INT. SUBMARINE - HOLDING AREA - DAY (1977) 6

ON KATE. HANDCUFFED to the pole. Between SAWYER and JULIET. Still shocked and confused that she's ON this fucking submarine.

CAPTAIN BIRD (V.O.)
Welcome aboard everyone... We'll be doing some system checks off shore here before heading out into the open ocean and submerging to our operational running depth...

A7 EXT. OCEAN - DAY - ESTABLISHING A7

We now SEE THE SUBMARINE gliding through the water at a depth of about 20 meters...

B7 INT. SUBMARINE - HOLDING AREA - SAME B7

The THREE OF THEM sit there LISTENING to the ANNOUNCEMENT...

CAPTAIN BIRD (V.O.)
You should be in the process of receiving your sedatives, then you'll be escorted to your sleeping berths.

(beat)
Have a good rest, and we'll see you on the other side...

Now MITCH, the Dharma guard, appears. GUN on his hip, he's got an empty CUP TRAY. With twelve empty cup holding spots. He's given out all his juices.

MITCH
You three are next. I'll be back with your juice in a minute...

He walks out of the room leaving them alone for the first time. They FINALLY are left alone and Kate turns to Sawyer --

KATE
We have to get out of here.

Sawyer looks over at her, incredulous --

SAWYER
"Out of here"? We're underwater!
On a submarine! You happen to notice?!
(shakes his head)

(CONTINUED)

SAWYER (CONT'D)
And what the hell are you doing
here? How'd you get caught?

KATE
I was coming back to get you.

Juliet is looking on, watching this BANTER BETWEEN THEM --
which has the decidedly Nick and Nora quality of two people
who might be fighting now but are DEEPLY BONDED.

SAWYER
Coming back to get me for what?

Kate takes a beat, then --

KATE
Faraday's dead.

This LANDS for Sawyer AND for Juliet. Both are deeply
affected by this --

JULIET
What... happened to him?

Kate turns to Juliet --

KATE
He was shot. By his mother.

JULIET
What?

Sawyer tries to untangle that in his mind, but when he can't
he simply says --

SAWYER
This is exactly why I hate
(fucking) time travel.

Kate shoots him a look as Juliet suddenly REALIZES --

JULIET
Where's Jack?

ON KATE. And she knows how ridiculous this is going to sound
before the words are even out of her mouth --

KATE
He's on his way to blow up a
hydrogen bomb.

They both REACT. Did Sawyer hear that right?

SAWYER
Why the hell would he want to do
that?

KATE
Does it even matter? We have to
stop him.

Sawyer now looks over at Juliet, who stares back neutrally,
then turns to Kate with his ANSWER --

SAWYER
Sorry, but I'm gonna pass.

Huh? That surprises the shit out of Kate --

KATE
Did you hear me? Jack is going to --

SAWYER
-- Yeah, I heard you. But I'm sick
of this crap. You don't get it,
Kate. We were happy in Dharmaville
until y'all showed up. Now that's
over. So we're gonna drink our
O.J. and take our chances in the
real world...
(beat)
...And if Jack wants to blow up the
island, then good for Jack.

And THAT lands on Kate because it's NOT at all what she was
prepared for. And OFF KATE'S STARTLED but still DETERMINED
expression, we CUT TO --

7 INT. VAULTED ANCIENT CHAMBER UNDER DHARMAVILLE - DAY 7

ON JACK. FOCUSED, eyes narrow... studying the MASSIVE
FUCKING BOMB in front of him.

We TILT DOWN, OFF JUGHEAD, and RACK FOCUS to a DETAILED, hand-
drawn SCHEMATIC of the bomb in the foreground. There are
notes scrawled all over, bullet points -- instructions. POP
WIDE, and realize we're looking at FARADAY'S JOURNAL. And
Sayid's holding it, studying the contents.

We notice ELOISE and ALPERT huddled in the background, as
Jack turns to Sayid. And in the spirit of recappery:

JACK

Is there anything in Faraday's journal about how we're supposed to move a ten-ton bomb across the island?

SAYID

Actually, it's twenty tons. Fortunately, it seems Faraday never intended to freight the device in its entirety.

That gets Eloise's attention. She approaches with Alpert.

ELOISE

What?

Sayid refers to the diagram --

SAYID

He left detailed instructions on how to remove the plutonium core... and how to detonate it.

Alpert shoots Eloise a wary look, not fucking LIKING this. Jack ponders this, remembers back to his last moments with Faraday, when the physicist initially explained his plan.

JACK

Dan told me he needed to wipe out some kind of pocket of energy... Will just part of the bomb be enough to do that?

SAYID

The core itself is a thermonuclear weapon, Jack.

(beat; pointed)

It will be more than enough.

Sayid HANDS Jack the journal. And as Jack starts to leaf through it, Sayid turns to a STEEL FOOTLOCKER, the lid marked "U.S. ARMY" with a big RADIOACTIVE HAZARD trefoil on it. Sayid pops the case open, when Alpert places his hand on it.

ALPERT

Hold on.

(gestures to the bomb)

We sealed that thing up twenty years ago and put it underground, because it was emitting radiation -- and now you're going to open it up?

(CONTINUED)

SAYID
(reassuring)
If we use the equipment the army
left behind in these cases, we
should be able to extract the core
without any long-term damage to --

ALPERT
"Long-term damage"?

Alpert shakes his head, fucking INCREDULOUS. Because this is
fucking insane. Sayid shoots Jack a look, like: is this guy
gonna be a fuckin' problem? Then, to Eloise, pointed:

ALPERT (CONT'D)
Does this sounds like a good idea
to you, Eloise?

ELOISE
(tries to calm him)
Richard --

ALPERT
-- You're pregnant.

WHA? Jack turns to her, CONCERNED. This is NEWS to him.

ELOISE
(determined)
And that's exactly why I have to
help them see this through.

And that's fucking THAT. Sayid takes that as a cue, and
starts SEARCHING the CASES, looking for protective gear. ON
JACK, putting on his doctor hat for a second, sincere:

JACK
How far along are you?

ELOISE
Far enough.

Jesus, this is one TOUGH lady, all fucking business now, as
she turns to Sayid:

ELOISE (CONT'D)
Once this "core" is removed... then
what?

SAYID
We have approximately two hours to
get it to the Swan site.

(CONTINUED)

7 CONTINUED: (3)

7

ON JACK, WHEELING ON SAYID. OH. FUCK. When was he gonna drop that little nugget?!

JACK

Two hours?

SAYID

When Faraday returned to the island, he was very explicit about his timetable.

And yes, folks, the CLOCK is now officially TICKING. And Jack? He's STUNNED. FUCK. Like the fucking degree of difficulty wasn't high enough already? All he can say is --

JACK

Well then, we'd better get (fucking) moving.

And OFF JACK, contemplating a dangerous journey to a dangerous place, we CUT RIGHT FUCKING TO IT --

8 EXT. SWAN CONSTRUCTION SITE - DAY

8

A DHARMA VAN SKIDS TO A STOP. The driver's side door flies open and out steps --

STUART RADZINSKY. A man who looks like he's gotten very little fucking sleep in the last few days as we DROP BEHIND HIM TO REVEAL he's making a fucking BEE-LINE FOR --

THE SWAN STATION WORK SITE. A WATER TRUCK. 5 OR 6 DRILL WORKERS. And at the middle, a large and imposing fucking HOLE that has a MASSIVE DRILL RIG stationed over it.

Radzinsky DUCKS under the PERIMETER TAPE striding towards the drill rig, BARKING AT THE TOP OF HIS LUNGS --

RADZINSKY

WHO STOPPED THE DAMNED DRILL!?!

And now, TWO WORKERS part like the Red fucking Sea to reveal a MAN standing at the MAIN CONSOLE who now turns to meet the irate Radzinsky -- DOCTOR PIERRE CHANG.

CHANG

I did.

Radzinsky walks right up to him, PISSED --

RADZINSKY

Why?

(CONTINUED)

Chang turns to a PANEL OF GAUGES which illustrate every point he makes.

CHANG

Because when we passed through seventy meters, the drill temp went up sixty degrees and I didn't want it to (fucking) melt.

RADZINSKY

Well, Pierre, that's why we have a truck full of water. So cool it down and turn it back on.

ON CHANG. And less we forget, he's been TOLD about what's about to happen here. Told by his own fucking son. Clearly, he wants to do everything he can to stop this. No longer imperious, he IMPLORES Radzinsky --

CHANG

Stuart... we just evacuated all non-essential personnel from the island. We're in the midst of a possible insurrection.

(pointed)

Do you really think now is the ideal time for your experiments?

ON RADZINSKY. And the look on his face would seem to indicate that Chang just called his mother a DIRTY WHORE.

RADZINSKY

"Experiments?" I have been working on this project for six (fucking) years. Designing a station that will be able to manipulate electromagnetism in ways we only dreamed of.

(you fucking idiot)

And you are not stopping me three (fucking) meters short of success.

Chang shakes his head. Shit. He points to the DISPLAY --

CHANG

And have you thought about the consequences of drilling into that pocket? Do you have any idea wh-- ?

RADZINSKY

-- If Edison was only worried about consequences, we'd all still be sitting in the (fucking) dark.

(CONTINUED)

And as Radzinsky leans in, we can see the fucking passion of a TRUE ZEALOT burning in his eyes --

RADZINSKY (CONT'D)

I came to this island to change the world, Pierre. That's exactly what I intend to do and there's nothing you or anyone (fucking) else can do to stop me.

And now Radzinsky PUSHES past Chang towards the RIG, shouts to the DRILL OPERATOR AT THE TOP OF HIS FUCKING LUNGS --

RADZINSKY (CONT'D)

LET'S GET IT STARTED!!!!

And as the Operator NODS, TORQUING down a lever which gets the DRILL WHIRRING BACK TO FUCKING LIFE and drilling down to something that's gonna be all kinda BAD...

Let's fucking get it started INDEED.

BOOM.

END OF ACT ONE

ACT TWO9 EXT. KOREAN TEMPLE - DAY - **FLASHBACK (2000)**

9

We're close on a WEDDING RING. Sunshine glints off of its ENGRAVED KOREAN CHARACTERS as we hear a FAMILIAR VOICE speaking KOREAN, subtitled for our benefit...

SUN (O.S.)

I have loved you since the day we first met.

...And we PULL BACK TO REVEAL SUN, absolutely stunning in her WEDDING GOWN. Facing her is JIN, in a dashing tuxedo. Both of their hearts about to burst with fucking HAPPINESS...

Because this is the day of their WEDDING.

Jesus, it's good to see these two together -- though for us their joy is a little heartbreaking, too, given everything that's happened since they exchanged these WEDDING VOWS...

SUN (CONT'D)

I loved the man you were then: I love the man you are today. And I'll love the man you will become as we spend our lives together.

(she puts the RING on his finger; tenderly)

With this ring, I make my promise.

It's Jin's turn now, and he's nervous as hell. With shaking hands, he reaches into his pocket and takes out Sun's WEDDING RING, as well as A SMALL PIECE OF PAPER. WHISPERING to Sun:

JIN

I wrote mine down. Is that all right?

It's a sweet, intimate moment. Sun smiles and WHISPERS back:

SUN

Yes, it's all right.

Jin holds up her ring and starts to READ ALOUD from the piece of paper, formally at first, but with growing CONFIDENCE...

JIN

For our wedding rings, I chose the inscription, "We will never be apart." Because being apart from you would be like the sky being apart from the earth.

(CONTINUED)

Sun is captivated. Jin meets her eyes, takes her hand --

JIN (CONT'D)
With this ring, I make my promise.

As he puts the ring on her finger, his words come not from the piece of paper, but straight from the DEPTHS OF HIS SOUL:

JIN (CONT'D)
I swear to you on my life, Sun -- I will never let anything keep us apart. I love you.

Both their eyes are welling -- Sun has never been so HAPPY, and neither has Jin, who KISSES her passionately, adoringly. As the wedding guests start to applaud O.S., we UPCUT TO:

10 EXT. KOREAN TEMPLE/GARDENS - DAY - LATER - **FLASHBACK (2000)** 10

The wedding ceremony has ended. In another part of the temple's gardens, Sun and Jin are now RECEIVING their guests. Sun is being congratulated by an elderly woman, AUNT SOO.

AUNT SOO
I'm so happy for you! So when are you going to start a family?

SUN
(smiling at Jin)
Who knows? Maybe on our honeymoon.

Jin manages an awkward smile in return; Aunt Soo giggles and MOVES OFF. As she wipes frame, we reveal the next guest in line. A CAUCASIAN MAN in a nice suit who... Wait. FUCK.

It's Jacob. Jesus... what the hell is he DOING at Sun and Jin's goddamned WEDDING? And yeah... there's a PATTERN EMERGING here...

...And while our brains try to process what the fuck that might be, Jacob puts a gentle hand on Sun and Jin's shoulders as he addresses them in FLAWLESS KOREAN:

JACOB
I'd like to offer you my blessing. May you live a long and happy life together.
(with affectionate warmth)
Your love is a very special thing. Never take it for granted.

Jin and Sun both smile, TOUCHED by this as Jacob bows formally, and leaves. Sun whispers to Jin as the next guest shuffles up --

SUN
Who was that?

JIN
(shrugs)
I thought he was one of your father's business associates.

Sun scrunches her brow, looking for Jacob amongst the crowd, but wherever he's gone? He's GONE. Jin smiles, playful --

JIN (CONT'D)
Well, whoever he was... his Korean is excellent.

And as Sun GIGGLES at her husband, kisses him softly on his lips... and we realize this is the FIRST AND ONLY TIME we've seen them together this entire season, we **WHOOOOOOOOOOSH TO:**

11 EXT. BEACH - MORNING (LATE 2007)

11

A VERY DIFFERENT Sun.

That girlish sense of her buried in the serious expression of a WOMAN on a serious fucking MISSION as we WIDEN TO FIND --

She's in the midst of the MASS EXODUS up the beach. WITH LOCKE and Richard Alpert leading the group of THIRTY OTHERS, Sun marches along dutifully, her eyes set on SOMEONE --

BEN. And he looks TIRED. A man who has been put through the fucking WRINGER. Sun falls into step beside him... and just in case we've forgotten where all these people are HEADED --

SUN
Who's Jacob?

Ah. Sun has no concept of how timely that question is considering the FLASHBACK we just saw. Ben however, didn't even realize she was beside him --

BEN
Excuse me?

SUN
Jacob. The man John said we're going to see. Who is he?

ON BEN. Okay, how's he gonna answer this one?

(CONTINUED)

BEN
He's in charge of the island.

SUN
You said John was in charge.

BEN
No. I said he's the leader. A title I've come to learn is incredibly temporary. But everyone answers to someone, and the leader answers to Jacob.
(turns to her now)
And he's had people answering to him for a very long time.

ON SUN. She considers this, curious --

SUN
What's he like?

ON BEN. His eyes NARROW. Part of him feels safe talking to Sun, who could give two shits about the history of the goddamn island. The other part of him is just too exhausted to keep up the charade any longer. And SO...

BEN
I don't know, Sun.
(almost... sad?)
I've never met him.

JESUS. Well. We sorta expected that after Locke guessed as much... but it's another thing entirely to hear Ben ADMIT it. And now he turns to her. A FLASH of that old ANGER in his eyes as he says --

BEN (CONT'D)
Anything else?

But the question is clearly RHETORICAL. And Sun just shakes her head -- no fucking THANK YOU. And as Ben quickens his pace, we FLOAT TO THE HEAD OF THE PACK TO FIND --

LOCKE AND ALPERT

Locke walking along the beach with a real spring in his step. Fucking REJUVENATED... the trail of OTHERS stretching out behind them. And Locke feels Alpert's GAZE on him, smiles --

LOCKE
You've been staring for the last ten minutes, Richard. Is there something you'd like to ask me?

(CONTINUED)

ON ALPERT. Yes. As a matter of fact, there fucking IS.

ALPERT

Ben told me he strangled you. To death.

LOCKE

(nods; dry)
That's my recollection of it, yes.

ALPERT

He said he was sure you were dead. Saw your coffin loaded onto the plane you came back on. So what I'd like to ask you, John...
(beat; then)
Is how are you alive?

Locke STOPS walking. Turns to Alpert, almost DISAPPOINTED --

LOCKE

You've been on this island much longer than I have, Richard. If anyone had an explanation for it, I'd think it would be you.

Beat. ON ALPERT. He STOPS, too -- fucking SERIOUS now. And maybe... just maybe... a little SCARED, too --

ALPERT

I have been here a long time, John. And I've seen things on this island that I can barely describe.
(beat; measured)
But I've never seen someone come back to life.

ON LOCKE. A beat. Then --

LOCKE

Well, I've never seen someone who doesn't age. But that doesn't mean it can't happen.

A TWINKLE in Locke's eye. Is he fucking TEASING Alpert? And Alpert? He doesn't fucking LIKE IT. Shows the HARD EDGE that has kept him in this fucking position all this time --

ALPERT

I'm this way because of Jacob. And if I had to guess, he's the reason you're not in that coffin anymore.

(CONTINUED)

Locke turns to Alpert, now conciliatory --

LOCKE

I agree completely, Richard.
That's why I'm doing this. So I
can thank him.

And we'd be pretty fucking convinced by Locke's HONESTY, but unless "thank" is code for "KILL," we can't help but wonder WHAT THE FUCK LOCKE IS UP TO HERE. But he's on the move again as he continues --

LOCKE (CONT'D)

And once I've done that, we're gonna need to deal with the passengers from the Ajira flight before they can get themselves into any trouble.

ON ALPERT. Not sure he understands that --

ALPERT

What do you mean -- "deal with them"?

And we are TIGHT ON Locke as he strides right to us. CLOSE ENOUGH TO SEE HIS EYES as he calmly answers --

LOCKE

You know what I mean.

Fuck. FUCK. And as Locke CLEARS fucking FRAME, HOLDING ON a very WORRIED LOOKING Alpert as we SMASH CUT TO:

12 EXT. ANOTHER BEACH - DAY

12

THE FACE OF FRANK LAPIDUS.

His eyes are closed -- a BRUISE on his forehead indicates that may be because he was KNOCKED THE FUCK OUT. WE'RE CLOSE on him as we hear the sounds of PADDLES IN THE WATER. VOICES NOW, a MAN and a WOMAN --

MAN (O.S.)

I think he's awake.

WOMAN (O.S.)

He's not awake. C'mon, help me pull it up on shore.

We hear a SPLASH now as we begin to get the sense that Lapidus is IN A BOAT -- HEAR the exerted GRUNTS and sounds of that boat being pulled up onto the SAND.

(CONTINUED)

WOMAN (O.S.) (CONT'D)
Hey -- easy with the crate!

And Lapidus's eyes do CRACK OPEN A BIT NOW as he tilts his head, and we see that he is indeed inside an OUTRIGGER. He peers up over the side subtly, HIS POV --

BLURRY AT FIRST, but finding FOCUS as THREE MEN unload a LARGE ALUMINUM CRATE from the back of the OUTRIGGER. And right in front of Lapidus, he SEES --

ILANA and BRAM. Our mysterious Ajira passengers. They unload GEARS and GUNS from the life raft as Bram grumbles --

BRAM
Why did we even bring this yahoo?

ILANA
Because we might need him.

BRAM
For what? He didn't know the answer to the question.

ILANA
That doesn't mean he's not important.

Bram looks at her now, CURIOUS --

BRAM
What... you think he's a candidate?

"Candidate?" HUH? And as Ilana turns towards Lapidus to ponder that (whatever it fucking means), she REALIZES --

ILANA
You were right. He's awake.

Bram REACTS. Shakes his head as he leans over Lapidus, a little threatening --

BRAM
How long were you listening to us?

ON LAPIDUS. Shaking off his disorientation as he meets Bram's eyes, FEARLESS --

LAPIDUS
Long enough to wonder what the hell I'm a candidate for.

(CONTINUED)

Bram turns to Ilana -- now what? But Lapidus is already getting to his feet, CLIMBS out of the life raft as he asks the question we've wanted the answer to for fucking WEEKS --

LAPIDUS (CONT'D)
Who the hell are you people?

ILANA
(calm; respectful)
We're friends.

LAPIDUS
Yeah? You hit all your friends in the face with a rifle? Stuff 'em into a boat and kidnap them?

Ilana studies him for a beat. And then, a flash of a GRIN --

ILANA
No. Only the ones we really like.

Bram smirks. ON LAPIDUS. Doesn't know what the fuck to make of these people. Not to mention --

THE MYSTERIOUS ALUMINUM CRATE, mounted on long poles that create a makeshift CARRYING LITTER. Lapidus sizes it up, turns back to Ilana --

LAPIDUS
What's in the box?

ON ILANA. She looks to Bram. Raises an eyebrow as if to say, should we show him? Bram just shakes his head --

BRAM
Your call.

But Ilana again turns to Lapidus. We can't help but feel she LIKES this guy as she answers --

ILANA
Considering what he's been through, he deserves to know.

ON LAPIDUS. Surprised by that. And now, Ilana is moving over to the CRATE -- GIACCHINO starting to play the anticipation of what's fucking INSIDE as --

She undoes the METAL LATCHES. PUSHING IN ON Lapidus now as he steps forward, curious. Ilana now RAISING the lid of the CRATE but we --

HOLD ON LAPIDUS' face as he looks into the box. He BLINKS. Can't quite PROCESS what he's seeing. And why?

Because whatever's inside IS BLOWING HIS FUCKING MIND.

And while our brains are screaming "what's in the box?!," we're just gonna have to be PATIENT. Because all we get for now is the look on Lapidus' face -- a mixture of INCREDULITY, DREAD, FEAR, AMAZEMENT and WORRY as --

He finally looks back up at Ilana. And with the deadpan summation of his GRIM REVELATION, he softly says --

LAPIDUS

Terrific.

BOOM.

END OF ACT TWO

ACT THREE

13 INT. LIVING ROOM - DAY - **FLASHBACK (1981)** 13

OPEN TIGHT on a YOUNG BLONDE GIRL no older than ten. She looks equal parts frightened and confused -- in a word, LOST.

But we WIDEN TO REVEAL they are sitting in the living room of a house -- a living room where nobody ever sits. The blonde girl is sitting next to RACHEL, her twelve-year-old brunette sister.

Seated directly across them are their red-eyed MOTHER and stoic FATHER, a grizzled, fair-haired man who looks a little like SAWYER. Mom finally breaks silence --

MOTHER

Girls... Your dad and me have something we need to talk to you both about.

BLONDE GIRL

Are... are we moving again?

RACHEL

No, stupid. They're getting a divorce.

MOTHER

Rachel --

But Rachel turns to her parents, ANGRY --

RACHEL

-- Well? Aren't you?

The girls' father nervously fidgets with his WEDDING RING while his wife does the heavy lifting. Leans forward, takes Rachel's hand in hers --

MOTHER

Yes. But you need to understand... Your father and I... we still love each other very much --

RACHEL

(pulls her hands away)
Then why are you doing this?

Mom sighs, fights back tears, then looks right at her girls --

(CONTINUED)

MOTHER

Just because two people love each other doesn't always mean they're supposed to be together.

And we're CLOSE ON THE LITTLE BLONDE GIRL now. Catching up to her older sister, finally understanding what this MEANS. And she thinks there's still HOPE --

BLONDE GIRL

But what if you are supposed to be together?

Mom and Dad exchange a look. Their hearts breaking. Then, she turns back to her.

MOTHER

We're not, honey.

BLONDE GIRL

But... how can you know for sure?

MOTHER

We just know. When you're a grown-up... you'll understand.

(a beat; then)

I'm so sorry, Juliet.

CUE GIACCHINO. That's right, folks, for those of you haven't guessed already, this heartbroken little girl is gonna grow up to be none other than our own Juliet. And she rises now, sharing her sister's ANGER as she shouts --

YOUNG JULIET

I don't want to understand!

And with that, a tear-stained Juliet BOLTS down the hall. Her MOTHER calls out after her --

MOTHER

Juliet, wait...

YOUNG JULIET

I don't want to understand!

MOTHER

(louder)

JULIET!

And OFF JULIET racing down the hall, crying, her whole world rocked, we **WHOOOOOOOOOSH TO:**

14 INT. SUBMARINE - DAY (1977)

14

JULIET. Still handcuffed and WATCHING Sawyer and Kate debate their situation -- since they're not fucking going anywhere.

Kate has obviously just DOWNLOADED the details of Jack's plan, and Sawyer is trying to process this --

SAWYER

All right, lemme get this straight...
Jack sets off a nuke, and that
somehow resets everything -- so that
flight 815 never crashes -- it just
lands safe and sound in L.A -- and
none of this ever happens.

Kate just NODS.

KATE

That's pretty much it.

Sawyer shrugs, dismissively --

SAWYER

Well. Sounds like the Doc has
officially lost his damn marbles.

Kate is not sure Sawyer is actually GETTING THIS --

KATE

Sawyer. If he does this? He could
kill everyone on the island.

SAWYER

Yeah, I heard that part.

KATE

And that's okay with you?

Juliet may not be talking but she sure as shit is LISTENING --
and processing and internalizing every word being said.

SAWYER

You ain't hearing me! I (fucking)
made my choice and I'm sticking to
it. I decided to leave, and I'm
leaving.

Kate looks semi-furious, but before this conversation can go
any further, Mitch RETURNS, carrying three fresh glasses of
drugged O.J. on his tray.

(CONTINUED)

MITCH

All right, I got your sedatives.

He senses their SUDDEN SILENCE but misinterprets it.

MITCH (CONT'D)

This isn't gonna be problem is it?
'Cause I can go get some help to
make you drink your --

That's when WHAM-BLAAM! -- OUT OF FUCKING NOWHERE Juliet
KICKS MITCH SQUARE IN THE FUCKING CHEST, sending him SAILING
backwards where -- **KATHUNK** -- he SMACKS his HEAD into a LOW
HANGING PIPE and drops, UNCONSCIOUS.

Holy shit! Sawyer REACTS, incredulous.

SAWYER

The hell you just do?!

Kate, on the other hand, is very pleasantly surprised. And
now Juliet looks at Sawyer, POINTEDLY --

JULIET

We decided to leave the island,
James. We. And now we're going
back.

Juliet calmly reaches out with her free arm, GRABS MITCH'S
PANT LEG and DRAGS HIM CLOSER, until she is able to TAKE THE
PISTOL in his waistband and a KEY CHAIN at his side.

SAWYER

You serious?

JULIET

We can't just let all those people
die.

SAWYER

Which people? The Dharma idiots
who just tortured us?

JULIET

No. Jin. Miles. Hurley. Our
people.

And for Juliet, that retort LANDS. ON SAWYER. FUCK. He
can't just stand by and see his friends all fucking
VAPORIZED.

(CONTINUED)

Juliet unlocks herself, rubs her wrist, then proceeds to unlock Kate. And as she does Juliet and Kate MEET EYES. An uneasy, entangled alliance is being formed here.

Once Kate is free Juliet holds up the KEYS and asks Sawyer --

JULIET (CONT'D)
You want out? Or are you going to stay here and whine?

Sawyer is disgruntled but accepting of his circumstances.

SAWYER
Unlock the damn cuffs.

And OFF Sawyer's RESIGNATION, we UPCUT TO --

AA15 EXT. OCEAN - DAY - ESTABLISHING AA15

The SUBMARINE gliding along, still only about twenty meters beneath the surface. And we HEAR --

CAPTAIN BIRD (O.S.)
Galaga to base... System check is complete...

A15 INT. DHARMA SUB/CONTROL ROOM - DAY A15

And as we come in, the PERISCOPE is being LOWERED and the handles snapped closed for depth running. And now we reveal the man on the other side of the periscope -- CAPTAIN BIRD, the sub commander. He's on the RADIO --

CAPTAIN BIRD
(into radio)
...We're locked on the departure bearing and ready to leave the island.

VOICE (FROM RADIO)
Roger that, Galaga. Have a safe trip. See you on the return.

Captain Bird HANGS UP THE MIKE only to HEAR -- **CA-CLICK** -- the sound of THE HAMMER BEING PULLED BACK ON A HANDGUN. SHIT. He turns to SEE Juliet holding the gun she took from Mitch. Beside her are Sawyer and Kate.

JULIET
Give me your gun.

She gestures with hers until Bird COMPLIES -- carefully lifting his GUN out of his HOLSTER and passing it to Sawyer.

A15 CONTINUED:

SAWYER
Thanks, Capt'n. Appreciate that.
Now we need you to surface the sub.

CAPTAIN BIRD
What? I can't --

Sawyer puts the gun right up to his fucking neck.

SAWYER
-- Oh, I think you can.

And now Juliet meets the Captain's EYES.

JULIET
Once we're gone, you proceed on
your course. Whatever you do, do
not take these people back to the
island. Understand?

CAPTAIN BIRD
What if... Horace contacts me?
What am I supposed to say?

Now Sawyer turns and -- **BLAMMM!** -- FIRES a shot that BLOWS
THE RADIO TO PIECES! He's NOT FUCKING AROUND --

SAWYER
You're not home.

Suitably convinced, Captain Bird now moves to the SURFACING
CONTROLS and as he starts FLIPPING SWITCHES, we UPCUT TO --

15	OMITTED	15
16	OMITTED	16
A17	OMITTED	A17
17	INT. VAULTED ANCIENT CHAMBER UNDER DHARMAVILLE - DAY	17

PAN SLOWLY across various open army crates, steel cases,
tools, and mechanical parts strewn about, like a mechanic's
workshop... until we find --

JUGHEAD -- now SPLIT OPEN WIDE. The NOSE CONE has been
removed, set to one side, and we FIND a SWEATY Sayid, wearing
a LEAD APRON and LEAD-LINED GLOVES, digging into the guts of
the H-bomb.

Specifically: he's SLOWLY, GENTLY REMOVING a LONG METAL
CYLINDER of PLUTONIUM from its housing. It's roughly three
feet long, thirty-five pounds, a gunmetal grey look to it.

(CONTINUED)

We ARM AROUND, and see ELOISE, ALPERT, and JACK digging through the army crates a safe distance away from Sayid's workspace. ON JACK, as he digs... there's an open case of GRENADES next to him, a couple of HAND GUNS, until finally he comes up with a large green ARMY RUCKSACK. Hold it up --

JACK
Sayid -- this big enough?

ON SAYID, as he gently sets down one end of the cylinder, the other still attached to the housing by a ring of WIRES. He glances over to Jack, eyeballs the rucksack, and nods.

SAYID
That should do.

Sayid grabs a set of WIRE CUTTERS, starts snipping the LEADS from the end of the cylinder, disconnecting it from the housing. As he does this bit of business --

Alpert pulls out a SLEDGEHAMMER from a crate, admiring it as he turns to Jack and asks:

ALPERT
Can I ask you a question?

Jack gives him a sideways glance. Notices the HAMMER --

JACK
Sure.

ALPERT
Over twenty years ago, a man named John Locke walked right into our camp and told me that he was going to be our leader.

Jack reacts. Huh. Didn't know that. Alpert steps forward now -- PRIVATE -- doesn't want ELOISE to overhear it --

ALPERT (CONT'D)
I've gone off the island three times since then to visit this man... and he never seemed particularly special to me.

Jack just looks at Alpert. Evenly --

JACK
You said you wanted to ask me a question.

ALPERT

Do you know this man? Locke?

ON JACK. Considering this for a moment. Then --

JACK

Yeah, I know him. And if I were you?

(a beat; convinced)

I wouldn't give up on him.

JESUS. How far we have FUCKING COME. And although it might not sink in until later, we might just realize that Jack was fucking RESPONSIBLE for Alpert embracing Locke when they meet again, thirty years from now.

SAYID (O.S.)

All right. I'm ready.

And the moment is BROKEN as Jack and Alpert both look back over towards --

SAYID. Done disconnecting the cylinder, he lays it on the ground and wraps it in another LEAD APRON -- like a baby in a blanket. He then gathers up some tape, wire cutters, and assorted other supplies.

Jack and Alpert BACK OFF as Sayid carries his precious cargo over to the rucksack, packs it all in. He then carefully hoists the rucksack up on his shoulders.

SAYID (CONT'D)

Time is short. We'd better get moving.

ELOISE (O.S.)

This way.

We ARM AROUND and see Eloise standing at the mouth of another tunnel holding a TORCH and her GUN. They join her.

JACK

Where is this gonna take us?

ELOISE

If we're lucky, into the basement of one of those Dharma houses.

JACK

And if we're unlucky?

(CONTINUED)

ELOISE

We come up in the center of their town square and find ourselves in a bloody gunfight.

FUCK. Well. Looks like we've got THAT to fucking look forward to. And as Eloise nods to Alpert, he hoists the sledgehammer over his shoulder and leads the way, into the fucking DARKNESS, we SMASH CUT TO:

A18 EXT. OCEAN - LIFE RAFT - DAY

A18

Sawyer, Juliet and Kate paddle a life raft away from the SURFACED SUB LOOMING BEHIND THEM. In the life raft are the weapons they collected from the sub -- a RIFLE for Sawyer and a PISTOL for Kate.

Juliet looks back over her shoulders as the sub now SUBMERGES BELOW THE SURFACE.

It's a moment for her as the sub disappears. That was her ticket off the island, now gone. Sawyer looks over at her, then out at the island shoreline --

SAWYER

From the looks of the sun, I'd say that's the north shore over there.

KATE

Sun's over there. Looks more like the west coast to me.

SAWYER

Really? You got a compass?

KATE

No, do you?

Now Juliet has to step in and referee --

JULIET

Both of you. Shut up and paddle.

And as Kate and Sawyer do just that --

18 EXT. BEACH - DAY - LATER

18

WAVES CRASH as the life raft is STEERED ASHORE. Sawyer, Kate and Juliet hop out in the waist deep water and pull the raft up onto the beach.

Kate turns to Juliet now, a QUIET MOMENT --

(CONTINUED)

KATE

Thanks.

JULIET

For what?

KATE

Backing me up on the sub.

Juliet SMILES, but we can't help but miss the sadness in her fucking eyes as she responds --

JULIET

No problem.

Sawyer STRIDES up the beach, looking at the jungle. TURNS AROUND. Clearly hard to fucking PLACE HIMSELF.

SAWYER

All right. I got no (fucking) idea where the hell we are.

BARK. BARK. What the FUCK? They all TURN to SEE --

A DOG BREAK OUT OF THE TREE LINE, BARKING and running in their direction. And the dog looks VERY FAMILIAR and as recognition crosses Sawyer's SMILING FACE, he calls out --

SAWYER (CONT'D)

Vincent...?

That's right. It's our favorite stranded canine. Vincent trots over to the three of them and tongue out, PANTS happily, BARKS ONCE MORE, very happy to see them --

SAWYER (CONT'D)

Whatchya doin', boy? I ain't seen you since the flamin' arrows three years ago.

Kate and Juliet join Sawyer as he pets the dog.

JULIET

How's he been living alone out here?

FEMALE VOICE (O.S.)

Oh, hell no...

Well, that answers that. Everyone follows the voice and looks up to the tree line just as --

ROSE steps out onto the beach.

(CONTINUED)

Everyone's eyes widen. They, and we, haven't seen her since that same arrow attack. She shakes her head at the sight of the group. Then turns around and yells into the jungle --

ROSE
Hey, Bernard?
(resigned; kinda PISSED?)
They found us.

Kate, Juliet and Sawyer just stand there in SURPRISE as --

BERNARD steps out behind Rose. A scruffy beard. But clearly HEALTHY. He takes one look at our GANG, favoring Sawyer... and then, clearly NOT at all happy to be DISCOVERED, he shakes his head, DEADPANS --

BERNARD
Son of a bitch.

BOOM.

END OF ACT THREE

ACT FOUR

A19 EXT. JUNGLE - DAY

A19

THWASH! The BRUSH PARTS as a STICK HACKS THROUGH, REVEALING --

Bernard and Rose as they now lead a fairly confused Sawyer, Kate and Juliet through the jungle behind them --

SAWYER

Hold on... You're telling me you've just been living out here in the damn jungle for the last three years? By yourselves?

ROSE

Uh huh.

SAWYER

Well I'm sorry y'all got left behind... Didn't you hear me shout out to meet at the creek?

BERNARD

You mean while flaming arrows were raining down on us and killing everyone we knew?

(beat)

Sure we heard you.

Sawyer furrows his brow. Doesn't quite GET their tone here.

SAWYER

Well we spent all sorts of time looking for you. I had Jin out searching the island grid by grid and --

ROSE

-- We know.

Okay. That does it. Sawyer, Juliet and Kate all STOP. And it's Juliet who asks --

JULIET

You know?

ROSE

Sure. You all joined up with the Dharma Initiative.

(off Kate)

Well, except you. To be honest, I had no idea you were back.

(CONTINUED)

A19 CONTINUED:

Sawyer and Juliet exchange a look. HUH?!?

SAWYER

Well, damn... I coulda brought you both in. Why didn't you find a way to tell us you were out here?

Rose just SMILES. Not angry. At PEACE with this --

ROSE

Because we're retired.

Well. How about fucking THAT. And as Sawyer and Juliet mull the implications of that, we UPCUT TO:

19 EXT. JUNGLE - CLEARING - DAY 19

A TEAPOT. Perched over a CRACKLING FIRE. Bernard PLUCKS it off as we WIDEN TO FIND HIM --

In a small CAMP. Homey and elaborate in a SWISS FAMILY ROBINSON way -- this has been Rose and Bernard's home for the last three years. Kate and Juliet take it all in as Rose smiles, watching Sawyer pick up a can of DHARMA GREEN BEANS --

ROSE

We've been borrowing supplies from those pallet drops. Hope you don't mind.

Sawyer just shakes his head, not really GETTING this --

SAWYER

So you're stealing food and livin' out here in a hut by yourselves.

BERNARD

People work their whole lives to try and get themselves a nice quiet place by the ocean where they can live in peace.

(beat; shrugs)

So we did it. That's what we've made for ourselves.

Sawyer steps forward, SERIOUS NOW --

SAWYER

Well, I hate to rain on the Boca Del Vista parade, but your condo is about to go ka-blooey.

(CONTINUED)

Bernard and Rose exchange a LOOK, not worried. Kate steps forward now, SERIOUS --

KATE
Jack has a bomb. He's trying to --

ROSE
-- Who cares?

KATE
(huh?)
...Excuse me?

Rose steps forward. A little EDGE now, shakes her head --

ROSE
It's always something with you people. Babies getting kidnapped, hiking to radio towers... So now Jack's got a bomb. And what? You all are off to stop him, right?

ON KATE. Fuck. Pretty crazy that Rose just NAILED it.

KATE
Yeah.

Rose looks to Bernard again. Shoulda FIGURED --

ROSE
We travel back in time thirty years, and you're still trying to find a way to shoot each other.

And now it's Juliet's turn to speak, even though part of her is clearly AFFECTED by Rose's words --

JULIET
Rose. We just need you to tell us which way the Dharma barracks are from here.
(then; serious)
If we don't stop Jack, you're going to be dead. We all are.

And that statement is not without fucking GRAVITY. Regardless, Bernard steps forward. HOLDS Rose's hand, not scared at all and completely backing the woman he loves as --

BERNARD
So we die. The only thing we care about is being together. That's all that matters in the end.

(CONTINUED)

Juliet turns to Sawyer... expecting to make eye contact with him on this front...

But he's ACTUALLY LOOKING AT KATE. It's only for a second (and Kate's not even fucking aware of it) -- but it's THERE. And now, he DOES turn to match eyes with Juliet just as --

The teapot WHISTLES. The moment broken. Rose just points --

ROSE
Barracks are five miles that way.

SAWYER
Thanks.
(turns to the women)
Let's go.

And with that, Sawyer TAKES OFF -- OVER this. After a beat, Kate FOLLOWS. Juliet watches then turns back to Rose and Bernard. An idyllic picture of LOVE. Something that she HAD with Sawyer. Bernard reads her hesitation --

BERNARD
Sure you don't want some tea?

JULIET
(wishes she could)
Maybe another time.

And as Juliet heads off, we HOLD ON Rose and Bernard for a few beats. And then, he turns to her, clearly TEASING --

BERNARD
Almost makes you miss it, huh?

ROSE
No. Not at (fucking) all.

And off that sentiment, we SMASH CUT TO:

And we return to our underground trekkers, Jack and Sayid following Alpert and Eloise THROUGH THE TUNNELS. They come to a fork in the tunnels, and Alpert leads them to the left and up the tunnel to where the TUNNEL WIDENS AND ENDS IN A ROCK WALL.

Jack turns to Sayid and gestures to the BOMB CYLINDER riding out of the top of Sayid's pack --

JACK

Do we have to worry about that thing going off?

Sayid looks at Jack, shakes NO -- then says DRYLY:

SAYID

It's perfectly safe. Unless, of course, it gets shot.

Jack gives him a small smile. Ahead of them Alpert carefully runs his hands across the CARVINGS ON THE WALL until he's satisfied that he's FOUND THE RIGHT SPOT, then --

ALPERT

Stand back.

He hefts the heavy the SLEDGE HAMMER, SWINGS IT BACK AND **CRAAASHHH** --

21 INT. DHARMA HOUSE - BASEMENT - DAY

21

The basement wall of a Dharma house BURSTS OPEN in a HALO OF DRYWALL and BRICKS. MORE BRICKS FALL AWAY with each swing of a SLEDGE HAMMER -- and pretty soon there's a HOLE that Alpert, Jack, Eloise and Sayid can step through and into the basement. It's empty... But across the room they SEE --

A STAIRCASE leading UPSTAIRS.

JACK

I'll go first.

But Eloise STEPS IN FRONT of him --

ELOISE

Don't misunderstand who's in charge here... I'll go first. Because if there's someone in this house who's a threat?

ON ELOISE -- with a HARD COLD STARE, she RACKS THE SLIDE on her gun.

ELOISE (CONT'D)

You might hesitate but I won't.

Yeah. This fucking chick is LEADER OF THE OTHERS for good reason. Alpert steps up behind her --

ALPERT

All right, Eloise. After you.

(CONTINUED)

Eloise starts moving up the stairs, ALL BUSINESS --

ELOISE

Once we give you the "all clear,"
then you come up with the bomb. We
don't want any acci--

WHAM! It happens so fucking fast, we barely REGISTER IT...
But Alpert fucking brings the handle of his handgun swinging
down onto Eloise's head!!!!

She FALLS backwards into Alpert's arms, OUT FUCKING COLD.
Jack and Sayid REACT -- SHIT!!! --

JACK

What the hell are you -- !?!

But Alpert has already laid Eloise down at the base of the
stairs, turns his fucking gun on OUR GUYS --

ALPERT

-- I'm protecting our leader.

ON JACK. ON SAYID. Uh-fucking-OH. But Alpert is CALM --

ALPERT (CONT'D)

She's going to be angry when she
wakes up... but that's a lot better
than being dead.

(beat; pointed)

I can't let her risk going any
further with you.

Jack shakes his head --

JACK

You don't underst--

ALPERT

-- I don't want to understand.
Eloise ordered me to help you, so
we helped you. But now you're on
your own.

(beat; then)

We're going back out the way we
came in.

Alpert LOWERS the gun now. Gives Jack a COLD look as --

ALPERT (CONT'D)

And Jack? For both our sakes?

(beat; hard)

(MORE)

(CONTINUED)

21 CONTINUED: (2)

21

ALPERT (CONT'D)

I hope we never see each other
again.

And with that, Alpert leans over, PICKS UP Eloise. And he walks off, leaving Jack and Sayid ALONE. They stand there for a beat, Alpert's words ringing in their ears. And then, Sayid gestures to the stairs, DARKLY --

SAYID

After you.

ON JACK. A little... SCARED? But then, he shakes it off... and starts to climb the STAIRS as we CUT TO:

22 INT. DHARMA HOUSE - MAIN PART - CONTINUOUS

22

Jack and Sayid enter into the hallway of a DHARMA HOUSE. TENSE as our men walk through the house into --

A23 OMITTED

A23

B23 INT. DHARMA HOUSE - MAIN PART - CONTINUOUS

B23

Jack and Sayid are drawn to the WINDOWS where they SEE --

A COMMOTION OUTSIDE. LOTS OF DHARMA PEOPLE -- ARMED -- hustling around town as ANNOUNCEMENTS play over the town PA:

P.A. ANNOUNCEMENT (V.O.)

*All residents, we are in a CODE
GREY -- report with your weapons to
your security assignments
immediately! If you come into
contact with a hostile, or any of
the suspected recruits, you are
authorized to use deadly force.*

Jack and Sayid exchange a look. FUCK.

JACK

How the hell do we get out of here?

Sayid RUMINATES on a plan, then says --

SAYID

We hide in plain sight.

JACK

Meaning what?

Sayid turns from the window and grabs one of Horace's Dharma JUMPSUITS OFF a hook by the front door. (NOTE: Jack is already wearing HIS Dharma jumpsuit.)

(CONTINUED)

SAYID

The last thing they expect is for us to be amongst them. We walk right down Main Street and hope to blend in until we reach the jungle.

Jack's mental wheels turn as he processes this.

SAYID (CONT'D)

There's over twenty men out there with guns, Jack. Shooting our way out is not an option.

(then)

Let's go.

And WE CUT TO:

23 EXT. AMY'S HOUSE - DHARMAVILLE - DAY

23

The front door of Amy's house opens and Jack and Sayid walk out onto the street. Feeling more EXPOSED than they are.

Sayid has his hair up under a hat and now wears Horace's Dharma jumpsuit. They both carry rucksacks and like almost all the other Dharma residents out and about they carry guns. A cloth covers the part of the BOMB CYLINDER that sticks up out of Sayid's pack...

Keeping their eyes cast down they WALK BY Dharma RESIDENTS, the TENSION OF DISCOVERY hanging thick over every step they take.

But it seems to be working. No one pays any special attention to them.

As they make it to the last row of houses -- look up and see PHIL WITH A GROUP OF DHARMA MEN gathering -- a security team -- ALL ARMED -- making security plans right in front of them. Phil seems preoccupied, but nevertheless they know all he has to do is LOOK UP.

And Jack and Sayid have got no choice but to WALK RIGHT PAST HIM and his team. The TENSION BUILDS and GIACCHINO PLAYS... But Jack and Sayid succeed in PASSING RIGHT ON BY them without Phil or anyone else noticing.

They breath a sigh of relief because right ahead is the edge of the JUNGLE. It is tantalizingly close when they HEAR --

ROGER (O.S.)

Hey...! HEY!

CLOSE ON SAYID AND JACK. FUCK. They turn to SEE --

(CONTINUED)

ROGER LINUS. Pointing a gun at them. His EYES GO WIDE as he gets confirmation that this is Sayid and Jack --

ROGER (CONT'D)
(JESUS!)
You! You're the bastard who shot
my kid!

Sayid gestures to the cloth-wrapped CORE sticking up out of his rucksack.

SAYID
Listen to me, do not fire your
weapon! I'm carrying a nuclear
device. If a bullet hits it, there
will be --

KA-BANG! -- and HOLY FUCKING SHIT -- Roger shoots Sayid right
in the STOMACH.

FUCK!! FUCK!! FUCK!! Sayid crumples to the ground.

Jack RETURNS FIRE, sending Roger scattering for cover. Jack looks around, SEES the SECURITY TEAM MEN (Phil is NOT with them) spotting them and running their way and raising their GUNS.

Jack realizes that he doesn't have much time. He quickly reaches into his rucksack and grabs one of the GRENADES he took from the bomb room and he FUCKING HEAVES IT --

It flies, bounces across the ground and -- **KA-BLAAAAAAAAAAM!**
EXPLODES IN A BALL OF DIRT AND FIRE -- TAKING OUT the lead
men and --

Giving Jack time to hoist Sayid to his feet and SHOULDER HIM,
like in an Old West shoot-out...

As they stumble for the jungle, Jack TRADES FIRE with two other DHARMA GOONS approaching and FIRING at them from behind buildings.

Jack and Sayid DESPERATELY TRY TO MAKE IT TO THE JUNGLE, but we can see the expression on Jack's face -- then what? Because obviously he can't outrun the Dharma men with an injured Sayid.

That's when they hear the **REVVING WHINE** OF A MOTOR and Jack
TURNS TO SEE --

Fucking BARRELING DOWN ON THEM!

Jack raises his gun but HOLDS OFF SHOOTING -- because as the VAN SKIDS TO AN ARCING STOP -- we SEE that THE DRIVER IS FUCKING HURLEY!

HURLEY

GET IN!!

The SIDE DOOR SLIDES OPEN and JIN and MILES are there! They help Jack and Sayid inside. Before they are even settled, Hurley FLOORS IT and RACES OFF! THEY SLAM THE DOOR CLOSED ON THE MOVE...

AND BULLETS **PLING** OFF THE VAN...

BUT THE DHARMA VAN MAKES ITS GETAWAY!

A25 INT. DHARMA VAN - DRIVING - SAME

A25

And as they speed away, Miles looks over at Sayid and his rucksack -- the cloth now having slipped off the top -- revealing the WIRED UP CYLINDER.

MILES

Is that a bomb?!

And we are SUPER FUCKING CLOSE on Jack as he SHOUTS --

JACK

Just drive!

And as the GIACCHINO RAMPS, the Dharma van SPEEDS AWAY leaving DHARMAVILLE behind...

BOOM.

END OF ACT FOUR

ACT FIVE

25 INT. OPERATING ROOM - DAY - **FLASHBACK (1992)** 25

CLOSE ON A TRAY OF SURGICAL INSTRUMENTS. Stainless steel.
Scary. HOLDING ON THEM as --

A SLIGHTLY TREMBLING HAND reaches in. Barely register the blood on the surgical glove as it picks up what looks like an incredibly SHARP SCALPEL. FOLLOWING THE HAND NOW...

And just as we get the slightest GLIMPSE of something that would freak us fucking out (like an EXPOSED SPINE), WE FLOAT UP TO FIND --

JACK. Young. An instant sense that he has not yet gained the CONFIDENCE that will come to identify him later as he blinks the sweat out of his eyes, clearly in the midst of an INTENSE FUCKING PROCEDURE. We can fucking HEAR him breathing through his mask. "Calm" is not the word that comes to mind. The ANESTHESIOLOGIST clocks him, CONCERNED --

ANESTHESIOLOGIST
Dr. Shephard? You all right?

JACK
Yeah... I'm fine.

But he isn't fucking fine. And that's slightly terrifying considering what he's doing right now. PUSHING IN ON HIM, the sound of his BREATHING filling our ears as his hands begin to move below frame...

And Jesus... how can he SEE anything with all that blinking? SHOTS of the DOCTORS and NURSES who surround the PATIENT, clearly fucking WORRIED as we come back to Jack. Pushing closer.... CLOSER... and --

Jack STOPS breathing. His eyes WIDEN. He fucking FREEZES. And a barely audible whisper escapes his lips --

JACK (CONT'D)
...No.

Jack's eyes flick off his work... up and across the table. Clearly talking to SOMEONE as he says, TERRIFIED --

JACK (CONT'D)
The dural sac... I... I...
(fuckshitfuckshitfuck)
I cut it.

(CONTINUED)

And it's like a fucking ELECTRIC SHOCK goes through the room. We're not doctors. But we know just from looking at their faces that Jack has just made a MAJOR FUCKING FUCK-UP.

And one by one, the Nurses and Doctors all turn towards the MAN standing across the patient from Jack. A DOCTOR WITH STEELY BLUE EYES, who softly intones --

DOCTOR
Calm down. It's all right.

JACK
(freaking out)
No... the fluid... the fluid is
leaking... I cut --

DOCTOR
-- Jack. Look at me.

And JESUS -- that VOICE sounded fucking FAMILIAR. And as Jack looks up at him, we finally recognize --

CHRISTIAN SHEPHARD. And despite the fact that his son is performing this surgery, he's clearly the fucking POWER in this room. Cool as a fucking cucumber as he says --

CHRISTIAN
Count to five.

JACK
...What?

CHRISTIAN
Close your eyes. Count to five.

Jack looks at him like he's speaking goddamn CHINESE --

JACK
Count to...? What are you...
talking about?

Any of this sounding familiar? Like maybe Jack told this story to Kate way back in the PILOT? And yet, for some reason, there was no mention of his FATHER being there. Christian looks at him now, EVENLY --

CHRISTIAN
I'm talking about you stitching up
that sac so this girl isn't
paralyzed for the rest of her life.
And the only way you're going to do
that is if you're not afraid...

Jack reacts. Almost like he's just been SLAPPED. Feels the eyes of the doctors and nurses on him. And suddenly, he's a KID again. A KID being told he doesn't have what it takes. And his father isn't done, HARD now --

CHRISTIAN (CONT'D)

...So close your eyes. Count to five. And then fix her, Jack.
(a beat; then)
Or I'll have to fix her for you.

ON JACK. Glaring at his father. So. Fucking. ANGRY. And we're not entirely sure he's not just gonna LEAP ACROSS THAT TABLE AND STRANGLE HIM...

But Jack closes his eyes instead. And we're PUSHING IN ON HIM AGAIN as he begins to count. SLOWLY. Each number more a FUCK YOU than a MEDITATION...

JACK

One. Two. Three. Four.

And now, his eyes OPEN AGAIN. And they are LASERED in on Christian. Absolutely BURNING as he softly says --

JACK (CONT'D)

Five.

And without hesitation, Jack's eyes drop back down to his work, completely back in fucking COMMAND as he says --

JACK (CONT'D)

Sutures, please.

And as Jack begins the painstaking process of FIXING HIS FUCKING MISTAKE, we SMASH CUT TO:

UPCUT TO:

26 INT. HOSPITAL BREAK ROOM - DAY - **FLASHBACK (1992)**

26

CLOSE ON A QUARTER as it slips into the slot of a VENDING MACHINE. CHILINK! Another quarter. CHILINK! Now a finger presses a BUTTON and we're CLOSE ON --

VRRRRRRRRRRR. THE COIL SLOWLY ROTATING as a CHOCOLATE BAR works its way towards being dropped... but the coil abruptly STOPS. The bar never makes it out. And now the machine SHAKES slightly as we WIDEN TO FIND --

Jack standing in front of it. Still in his SCRUBS. Face impassive as he SHAKES the vending machine again --

(CONTINUED)

JACK

Come on...

But the chocolate doesn't budge. And now Jack is starting to get fucking FRUSTRATED (or was he already?) as he BANGS the side of the machine with his CLENCHED FIST --

JACK (CONT'D)

Come ON.

And just before he REALLY fucking goes to town on it --

CHRISTIAN (O.S.)

Hey, kiddo.

Jack STOPS, turns to see Christian entering, also in scrubs. Wanders over to the COFFEE MACHINE, feeds it some coins as --

CHRISTIAN (CONT'D)

The girl's in recovery. She's responsive to stimulus below the waist -- no paralysis.

JACK

(a beat; then)

Good.

Christian looks at his son. Hears the same thing in his tone that we do. ANGER. Turns to him --

CHRISTIAN

Something wrong, Jack?

Jack just shakes his head. Why fucking HIDE it --

JACK

You embarrassed me.

CHRISTIAN

(evenly)

Did I?

JACK

It's bad enough that everyone in this hospital thinks the only reason I pulled this residency is because you're my father, but then you give me a (fucking)... time out during my first major procedure? In front of my entire team?

Jack steps forward now -- we can hear the PAIN in his voice --

(CONTINUED)

JACK (CONT'D)

I know you don't believe in me,
dad... but I need them to.

And Shephard just looks at him now. A sense of PITY matched
with a tacit CONDESCENSION --

CHRISTIAN

Are you sure I'm the one who
doesn't believe in you, Jack?

Fuck. And Christian ain't sticking around to have the
question answered. It was fucking RHETORICAL. He takes his
coffee out of the machine and walks out.

HOLDING ON Jack as his father's words land on him. That's
TWICE today the old man put him in his fucking place. The
moment is interrupted as --

VERRRRRRRRRRR. CLUNKCLUNK! AN OUT OF FOCUS FIGURE standing
behind Jack bends over to retrieve something from the VENDING
MACHINE. Jack turns around as we RACK TO REVEAL --

JACOB.

And even though we're starting to get used to this, it's
still pretty fucking impactful to see him standing here in
the same room with Jack. He holds up TWO CHOCOLATE BARS --

JACOB

One of these yours?

JACK

Yeah... the machine jammed.

Jacob smiles now, offers one of the bars to Jack --

JACOB

Guess it just needed a little push.

And we can't help but ponder the potentially massive
significance of those words as Jack takes the chocolate their
fingers touching slightly in the exchange --

And with that, Jacob exits. HOLD ON Jack, oblivious to the
fact that he's just had a brush with his fucking DESTINY, he
RIPS OPEN THE wrapper of the bar as we **WHOOOOOOOOOOOOOSH TO:**

JACK. Doing every fucking thing he can to STOP SAYID'S
GODDAMN STOMACH FROM OPENING UP. Sayid GROANS in pain --

JACK
Try not to move. I need to stop
the bleeding...

And this is all pure unadulterated fucking CHAOS AS --

The van they're inside BUMPS AND SHAKES. Jack works in the back seat, full on DOCTOR'S MODE -- putting PRESSURE on Sayid's WOUND as Hurley shouts from behind the wheel --

HURLEY
What's going on back there? Is
Sayid okay?

Miles shouts at him from beside Jack --

MILES
Does he look okay?!? Keep your
eyes on the damn road!

HURLEY
Should I pull over...?

MILES
-- Yeah, let's pull over and
get shot! Just drive --

But I don't even know where
we're going!

Jack SHOUTS OVER THE BICKERING --

JACK
The Swan. Head for the Swan.

HURLEY
(confused)
Uh... why are we going there?
Sayid's shot, shouldn't we -- ?

JACK
If you want to save Sayid, just get
us to the Swan, Hurley.

Hurley hears the tone in Jack's voice... looks up at the REARVIEW...

A moment of EYE CONTACT as Jack's seemingly plead with Hurley's to just fucking TRUST HIM. And so, Hurley LAYS ON THE GAS --

HURLEY
The Swan it is.

ON JIN as Jack checks Sayid's wound -- and JESUS -- it's NOT GOOD. LOTS OF BLOOD. He looks at Jack, CONCERNED --

(CONTINUED)

JIN

Jack. What's at the Swan?

ON JACK. And we can see it in his eyes -- despite the FEAR and CONCERN and the INSANITY of all this, he has still somehow found a way to retain his FAITH.

JACK

I think I found a way to get you back to your wife.

And as Jin REACTS... that was pretty much the LAST answer he expected to come out of Jack's mouth. And even though he has no fucking clue what the hell is GOING ON here, HOPE glimmers in Jin's eyes as we **WHOOOOOOOOOOOOOOOOOSH TO:**

28 EXT. BEACH - DAY (LATE 2007)

28

SUN.

MOVING UP through the crowd of Others still walking along the beach. Her eyes focused on --

ALPERT. He's up at the head of the pack by himself. And although she's been intimidated by this man up until now, Sun is starting to find her fucking COURAGE again --

SUN

Excuse me -- Richard?

Alpert turns, sees her. She STOPS now, SERIOUS --

SUN (CONT'D)

My name is Sun Kwon. I have a three year-old daughter waiting at home for me who has never met her father. His name is Jin. And yesterday...

(beat; then)

You told me that thirty years ago you saw him die.

WE SEE SOMETHING in his eyes -- perhaps it's PITY...

ALPERT

I'm not sure what I saw.

She studies him. Then she shakes her head. HARD --

SUN

Please don't insult me by trying to spare my feelings. I have a right to know the (fucking) truth.

(CONTINUED)

A BEAT. ON ALPERT. And much to our surprise? He TALKS --

ALPERT

One of the men in the picture you showed me -- his name's Jack Shephard. And back in 1977, he had a very powerful bomb with him.

ON SUN. Jesus Fucking Christ. Alpert continues --

ALPERT (CONT'D)

I only know two things for sure. The first is that he was determined to set that bomb off.

(beat; then)

The second is that he did.

Shit. ON SUN. Trying to make sense of all this...

SUN

How... how can you be sure?

ALPERT

I saw the explosion. And when we went back to the site later, it was just... ashes. No one could have survived. If your husband was anywhere near Shephard when he set off that device...

(then; with sympathy)

I'm sorry, Sun.

And considering we just SAW Jin right fucking NEXT to Jack? That does not bode well at ALL.

ON SUN. And this story has hit her like a fucking PUNCH to the gut. Jesus Christ... she's already mourned her husband once. She shakes her head, trying to put all this together --

SUN

But... John said that he knew a way to bring us back together.

Alpert sees her PAIN, wants to help --

ALPERT

Maybe he can.

And now Sun looks to Alpert. Clinging on to the DOGGED OPTIMISM that has gotten her this fucking far --

(CONTINUED)

SUN

It wouldn't be the first explosion
my husband survived.

And with that (perhaps because she doesn't want him to see
her fucking CRY), Sun STRIDES back off, joining the march.

And as we HOLD ON Alpert, he admiration for her mitigated by
the ever increasing sense of WORRY, WE FLOAT BACK TO...

LOCKE AND BEN

Ben walks quietly. Bringing up the rear of the PACK. His
mood contemplative. Locke walks alongside him, breaking the
silence with --

LOCKE

Why haven't you told him?

BEN

Tell who, what?

LOCKE

Richard. Why haven't you told him
about my plans for Jacob?

And Ben is very RESIGNED to all this. Not emotional. Almost
like a man being FORCED to play out a role he despises --

BEN

If by "plans" you mean murdering
him, I assume you wanted me to keep
that a secret, John.

LOCKE

(smiles)

That's never stopped you before.

ON BEN. Not amused by this in the slightest. And then --

BEN

Well, I started looking at things
differently when my dead daughter
threatened to destroy me if I
didn't do everything you said.

ON LOCKE. Fucking interesting. He STOPS WALKING, curious --

LOCKE

And where was this?

(CONTINUED)

BEN
In the cavern below the Temple.
When we went to see the monster.

Locke PROCESSES that for a moment. And then --

LOCKE
So you're willing to do whatever I
say? No matter what it is.

ON BEN. His eyes meets Locke's. That old FLASH OF ANGER --

BEN
(fuck you, fuckhead)
Yes.

And now Locke smiles. The smile of a man who's just had the world delivered to him on a SILVER FUCKING PLATTER.

LOCKE
Well then, I suppose I won't have
to convince you after all.

BEN
(confused)
Convince me... to do what?

ON LOCKE. CLOSE. HARD. And BRUTAL --

LOCKE
I'm not going to kill Jacob, Ben...
(beat)
You are.

BOOM.

END OF ACT FIVE

ACT SIX

We start on a very ICONIC LOST IMAGE -- the CLOSED EYE. But this one's DIFFERENT. There are traces of GAUZE surrounding it. Suddenly, it POPS OPEN and we PULL BACK, REVEALING --

101 INT. RUSSIAN HOSPITAL - DAY - **FLASHBACK** 101

A HEAVILY BANDAGED, UNRECOGNIZABLE FACE. Beside the one EYE, only the MOUTH is visible. While the rest of the body is hidden under a BLANKET pulled up to their chest.

The bandaged patient turns her head out to the LARGE OPEN INFIRMARY -- which houses about TEN OTHER WOMEN in an OPEN WARD on RUSTED COTS. This place had seen better days twenty years ago. CRUMBLING WALLS. OPAQUE WINDOWS. WATER STAINS seeping down from the floor above.

A NURSE ENTERS, carrying a TRAY OF FOOD past all the PATIENTS in their beds. She walks down the line to this bandaged patient. Sets the tray down and picks up a CUP with a STRAW in it. And asks in RUSSIAN --

RUSSIAN NURSE

How are you feeling? Are you thirsty?

The bandaged patient is barely able to WHISPER A RESPONSE. But it's enough for the Nurse to understand. She carefully puts the straw in the patient's mouth so she can drink.

The patient takes a couple of PAINFUL SIPS then stops. The Nurse and her have obviously developed enough of a rapport for her to set the cup down. Now the Nurse says --

RUSSIAN NURSE (CONT'D)

There's someone here to see you.

Even with only one exposed eye we can read her CAUTION and DISTRUST.

RUSSIAN NURSE (CONT'D)

I explained your condition, but he insisted on seeing you anyway.

(then; caring)

You've had no visitors. It will be good for you.

The Patient finally NODS, OKAY. The Nurse SMILES and gets up, signals to someone we can't quite see in the doorway.

(CONTINUED)

As the Nurse EXITS, we follow the VISITOR from the back as he walks down the room to our patient. He is a middle-aged man wearing a WINTER COAT, dangling scarf and gloves.

As he gets to the bedside he carefully REMOVES HIS GLOVES and SITS INTO A CHAIR where we finally reveal that the man is --

JACOB. He turns to her and speaks in FLAWLESS RUSSIAN --

JACOB

I'm sorry I couldn't make it sooner.

And he is WARM and CARING and incredibly COMFORTING. And tough as this woman is, we see how happy she is to see him -- and sense her LONGING FOR ANY KIND OF COMPANIONSHIP in this shithole. LABORING, she answers in WHISPERED RASPY RUSSIAN --

PATIENT

I'm very happy to see you...

But now Jacob's expression GROWS MORE SOMBER. And as if to magnify the seriousness of his words, he SWITCHES TO ENGLISH.

JACOB

I'm here because I need your help.

She takes this in with profound seriousness and maybe even a little fear. And now Jacob reaches down and touches her on the shoulder --

JACOB (CONT'D)

Can you do that? Will you help me, Ilana?

HOLY SHIT. The bandaged patient is Ilana? YES, INDEED IT IS. And what now moves across her face is COURAGE. And her SHINING EYE meets his as she musters her strength to WHISPER JUST ONE WORD --

ILANA

Yes...

Jacob smiles, pleased and relieved. And OFF ILANA'S DETERMINED EXPRESSION, we WHOOOOOSH to --

ON ILANA, quiet, steadfast, and all business as she leads this TREK.

We drift behind her, find the FOUR MEN carrying the litter -- including BRAM, with LAPIDUS hiking alongside him. And Frank is still looking a little fucking SHELL-SHOCKED --

LAPIDUS

I wish you'd never showed me what was in that damn box.

BRAM

Try not to think about it.

LAPIDUS

Try not to think about it?
(shakes his head; as if that were even possible)
What the hell are you gonna do with it, anyway?

BRAM

We need to show it to somebody.

LAPIDUS

What for?

BRAM

So they'll know what they're up against.

LAPIDUS

And what are they "up against"?

Bram looks at him. SERIOUS now --

BRAM

Something a helluva lot scarier than what's in that box, Frank.

Lapidus stops walking. SPOOKED. But Bram lightens slightly. Puts his hand on Lapidus' shoulder --

BRAM (CONT'D)

Don't worry, though. Long as you're with us, you're fine.

Lapidus can't fucking believe this shit. He almost SCOFFS --

LAPIDUS

That'd be a lot more reassuring if I knew who you were, "friend."

BRAM

(a beat; then)
We're the good guys.

(CONTINUED)

Lapidus LEVELS him with a look --

LAPIDUS

In my experience, the only people
who go out of their way to tell you
they're "the good guys"?

(beat; pointed)

Are the bad guys.

Bram gives Lapidus a sideways glance, like he's actually
kinda AMUSED by this guy, then deadpans --

BRAM

You're a cynical man, Frank.

LAPIDUS

Yeah, well... this place'll do that
to you.

And before this conversation can go any further --

ILANA

We're here.

We PULL BACK, and see that Ilana has STOPPED AT THE EDGE of a
clearing... and then we BOOM AROUND THEM ALL TO REVEAL --

103 EXT. JUNGLE - JACOB'S CABIN - DAY - CONTINUOUS 103

That's right -- JACOB'S FUCKING CABIN, looming before them
like the ninth wonder of the world. The last time we saw it,
Christian and Claire were hangin' out in there, but right now
-- it just looks fucking creepy and abandoned.

Ilana looks to Bram, who's now dead fucking serious. He
HOLDS UP A HAND, signals the other three men to stop and put
down the box. No more fuckin' around.

Bram steps away and follows Ilana's lead... They start to
CIRCLE the CABIN, in opposite directions... both LOOKING DOWN
at the ground... and we SLOWLY CRANE UP, to REVEAL they're
tracing the border of -- the CIRCLE OF ASH.

ON BRAM as he stops. Kneels down. He's spotted something --
A GAP in the circle -- like a swath that's been cleared away.
Concerned, Bram CALLS OUT a warning to Ilana --

BRAM

Look at the ash. The circle's been
broken.

Ilana freezes in her tracks, her blood gone cold. They trade
ominous looks.

(CONTINUED)

ILANA

Wait here.

Ilana starts for the cabin, and Bram tries to follow --

BRAM

No, let me come --

ILANA

(get the fuck back)

Wait here.

Bram STOPS, knowing when he's been given a fucking order.

And now WE'RE WITH Ilana as she climbs up the three CREAKY steps onto the porch. She pauses at the door, looks to her left at the HOOK next to it, then looks down... and sees that the LANTERN that's normally there is BROKEN. Not a good omen. She twists the doorknob -- **CH-CLUNK** -- and ENTERS --

104 INT. CABIN - DAY

104

CREAAAAAK... the door slowly swings open. Ilana's curious as she takes in the mostly empty room: the mangy old dog painting is still there... the table in the center. But the rocking chair is overturned. There is nothing else in the room. It's is pristine. Clean. She scans the room... until SOMETHING CATCHES HER ATTENTION: A KNIFE stuck in the wall.

Ilana walks over to it, and now we SEE it's an ANCIENT looking thing. (PRODUCTION NOTE: the same knife we saw Jacob use in the teaser.) But that's not what's got her attention. Ilana notices the knife has PINNED SOMETHING to the wall -- a dusty old piece of TAPESTRY. She YANKS the knife out, pulls the swatch off the tip.

ON ILANA, her EYES NARROW as she stares down at it -- but we don't see what she's seeing. Whatever it is, it's IMPORTANT, has some IMPACT on her. As the twinkle of revelation hits her, we CUT BACK OUT TO:

105 EXT. JUNGLE - JACOB'S CABIN - DAY - CONTINUOUS

105

The door swings open, and Ilana EXITS the cabin. A purpose in her stride. Bram leaves Lapidus' side and approaches her, expectant.

BRAM

What happened?

ILANA

He isn't in there. Hasn't been for a long time.

(CONTINUED)

BRAM
(concerned)
I don't understand...

Ilana looks unnerved, almost disgusted by the thought:

ILANA
Someone else has been using it.

Bram stares up at the cabin, understanding her meaning but not liking it. Not one fucking bit. A beat, then he looks back at her, awaiting the order:

ILANA (CONT'D)
Burn it.

Bram turns, nods to the other three men near the box, and they start to pull something from their packs. Lapidus just looks wary of all this shit.

LAPIDUS
Uh, I'm no tree-hugger, but that's
a good way to torch the whole damn
jungle, isn't it?

Ilana and Bram ignore Lapidus as the three men light up what looks like a MOLOTOV COCKTAIL in the background. UPCUT to --

106 EXT. JUNGLE - JACOB'S CABIN - DAY - MOMENTS LATER 106

CRASH -- FWOOOOOM!!!! Behind them, the CABIN GOES UP IN FLAMES. Bram turns to Ilana:

BRAM
So, what now?

Ilana silently hands him the bit of tapestry. Bram takes it, holds it up, FLAMES RISING BEHIND HIM as we now GO IN CLOSE ON him as he softly says --

BRAM (CONT'D)
Well, I guess we know where we're
going.

And now WE REVEAL what he's looking at. ON THE WOVEN IMAGE. It's the fucking Taweret statue.

And off THAT FUCKING REVELATION, with the cabin ABLAZE behind Bram and Ilana, we --

BOOM.

END OF ACT SIX

ACT SEVEN

107 EXT. PARK BENCH BELOW BUILDING - DAY - **FLASHBACK (2000)** 107

WE ARE CLOSE ON A BOOK. "Everything That Rises Must Converge" by Flannery O'Connor.

THE CAMERA SLOWLY TRACKS BACK IN A SINGLE SHOT revealing that the book is in the hands of none other than --

JACOB. As the CAMERA TRACKS STILL FURTHER BACK we discover that Jacob is sitting on a park bench in a grassy oasis...

And as the FRAME WIDENS YET MORE we see that the grassy oasis is in an URBAN AREA -- and that standing behind him is a tall APARTMENT BUILDING.

We have now dropped back far enough that we are in more of a tableau frame like one of those Corona Beer commercials... except that the CAMERA is STILL SLOWLY MOVING BACK -- just enough to create an uncomfortable sense of ANTICIPATION...

Jacob finishes reading a passage and turns the page when we hear the sound of **GLASS SHATTERING** and a scream --
YAAAHHHHHHHH!

Suddenly behind Jacob WE SEE A MAN CRASH OUT OF AN APARTMENT WINDOW AND DROP EIGHT STORIES TO THE GROUND!

HE LANDS WITH A THUD ON THE GRASS.

Jacob looks over, but NOT with surprise. Instead he calmly places a bookmark in his book, gets up and now we FINALLY FOLLOW HIM OVER to DISCOVER the VICTIM --

JOHN LOCKE. This is the day of his fucking ACCIDENT.

He lies on his back, and it's that first moment of eerie silence after an accident while people are in SHOCK processing what the fuck just happened. But as Jacob gets closer to Locke we start hearing COMMOTION -- SCREAMS and PEOPLE YELLING --

PEOPLE (O.S.)
Ohmygod, he fell from that
building...! Call 911!

Jacob is first to arrive at the scene. He kneels down next to Locke, who is lying on his back in shock, blinking furiously and breathing hard.

Jacob reaches down and touches him gently.

(CONTINUED)

JACOB

It's all right... Don't worry,
everything's going to be all
right...

(then)

I'm sorry this happened to you.

And with those words said, Jacob gets up and WALKS AWAY as
other people RUSH OVER and START GATHERING AROUND LOCKE,
freaked and murmuring --

PEOPLE (O.S.)

Oh my God, did you see that...? I
saw him fall out of that
building...! Is he dead...?

And as Jacob strides away the CAMERA PUSHES IN ON LOCKE'S
TERRIFIED FACE, and WE **WHOOOOOOOSH** TO --

108 EXT. BEACH - DAY (LATE 2007)

108

JOHN LOCKE.

Striding down the beach. No sense that this man EVER fucking
fell out of a window and was PARALYZED. No. This man is a
motherfucking SURVIVOR.

WIDEN TO REVEAL that John is now leading Sun, Ben, Alpert and
the rest of the Others along the shoreline, the roll of the
surf ROARING to their side. Suddenly, Locke HALTS IN HIS
TRACKS. He SQUINTS WITH RECOGNITION at something just up
ahead as we ARM AROUND TO DISCOVER --

That we've just hit the remains of the old BEACH CAMP where
our castaways once lived. It feels like it's been fucking
YEARS since we were last here, and for Sun, it really has --

SUN

This... is our old camp.

LOCKE

(a beat; then)

Home sweet home.

With that, Locke TURNS TO ADDRESS HIS FOLLOWERS, raising his
voice so that all can hear his words --

LOCKE (CONT'D)

All right, everyone... Richard
tells me we should get to where
we're going by nightfall, so why
don't you all take this opportunity
to rest up and catch your breath.

(MORE)

(CONTINUED)

108 CONTINUED:

LOCKE (CONT'D)
Considering what I have planned for
all of you...
(then; smiling)
You're going to need it.

And despite the ominous tone of that for those of us who have some idea of what Locke has fucking planned, the Others nod and smile with silent appreciation. They LIKE this man -- he's the kind of leader they've been WAITING FOR.

And now the GIACCHINO starts to play... something old and nostalgic... as we UPCUT TO:

A109 EXT. BEACH CAMP - DAY - MOMENTS LATER

A109

Sun as she enters the camp. SAND blown over most everything. Most of the TENTS collapsed... the Giacchino continuing to play her sense of DISPLACEMENT as she SPOTS something. Walks towards it... DRAWN THERE as we BOOM AROUND TO REVEAL --

THE OLD WOODEN CRIB. Aaron's crib. Fallen over on its side. Sun reaches it... and for reasons she doesn't quite understand herself, she feels compelled to STAND IT BACK UP.

But as she does so... she hears something RATTLE inside the crib. A small piece of METAL. She furrows her brow, reaches in and picks it up. WIPES OFF THE SAND. And it's not just a piece of metal. No. It's a RING.

CHARLIE'S DRIVE SHAFT RING.

The Giacchino gently hints at Charlie's theme... another VICTIM of this fucking island as Sun registers that loss. Her own eyes WELLING with the memory of something that happened so fucking long ago as we UPCUT TO:

109 EXT. BEACH - DAY

109

A somber Ben Linus, standing at the shoreline, watching the waves come crashing in as he contemplates just how much he's fucking LOST to get back to the place he calls home.

VOICE (O.S.)
Everything all right?

Ben looks over TO SEE Locke approaching.

BEN
Just enjoying some alone time.
(a beat; then)
That's allowed, isn't it?

But Locke ignores Ben's standoffishness, NODS HIS HEAD --

(CONTINUED)

LOCKE

You see what's behind you?

Ben follows Locke's gesture to a charred METAL DOOR wedged between a couple of trees. It's warped, corroded, and we can see the faded remnants of the word "QUARANTINE" stencilled on its surface.

BEN

It's a door.
(unimpressed)
How about that.

LOCKE

It's not just a door, Ben. It's the door to the hatch where you and I first met.

ON BEN, who's actually TOO FAR ENSCONCED in his own fucking head for reminiscing right now.

BEN

So it is.

LOCKE

We've come a long way, haven't we?

Ben just looks at him. Getting the feeling like Locke is just fucking PLAYING with him now.

LOCKE (CONT'D)

You mind if I ask you a question?

BEN

(fed up)
I'm a Pisces.

Locke seems to take that in stride. SMILES --

LOCKE

Actually, you're a Sagittarius.

ON BEN. Fuck. How the hell does he KNOW all this? But Locke's smile disappears now, steps forward --

LOCKE (CONT'D)

But my question, Ben, is what happened that day in the cabin? When you first brought me there to meet Jacob?

ON BEN. Double fuck. But instead of ducking the answer, he goddamn OWNS it --

(CONTINUED)

BEN

You clearly already know I was talking to an empty chair, John. That I was pretending. Which doesn't mean I wasn't just as surprised as you were when things started to fly around the room.

Locke just studies Ben. And whether he already knew all this or not, he seems almost FASCINATED by the admission --

LOCKE

Why would you go to all the trouble to make something like that up?

CLOSE ON BEN. Quiet now. INTROSPECTIVE --

BEN

I was embarrassed. I didn't want you to know that I've never seen Jacob... So yes, I lied.
(a beat; then)
It's what I do.

A beat. Then Locke NODS. SATISFIED with that.

LOCKE

All right, then.

And with that, Locke turns to go. But before he does --

BEN

Why do you want me to kill Jacob?

Locke stops. Sees the LOOK on Ben's face. Sees that despite the bravado, this is a man clearly at fucking SEA. And so, it's with true patience and sympathy that Locke responds --

LOCKE

Because despite your loyal service to this island, you got cancer. You had to watch your own daughter gunned down in front of you. And your reward for those sacrifices? You were banished.
(beat; measured)
And you did all of this in the name of a man you've never even met.

Ben BLINKS. AFFECTED by this -- his eyes filling despite himself. Because Locke is HITTING THE FUCKING NAIL ON THE HEAD. He steps closer now. SOFTLY... but BRUTAL --

(CONTINUED)

LOCKE (CONT'D)
So the real question, Ben... is why
wouldn't you want to kill Jacob?

And now Locke DOES leave... and we're LINGERING ON BEN --
considering what an EXCELLENT FUCKING QUESTION that is.

And as we PICK UP Locke, striding away from him, that GLEAM
IN HIS EYES -- a sense that after years of being fucking
MANIPULATED, the shoe is at last on the OTHER FOOT...

We STOP once again on the HATCH DOOR as he passes by.
PUSHING IN ON IT. CLOSER AND CLOSER ON IT, as we finally
WHOOOOOOOOOOOOSH TO:

110 EXT. SWAN CONSTRUCTION SITE - DAY (1977)

110

THAT SAME HATCH DOOR, only this one is SHINY, PRISTINE, BRAND
FUCKING NEW (and with "QUARANTINE" NOT YET STENCILLED on it).
It's leaning against a pile of IRON PIPING and CONSTRUCTION
GEAR for the SOON-to-be-built SWAN HATCH.

THE CAMERA TRACKS OVER to the DRILL SITE at the EDGE of the
DEEP HOLE where the BLACK DHARMA JUMPSUITED ROUGHNECKS are
SHOOTING WATER with a FIRE HOSE down the drill UNIT...

Dr. Chang is looking on as great BURSTS OF STEAM RISE FROM
THE HOLE as the drill makes horrible **GRINDING** noises.

Chang checks the GAUGES -- does not like what he sees.

CHANG
(calls out)
Radzinsky!

Radzinsky is giving orders and going over CONSTRUCTION PLANS
with another WORKER on the other side of the rig.

RADZINSKY
(irritated)
What is it now?

Chang is studying the INSTRUMENT GAUGES.

CHANG
The gauss readings just jumped off
the charts! I've never seen
electromagnetic forces this strong!

Now Radzinsky excitedly marches back over to Chang.

(CONTINUED)

RADZINSKY

Lemme see...

(checks readings)

This is it! We're on top of the
pocket!

CHANG

And if we keep drilling, we'll
never get the drill back up!Before Radzinsky can retort, he is INTERRUPTED as the RADIO
at his side SQUAWKS TO LIFE --

PHIL (V.O. FROM RADIO)

Radzinsky? Are you there? Over!
Stuart! Come in!

An annoyed Radzinsky KEYS HIS RADIO --

RADZINSKY

What do you want, Phil?

A111 EXT. DHARMAVILLE - INTERCUT

A111

Phil stands outside AMY'S HOUSE. Behind him, VARIOUS ARMED
MEMBERS OF THE DHARMA INITIATIVE debate which way Hurley's
van went. Phil nervously PACES as he talks into his radio --

PHIL

Thank God I got you! That Hostile
who shot the kid -- he came back!

RADZINSKY

What the hell are you talking
about?

PHIL

Here at the barracks. He attacked
us, then got rescued by some of the
other recruits -- they stole a van
and took off!Radzinsky reacts, PISSED and INCREDULOUS, upon hearing this
news. He BARKS INTO HIS RADIO --

RADZINSKY

Took off where?

PHIL

We don't know. But Roger said one
of them had a bomb.

(CONTINUED)

A111 CONTINUED:

A111

That makes Radzinsky about as FAR FROM HAPPY as he could be, and pushes every paranoid button he's got as he REALIZES --

RADZINSKY

That Hostile knows about the Swan!
 (then; thinking this over)
 Get some men and some guns and get
 your asses out here right now! If
 they're coming here, we're going to
 be (fucking) ready for them!

And OFF CANDLE, watching in horror as things go from BAD to
 FUCKING WORSE. As we SMASH CUT TO:

B111 EXT. JUNGLE ROAD - DAY

B111

VROOOOOOOOOOOOOOOOM! The SHOT-UP DHARMA VAN peels through
 frame as we SMASH CUT INSIDE IT TO FIND --

111 INT. DHARMA VAN - DAY - DRIVING

111

JACK

How much further?!?

Christ -- it's like RESERVOIR FUCKING DOGS in here -- Sayid a
 bloody mess as Jack continues to try the bleeding. All of
 this HAND-HELD -- FRENETIC -- a sweaty Hurley still DRIVING --

HURLEY

We're like, five minutes away...

Sayid GROANS, eyes Jack INTENSELY --

SAYID

Jack... you can't stop the
 bleeding. Please...

Jack turns to Jin, grabs his hands, puts them on the TORN
 BLOOD-SOAKED SHIRT pressed on Sayid's BELLY --

JACK

Keep the pressure on it -- I need a
 fresh dressing...

Jack turns to the RUCKSACK containing the bomb... pulls out
 one of the TOWELS inside as Miles says --

MILES

So... this bomb is supposed to
 what, blow us back in time?

(CONTINUED)

111 CONTINUED:

Clearly, a DOWNLOAD has occurred since we last saw these guys. But that doesn't mean they fucking UNDERSTAND IT. Jack shakes his head, dismissive --

JACK
We're not going back in time.

MILES
Right. Because that would be ridiculous.

Jack ignores him, moves back to Sayid, pressing the new dressing onto his wound as Sayid looks at him, SERIOUS --

SAYID
I need to modify the bomb.

Jack REACTS -- huh? Miles just shakes his head, JESUS --

MILES
Great idea! Let's give the nuke to the dying Arab with nothing left to (fucking) lose!

But Sayid IGNORES HIM, looking right into Jack's eyes. This is VERY fucking important --

SAYID
I can rig it so it will detonate on impact. Jack... we need to be there at the moment of the incident... And if we're not...
(beat; grave)
All of this will be for nothing.

And as Jack grapples with the hard-core fucking REALITY of the stakes here... **SCREEEEEEEEEEEEEEEECH.**

The van JERKS to a HALT as Hurley SLAMS ON the brakes! Everyone is thrown forward -- BRACES THEMSELVES. Jack's the first to shake it off --

JACK
Why the hell are we stopping?!?

And Hurley just stares through the windshield for a beat looking pretty fucking SURPRISED. Then... he POINTS --

HURLEY
That's why...

And now we BOOM AROUND TO SEE THROUGH THE WINDSHIELD --

(CONTINUED)

111 CONTINUED: (2)

Standing in the middle of the road. With his GUN OUT,
BLOCKING THE FUCKING ROAD, are --

SAWYER. And his expression is pure DON'T-FUCK-WITH-ME.
Beside him stand --

KATE. AND JULIET. And now...

They ALL SEE EACH OTHER -- and while there is RELIEF, this is
not a jubilant reunion. Especially for --

Jack and Sawyer. A MOMENT as they LOCK EYES through the
windshield. TWO GUNSLINGERS on opposite ends of MAIN STREET.

Yeah. This shit is about to get REAL.

BOOM.

END OF ACT SEVEN

ACT EIGHT

112 EXT. SOUTHERN CHURCH - JASPER, ALABAMA - DAY - **FLASHBACK** 112
(1976)

We are TIGHT ON A COFFIN. FOLLOWING the unadorned PINE BOX as four men in simple BLACK SUITS carry it to the back of a BIG BLACK HEARSE. With a final HEAVE they slide it into position beside...

ITS TWIN -- A SECOND IDENTICAL PINE BOX. Awaiting it in back the hearse for what will be their final journey. And now we know we are at A DOUBLE FUNERAL. ARM AROUND TO REVEAL --

A BLONDE, EIGHT YEAR-OLD BOY in a cheap, awkward-fitting suit. He's standing in the front of a CROWD OF MOURNERS. A MAN, 40s, stands beside him, keeps a steadying hand on the boy's shoulder.

The boy's eyes are WIDE as he looks at the coffins. And we might notice here that they are filled not with tears, but with a steady, building ANGER. And as the HEARSE DOOR SLAMS SHUT WE UPCUT TO:

113 OMITTED 113

114 EXT. SOUTHERN CHURCH - LATER - **FLASHBACK (1976)** 114

A PEN. Scratching across a sheet of loose-leaf paper. But there's no ink coming out. TILT UP to find our blonde boy. He's sitting beneath the shade of tree, shaking the pen to make it work just as WE HEAR --

VOICE (O.S.)
You need a pen, son?

The boy looks up. And by now, we're starting to finally RECOGNIZE the voice --

JACOB. He wears a black suit. And if we'd looked closely at the crowd behind the hearse, we might've noticed him in the periphery. But this boy? He doesn't know him from Adam.

BOY
Yeah. Thanks.

Jacob reaches into his pocket, produces a pen, holds it out --

JACOB
Here you go. You can keep it.

The kid takes the pen (yes, their fingers touch briefly) and now Jacob looks at him with GENUINE SYMPATHY --

(CONTINUED)

JACOB (CONT'D)

I'm very sorry about your mother
and father, James.

The boy looks up at Jacob, swallows the lump in his throat
and NODS. Jacob NODS BACK, then moves off.

And JESUS, we know who this is now. YOUNG SAWYER. And if
you need to be reminded what led to his parents death, sit
tight. It's fucking COMING.

And now, as we watch Young Sawyer continue to write on his
pad, the MAN we saw earlier walks up. This is UNCLE DOUG.

UNCLE DOUG

C'mon, Jimmy. We gotta get to the
cemetery, okay?
(then; noticing)
What're you writing?

Young Sawyer gets nervous, tries to shut his notebook --

YOUNG SAWYER

Nothin'.

But Doug's too quick for him. Grabs the notebook, gives it a
look, starts to read ALOUD --

UNCLE DOUG

*"Dear Mr. Sawyer. You don't know
who I am. But I know who you are.
And I know what you done."*

Uncle Doug shakes his head as he takes a KNEE. Eye to eye
with his nephew. His tone is strong, authoritative -- but he
is not without his own private grief. And he feels for this
boy, DEEPLY --

UNCLE DOUG (CONT'D)

Listen to me, Jimmy -- I know
you're angry at the man that did
this to your mama and daddy -- and
hell, you got every right to be...
(beat; firm)
But you gotta move on, boy.
They're gone. And there ain't
nothing you can do to change that.

Young Sawyer looks away. This is NOT what he wants to hear.
But Doug takes his chin, gently turns it back to him --

(CONTINUED)

UNCLE DOUG (CONT'D)
So you can either spend your life
crying about what coulda been
different, or you can be grateful
for what you still got. Either
way?

(listen careful now)
What's done is done.

ON YOUNG SAWYER -- that fucking hits HOME. And now, Doug
holds up the NOTEBOOK --

UNCLE DOUG (CONT'D)
Now promise me you're not gonna
finish that letter.

YOUNG SAWYER
(a beat; then)
I promise.

Uncle Doug studies him. The kid is utterly SINCERE.

UNCLE DOUG
Good.

And since we know damn well that Sawyer finished that letter,
we may very well have just watched him execute his VERY FIRST
CON. Doug hands him back the notebook, as they both get to
their feet --

UNCLE DOUG (CONT'D)
C'mon. Let's go say good-bye.

And as his uncle puts his arm around him and the two start to
walk off towards us, we HOLD ON THIS SAD, ANGRY LITTLE BOY
and **WHOOOOOOOOOOOOOOSSSHH TO:**

115 EXT. JUNGLE - DHARMA ROAD - DAY (1977)

115

AND WE ARE CLOSE ON SAWYER'S STEELY FUCKING EYES as in one
SINGLE SHOT, we ROTATE around him and drop over his shoulder
to find --

THE DHARMA VAN. Stopped in its fucking tracks. Hurley
behind the wheel, looking BEFUDDLED. Clearly, we're right
where we fucking LEFT OFF. Juliet and Kate standing on
either side of Sawyer as --

SLSSSSH! The back door of the van opens up, and Jack hops
out. The top of jumpsuit now tied around his waist revealing
the BLOOD-STAINED T-SHIRT underneath. Jack takes in
Sawyer... and the fact that Kate is by his side --

(CONTINUED)

JACK
What's going on, Kate?

KATE
(a beat; then)
We came to stop you.

ON JACK. And somehow this HURTS him. Sawyer speaks up now, surprisingly CALM given the circumstances --

SAWYER
Doc. We gotta talk.

Jack turns to Sawyer -- WHAT?!? Starts to RAMP UP --

JACK
You want to talk? Then get in the van because we don't have time to --

SAWYER
-- I ain't gettin' in the van.

Sawyer steps forward now. Not right in Jack's face, but close enough to know he's fucking SERIOUS --

SAWYER (CONT'D)
I need five minutes. That's all. I'll say what I have to say, then you do whatever the hell you want to. But you're gonna listen.
(beat; measured)
You owe me that much, Jack.

ON JACK. TURNS TO Kate, who holds his stare. She's clearly AGAINST him now. And so, after a beat --

JACK
Five minutes.

Sawyer NODS. UNSLINGS his rifle, hands it to Juliet as he says to Jack --

SAWYER
Let's leave our guns here.
(a joke?)
Wouldn't want to get carried away.

With that, Sawyer walks off into the jungle. Jack just shakes his head, eager to get this OVER with as he pulls the HANDGUN out of his waistband, hands it to Kate. Her eyes DROP as she sees the look in his eyes -- DISAPPOINTMENT. And now, Jack FOLLOWS Sawyer off into the jungle and we UPCUT TO:

116 EXT. JUNGLE - FIGHT AREA - CONTINUOUS

116

PICK UP Sawyer as he walks through the JUNGLE. Jack a few paces behind him. And JESUS --

You can cut the fucking tension with a goddamned KNIFE.

Sawyer finally reaches a CLEARING. Good a place as any. He takes a seat on a DOWNED TREE. Gestures to a STUMP --

SAWYER

Take a load off.

JACK

No, thanks.

SAWYER

(hard)

Sit down, Jack.

ON JACK. Doesn't like being ordered around at fucking ALL. But... there IS that new part of him, too. The ZEN Jack. And so, rather than going NUCLEAR? He SITS.

A beat now as they just sit there. And then --

SAWYER (CONT'D)

My folks died when I was eight years old. I ever tell you that?

Jack is SURPRISED. Of all the ways he thought this conversation would start, THAT didn't make the fucking list.

JACK

No.

SAWYER

Con man took my dad for all he was worth. He didn't handle it too well.

(beat; dark)

So he shot my mom. Then he blew his own head off. I was hiding under the bed when it happened. Heard the whole thing.

Jack doesn't know what to fucking say. He's FLOORED --

JACK

I'm... sorry.

(CONTINUED)

SAWYER

Yeah. Me, too. Worst thing that
ever happened to me.

(a beat; then)

That was a year ago.

Huh? Jack FURROWS his brow. CONFUSED --

JACK

...What?

SAWYER

Right now, it's July of 1977. So
that happened last year.

ON JACK. Starting to get where this is going. But for those
of us who don't? Sawyer CONTINUES --

SAWYER (CONT'D)

So I could've hopped on a sub, gone
back to the States, and walked
right into my house and stopped my
daddy from killing anybody.

(then; emotional)

And I coulda pulled that little boy
out from under that bed and told
him everything was gonna be okay.

Jesus. Holy fuck. And Jack can't help but ask --

JACK

Why... didn't you?

Sawyer leans forward now. SURE of this as he is of anything
in his fucking life --

SAWYER

Because, Jack...

(beat; hard)

What's done is (fucking) done.

ON JACK. And he can't help but share Sawyer's RAW emotion
right now. Doesn't know why, but he fucking feels his LOSS.
But now he LOOKS UP. Softly says --

JACK

It doesn't have to be that way.

Sawyer just looks at him now. Shakes his head. Clearly,
there's something else here. Something DEEPER.

SAWYER

What's in it for you?

(CONTINUED)

JACK

...What?

SAWYER

What'd you screw up so bad the first time around that you're willing to blow up a damned nuke just for a second chance?

JACK

That's not what this is about.

SAWYER

(bullshit)

Then what is it about?

Jack looks at him. Trying to curb his frustration. As far as he's concerned, this is like explaining CALCULUS to a Kindergarten class --

JACK

Three years ago, me and Locke were coming right through here with a pack full of dynamite so we could blow that hatch up, and he told me all of this was happening for a reason. That being here was our destiny. And I thought he was as crazy as you think I am right now.

(then; realizing)

Funny how history has a way of repeating itself.

SAWYER

(deadpan)

Hilarious.

But Sawyer leans forward now. ENOUGH OF THIS SHIT --

SAWYER (CONT'D)

But I don't speak "destiny." What I do understand is that a man does what he does because he wants something for himself. So I'm gonna ask you one more time...

(and you better fucking answer)

What do you want, Jack? What's in it for you?

(CONTINUED)

ON JACK. And although he DOES fucking feel this is his destiny -- his PURPOSE -- he also knows that he could never communicate that to Sawyer. But there is ONE thing he would understand. One thing that they SHARE.

And so. Finally.

JACK
I... had her.
(beat; pained)
I had her and I lost her.

Now it's Sawyer's turn to be surprised. But he knows exactly who Jack is fucking talking about.

SAWYER
Kate.

Jack NODS. Yes. Kate. Sawyer just SHAKES HIS HEAD --

SAWYER (CONT'D)
Well damn, Doc, she's standing
right on the other side of those
trees. You want her back, just go
and ask her.

And one last moment of PURE FUCKING VULNERABILITY as Jack sadly says --

JACK
It's too late for that.

And Jack STANDS now. Embarrassed. Especially considering who he just fucking CONFESSED this to.

JACK (CONT'D)
Your five minutes are up.

Sawyer rises too, CROSSES to him. Still sympathetic, but not quite following Jack's fucking LOGIC --

SAWYER
Jack... if this thing you're doing
even works -- if you call a "do
over" and we start from scratch...
(listen to me, fucker)
You and Kate'll be strangers. And
she's in damned handcuffs.

ON JACK. And yeah, he's considered that too. But, HOPEFUL --

JACK

If it's meant to be... it's meant
to be.

Sawyer cocks his head, SURPRISED. Hard to match this
sentiment with the fucking EMPIRICIST he used to know --

SAWYER

What happened to make you so
damn... faithful?

JACK

(a beat; then)
Locke died.

Sawyer LOOKS at Jack now. And he sees the face of a man dead
set on his fucking path. And so, Sawyer shakes his head.
Walks towards Jack, knows he's fighting a losing battle --

SAWYER

Guess there's nothin' I can say to
change your mind.

JACK

Guess there's not.

SAWYER

Well then.

And Jack never sees it fucking coming.

KRRRACK! Sawyer HAULS OFF, SMASHES JACK IN THE FACE WITH A
FUCKING HAYMAKER! Jack is CAUGHT OF GUARD -- STUMBLES BACK
as Sawyer HITS HIM AGAIN --

SAWYER (CONT'D)

Who the hell d'you think you ARE?!?

Jack staggers back, goes ASS OVER TEAKETTLE OVER THE FALLEN
TREE -- Sawyer SHOUTING as he moves in to fucking HAND OUT
MORE PUNISHMENT, the RAGE he kept in CHECK ALL THIS FUCKING
TIME officially OUT ON THE GODDAMN TOWN --

SAWYER (CONT'D)

You think you can just come back
here and do whatever you WANT?!? I
had a damned LIFE here!!!!

But as Sawyer's foot comes down towards Jack's face, Jack is
fucking READY this time -- GRABS IT -- TWISTS -- Sawyer hits
the dirt as Jack TWISTS TOWARDS HIM --

And now? After fucking FIVE SEASONS. Sawyer and Jack FIGHT.

(CONTINUED)

It's BRUTAL. DIRTY. And EVEN. It is not our job to describe how it looks -- only how it FEELS. But there is no fucking love lost between these two MEN. And both of them want to fucking HURT the other. But in the end --

It's Sawyer who fights just a little DIRTIER.

And he gets Jack PINNED DOWN on the ground with his fucking hand around his neck. CHOKING HIM. And they're EYE TO FUCKING EYE as Sawyer GROWLS, BREATHING HEAVILY --

SAWYER (CONT'D)

Will... you... stop?

And there is FIRE in Jack's eyes. Can barely gasp out in the process of being CHOKED, but we hear it clear as day --

JACK

No.

And so Sawyer just starts SLAMMING PUNCHES into Jack's face over and over and over, just like Jack did to Ben not so long ago. And Jack just TAKES it. DEFIANT. WHAM. WHAM. WHAM! And just when we wonder how Jack can fucking TAKE anymore --

VOICE (O.S.)

JAMES!!!

Sawyer STOPS. Turns towards the VOICE. And we follow his GAZE, RACKING FOCUS TO REVEAL --

JULIET

Let him go.

Juliet stands at the edge of the clearing. INTENSE. And Sawyer instantly SNAPS out of his rage...

Releases Jack's neck... looks at Juliet like a kid who just got busted during recess.

He RISES now. Crosses to her, ASHAMED at her seeing him this way, but TRYING TO EXPLAIN, GUILTY --

SAWYER

He... wouldn't listen to me. I had to or... He won't stop.

And Juliet steps forward now.

JULIET

That's because he's right.

(CONTINUED)

Wait. WHAT? ON SAWYER. As SHOCKED to hear those words come out of HER fucking mouth as we are --

SAWYER
What...?

JULIET
He's right, James. We have to do this.

Sawyer shakes his head, REELING --

SAWYER
What are you... talking about?
You're the one who told me to come back and stop him! What the hell happened?

And we HOLD ON Juliet. And we see the deep SADNESS in her eyes as she gently touches Sawyer's face and says --

JULIET
I changed my mind.

Uh... WOW.

SMASH TO BLACK.

END OF ACT EIGHT

ACT NINE

117 EXT. JUNGLE - DUSK (LATE 2007) 117

DARKNESS BEGINS TO FALL on our island, as the vast ocean starts to swallow an orange sun.

GIACCHINO PLAYS TRIUMPHANT as Locke and company complete their day-long journey across the island. As they round the bend to --

118 EXT. BEACH - DUSK 118

A new stretch of beach, the Others at the forefront of this trek suddenly STOP DEAD IN THEIR TRACKS --

LOCKE

What is it? Why are we stopping?

ALPERT

You'll see.

Locke and Alpert move to the front of the crowd, and now they STOP AND STARE, especially Sun, because the sight is quite the spectacle...

Because the CAMERA CRANES AROUND TO REVEAL that they now stand --

At the base of the FOUR-TOED STATUE. JUST THE FOOT ALONE. It looms above them in all its crumbled majesty. It's all that remains of Taweret here in the present, the rest of the statue having fallen into the ocean that skirts the front of it long ago.

LOCKE

It's a wonderful foot, Richard...
but what's it got to do with Jacob?

CLOSE ON Alpert --

ALPERT

It's where he lives.

And as Locke tries to DIGEST this bizarre exchange, we PUSH IN ON THE FOUR-TOED STATUE and **WHOOOOOOOSH** TO --

119 EXT. SANTA MONICA BLVD CROSSWALK - DAY - **FLASHBACK (OCT 2005)**9

JACOB, squinting up at the cloudless sky. Soaking up a moment of sunshine. He looks down at a laminated FOLD-OUT MAP of LOS ANGELES.

(CONTINUED)

We WIDEN and see he's standing at one end of a CROSSWALK on Santa Monica Blvd, within three blocks of La Brea A CAR STOPS to let him cross, and as he steps into the street we ARM AROUND and SEE FROM JACOB'S POV --

SAYID. He enters the crosswalk at the other end, HEADING TOWARDS us. And there's a familiar WOMAN at his side -- NADIA -- the love of Sayid's life. She digs through her purse, laughing and joking with him as they walk.

SAYID
Paris, or Vienna?

NADIA
(laughing)
No.

SAYID
Florence?

NADIA
It doesn't matter, Sayid. As long as we're together.

SAYID
It does matter. To celebrate our anniversary, we must find the perfect place --

NADIA
(digs)
I would settle for finding my sunglasses...

As Jacob APPROACHES THEM, he UNFOLDS the map. Sets his sights on Sayid --

JACOB
Excuse me, sir, can you help me?

SAYID
Yes?

Sayid stops, but a distracted Nadia WALKS ON, into the background of the frame, digging for those sunglasses --

JACOB
I think I'm lost. Are you from Los Angeles?

SAYID
What are you looking for?

Before Jacob can answer, Nadia STOPS about SIX FEET behind them. We RACK TO HER as she turns to Sayid with a TRIUMPHANT expression, pulls out the SUNGLASSES --

NADIA
I found th--

VRRRRRRM--KA-BAM!!!!

AN SUV PLOWS INTO NADIA. FAST. SHOCKING. BRUTAL. Taking her out of frame --

ON SAYID: OHFUCKNO. JAW HANGING OPEN, HORRIFIED --

SAYID
NADIA!!!

(PRODUCTION NOTE: DURING THE MOMENT OF IMPACT, Jacob reaches over and touches Sayid's shoulder. But this should be VERY SUBTLE -- so subtle that a viewer could rightly argue that Jacob never touched Sayid, especially with the focus of the scene being the IMPACT. But if you rewind your DVR and go SLO-MO you can CONFIRM THAT JACOB DID, in fact, TOUCH HIM. Downstream in the show, this is an important Easter egg.)

Now we TRAIL SAYID as he CHARGES towards the SUV --

Suddenly, its REVERSE LIGHTS KICK ON -- the SUV JERKS BACK a few feet, then LURCHES FORWARD and SPEEDS AWAY -- a fucking HIT AND RUN. As it zooms off, camera LANDS ON --

NADIA. Limp, CRUMPLED in the street, like a rag doll with its limbs awkwardly folded under it.

Sayid reaches her -- oh GOD all that fucking BLOOD from her mouth, her nose, her forehead -- he drops to his knees, EYES WET, DEVASTATED by the sight of the woman he loves -- his hands TREMBLE as they brush the hair back from her face --

SAYID (CONT'D)
Nadia... Nadia...?

Nadia's lips move, but it's hard to hear anything except her RASPY breath, her chest cavity CRUSHED from impact. Sayid leans in close, EYES WELLING, their faces an inch apart --

SAYID (CONT'D)
I'm here, I'm right here...
(then; lying)
It's going to be all right...

(CONTINUED)

Clearly, it's NOT gonna be all right but he's doing his best to comfort her. Nadia's eyes flicker, one last moment of recognition, and in a HOARSE WHISPER, she manages --

NADIA
(in Arabic; subtitled)
Home...

SAYID
(straining to hear)
I don't --

NADIA
(in Arabic; subtitled)
*Take me... home... where we
belong...*

A peaceful look crosses her face... and then, she's gone. ON SAYID -- PARALYZED -- HE CAN'T BREATHE -- it all just happened so fucking FAST --

SAYID
Nadia?
(tears streaming)
Nadia?!

And as Nadia dies in his arms, a part of Sayid dies as well. He can do nothing now but hold her and weep silently. OFF SAYID, in sheer FUCKING AGONY, we **WHOOOOOOSH TO:**

120 EXT. JUNGLE - OUTSIDE THE DHARMA VAN - DAY (1977) 120

...SAYID, his face now twisted in A DIFFERENT KIND OF AGONY. He's sweaty and weak -- the GUNSHOT WOUND in his stomach is packed with RAGS that are slick and dark with BLOOD...

...And now we see that lying open next to the rucksack full of PARTS and on his lap is the CYLINDER. Painstakingly, Sayid is making MODIFICATIONS to the NOSE OF THE BOMB.

A WIDER ANGLE reveals that Sayid is propped up against the back of the DHARMA VAN. HURLEY and MILES are huddled a short distance away, giving Sayid room to work.

JIN stays nearby, grimly tearing up RAGS for bandages, even though Sayid's wound is looking more TERMINAL by the minute. He's so focused on his task that Sayid's voice STARTLES HIM:

SAYID (O.S.)
I'm sorry I hit you, Jin.

Jin looks up.

(CONTINUED)

JIN

(nods)

I'm sure you thought you had a good reason for it.

SAYID

(beat; and then)

Well. Either way, nothing changed.

He RESUMES working on the bomb. And by way of ACCEPTING that apology, Jin simply moves forward, clearly concerned --

JIN

Is this -- what Jack is doing -- is it going to work?

Sayid looks up at him now. SINCERE --

SAYID

Everything I ever cared about is gone. So if there's even a tiny chance that I could regain what I've lost... it's worth the risk.

(and then; pointed)

Wouldn't you agree?

And by the look on Jin's face, he's thinking of how he'll be REUNITED with Sun if this plan succeeds -- so yes, he fucking DOES AGREE. Off Sayid and Jin's SHARED RESOLVE, we CUT TO:

121 EXT. NEARBY JUNGLE - DAY

121

A CONFUSED and ANGRY Sawyer, STRIDING after Juliet. She's moving fast, keeping a TIGHT FUCKING GRIP on her emotions.

SAWYER

Hey! Stop. Let's talk about this.

JULIET

There's nothing to talk about, James. We have to let Jack do what he came out here to do.

SAWYER

Well maybe you shoulda told me you had a change of heart before I brought him out into the jungle to kick his ass!

JULIET

Would that have stopped you?

(CONTINUED)

SAWYER
(thinks; then)
No.

JULIET
Well then, I'm glad you finally got
it out of your system.

Sawyer GRABS her arm now. Turns her around. ANGRY... but also desperate to make a CONNECTION. This cynical, wiseass version of Juliet is clearly desperately trying to HIDE something from him -- and he wants to fucking SEE IT.

SAWYER
Hey. I need you to tell me where
the hell is this coming from. One
minute, you're leading The Great
Sub Escape, and now you're onboard
with blowing up the damn island.
(then; emphatic)
I got a right to know why you
changed your mind.

A beat. And then, Juliet finally looks into his eyes. And we hear the DEPTH OF HER SINCERITY in this calm admission --

JULIET
I changed my mind when I saw you
look at her.

Sawyer REACTS. Because he knows goddamn well what she's talking about. He opens his mouth to DENY IT, but --

JULIET (CONT'D)
Don't. Please. Just... don't.

ON SAWYER. Dammit if he won't FIGHT this. He PULLS her close, puts his hand gently on her hip. Intimate. GENUINE --

SAWYER
I don't care who I looked at. I'm
with you.

And now we finally hear the SADNESS in her voice as she softly responds --

JULIET
And you'd stay with me forever if I
let you. And that's why I'll
always love you.

And Sawyer can only shake his head. Wants her. LOVES her. But knows she's fucking RIGHT. He reaches out, touches her gently. Intimate.

SAWYER

Listen. You don't have to...

But Juliet won't let him talk -- she wants to finish -- GET IT ALL OUT --

JULIET

What we had... was just for a while. And just because we love each other... That doesn't mean we're supposed to be together.

(beat; hard)

Maybe we were never supposed to be together, James.

Her MOTHER'S words all that time ago come out of Juliet's mouth with a deep simplicity that only comes from true and abiding love. And now, with the strength of knowing her choice is the right one... the ONLY one --

JULIET (CONT'D)

So if Jack can make it so that none of you ever come here, he should.

Sawyer shakes his head -- just doesn't get where this is coming from. WANTS to fucking understand. And so, softly --

SAWYER

Why... are you doing this, Juliet?

JULIET

There's fifty reasons. But the only one you need to understand...

ON JULIET'S SHINING EYES. And we see in them that STRENGTH we've come to know and love -- matched with the self-preservation that has allowed her to survive here --

JULIET (CONT'D)

Is that if I never meet you... then I never have to lose you.

And Juliet gently reaches down. Removes Sawyer's hand. Turns away and walks off.

And as we HOLD ON Sawyer. Confused. HEARTBROKEN. And wondering where the fuck they're supposed to go from HERE, we SMASH CUT TO:

122 EXT. JUNGLE - SWAN CONSTRUCTION SITE OVERLOOK AREA - DAY 122

A DISTANT POV -- LOOKING DOWN FROM A RAISED EMBANKMENT at --

THE SWAN WORK SITE. A LOT MORE ACTIVITY as the CREW from the WATER TRUCK aggressively HOSES down the DRILL, which POUNDS its way DEEPER INTO THE FUCKING GROUND. We TURN now to see exactly whose POINT OF VIEW this is...

JACK. And he looks like he just stepped out of a fucking BOXING RING. Barely aware of the OPEN CUT over one of his eyes, he looks INTENSELY down at the work site because he knows... no, he FEELS --

Whatever happens, his path has fucking led him HERE.

VOICE (O.S.)

Jack.

Jack TURNS. SEES Kate. Somewhere between NUMB and CONCERNED as she takes in Jack's battered FACE --

KATE

What happened?

JACK

(dry)

My talk with Sawyer didn't go well.

She shakes her head, pulling a BANDANA out of her pocket as she approaches him --

KATE

You're bleeding.

Jack touches the wound over his eye, WINCES at the contact as Kate reaches him, raising the bandana --

KATE (CONT'D)

Let me.

And Jack LETS her tend to his wound, cleaning it out. And there is a real TENDERNESS and OPENNESS between them that we haven't seen in a while.

KATE (CONT'D)

Does it hurt?

JACK

It's all right...

As Kate dabs away the blood, we see she's THINKING BACK about something...

(CONTINUED)

KATE

Do you remember when I sewed you
up? When we first got here?

And of course Jack remembers...

JACK

Yeah...

(smiles)

Seems like a million years ago.

KATE

(a glint in her eye)

Or thirty years from now.

And considering everything that's happened between them, it's
not far from the truth. A few beats pass. And then --

JACK

Why'd you make me promise never to
ask what happened to Aaron?

Kate BLINKS. Surprised. But if Jack wants the fucking
answer, she'll give it, especially given the INTIMACY between
them right now --

KATE

Because I was so... angry at you.
For making me come back here.

ON JACK. And he nods. OWNS that. Then --

JACK

Is he why you came back?

And Kate just gives it to him --

KATE

I came back so he could be where he
belonged.

(beat; hard to say)

With his mother.

And there is silence for a beat as they both process the
implications of that. And As Jack thinks it through, he
shares his thoughts and GENUINE HOPES with Kate --

JACK

Kate... if this works then Claire
will never come to the island. And
they'll always be together. Just
like they were supposed to be.

(CONTINUED)

KATE
(shakes her head)
Claire was going to put Aaron up
for adoption...

JACK
We don't know what she would do.
But whatever it is...
(beat; then)
At least it will be her choice.

ON KATE, as her eyes start filling. Thinking about THAT.
AND... because for the first time since he started spouting
this fucking insanity? Jack is actually making SENSE.

JACK (CONT'D)
I know it's hard to believe... but
nothing... ever in my life has ever
felt this right.
(a beat; desperate)
I just needed you to believe that.

And off Jack's SINCERE CONVICTION, all Kate can do is NOD in
response. And the GIACCHINO is playing the shit out of this.
BREAKING OUR GODDAMNED HEARTS. Because FUCK -- Kate wants to
believe in him again. Wants to believe so goddamn BAD. But
before she opens her mouth to respond --

WHUURRRRRNNNEEEEEKRRRRRR! BOTH of their heads whip towards
the HORRIBLE SOUND emanating from --

THE SWAN SITE BELOW where an ALARM BELL STARTS TO RING --
like an old-school FIRE ALARM when we were in HIGH SCHOOL --
a sound that instantly tells us we are in FUCKING DANGER.
And now, Jack turns to Kate --

JACK (CONT'D)
It's about to happen.

And we see something in Kate that we'd almost forgotten she
was capable of. FEAR. But Jack is feeling the OPPOSITE --
the emotion from a moment ago instantly replaced by a sense
of ADRENALIZED PURPOSE as he simply asks --

JACK (CONT'D)
Are you coming with me, Kate?

And fuck. Shit. Fuck shit FUCK. But seeing him this way...
seeing that old CONFIDENCE in his eyes -- something she
thought that was gone forever -- she can't help herself.

KATE
Yes.

(CONTINUED)

122 CONTINUED: (3)

93.
122

And Jack allows himself a triumphant fucking SMILE --

JACK
Then let's go.

BOOM.

END OF ACT NINE

ACT TEN

123 INT. PRISON - DISCHARGE AREA - DAY - **FLASHBACK (NOV 2007)** 123

PERSONAL EFFECTS are being unloaded from a plastic bag as a PRISON CLERK drones on --

PRISON CLERK

One wallet. Two hundred twenty seven dollars cash. One ball point pen. One fruit roll up. Sign here.

REVEAL Hurley. At the discharge window. Being let out of jail. He shakes his head. RELUCTANT TO LEAVE.

HURLEY

You don't understand, this is a mistake. I killed a buncha people.

PRISON CLERK

(holds up a PAPER)

See this? It's a discharge form. You've been cleared. So take your stuff and go.

He shoves them toward Hurley. Hurley looks around, NERVOUS, then leans in conspiratorially --

HURLEY

Look, dude, I won't be safe. There are men with tranquilizer guns hunting me down. Like an animal. And they want to bring me somewhere against my will.

The Clerk just looks at Hurley. DEADPAN.

PRISON CLERK

There's a cab stand right out front.

And OFF HURLEY, all but PUSHED out the fucking door. SMASH CUT TO:

124 EXT. PRISON - DAY - **FLASHBACK (NOV 2007)** 124

SLAM. The door of the fucking PRISON BANGS SHUT behind him. He shakes his head angrily as he spots --

A LONE CAB waiting on the street. Walks towards it, reaching for the back door, OPENING IT --

(CONTINUED)

But suddenly realizes there's already a PASSENGER.

HURLEY
Sorry. Didn't see it was taken,
dude.

AND NOW WE ARM AROUND TO REVEAL THAT PASSENGER --

Is none other than JACOB. A GUITAR CASE sits between him and Hurley. He smiles, FRIENDLY --

JACOB
Actually, I'm only going a few
blocks if you want to share.

And Hurley, having no idea he's talking to the MAN IN CHARGE OF THE FUCKING ISLAND, smiles back --

HURLEY
Cool. You sure?

JACOB
Come on in.

And as Hurley HOPS IN, WE UPCUT TO --

125 INT. CAB - DAY - DRIVING - **FLASHBACK (NOV 2007)**

125

The DRIVER is oblivious to his passengers, chatting softly throughout the scene on his blue tooth headset in some indeterminate FOREIGN LANGUAGE, as Hurley pulls out his FRUIT ROLL-UP. Opens it. OFFERS IT --

HURLEY
Want some? It's cherry.

JACOB
No, thanks.

Hurley takes a bite himself. Chews --

HURLEY
So. What were you in for?

JACOB
Excuse me?

HURLEY
Jail. I was in there cause I
killed three people. But I didn't
really. I guess they figured it
out. So what about you?

(CONTINUED)

JACOB
I wasn't in jail.

Uh oh. Hurley raises an eyebrow, SUSPICIOUS --

HURLEY
Then what were you doing sitting
outside a prison? In a cab?

Jacob smiles --

JACOB
I was waiting for you, Hugo.

UMM. WHAT THE FUCK?!? Hurley stares at Jacob, FREAKED --

HURLEY
You're gonna shoot me, aren't you?

JACOB
Why would I shoot you?

HURLEY
(a-ha!)
Oh. Then you're dead.

JACOB
I'm definitely not dead.

HURLEY
Do you work for Ben?

JACOB
I don't work for anyone.

HURLEY
Then what do you want from me?

Jacob looks at him now. Evenly and without judgment --

JACOB
I want to know why you won't go
back to the island.

And even though Hurley doesn't know who this man is, he
clearly knows of what he speaks. SO --

HURLEY
Cause that's what Ben wants. And
since he's evil, I should do the
opposite. That's what Sayid said --

(CONTINUED)

JACOB
-- Sayid changed his mind.
(that stops Hurley)
I took care of that. So why don't
you want to go back?

And now Hurley thinks. Really THINKS about it. Then --

HURLEY
Because I'm cursed.

JACOB
Is that so?

HURLEY
Uh-huh. Bad things happen to me.
That's why the plane crashed.
Why... my friends died. Libby.
Charlie. And now they visit me.
And I can't stop it.

Jacob seems to consider that for a moment. Then --

JACOB
Well... what if you weren't cursed?
(beat; smiles)
What if you were blessed?

Hurley just stares at him. In shock.

HURLEY
What do you mean, "blessed?"

JACOB
You get to talk to the people you
lost. Seems like a pretty
wonderful thing to me.

Hurley shakes his head. This optimistic viewpoint a little
difficult to fucking GRASP --

HURLEY
Oh sure. It's wonderful. Except
for the part where I'm crazy.

JACOB
Well I have some news for you,
Hugo... and you're going to have to
take my word on this, okay?
(leans forward; sincere)
You're not crazy.

(CONTINUED)

ON HURLEY. Emotionally affected by this in ways he cannot describe. Because that is the first and ONLY time anyone has ever fucking said that to him.

HURLEY

Uh.... who are you, dude?

But Jacob just SMILES. Taps on the GLASS PARTITION --

JACOB

I'm right up here. On the corner.

The driver nods. Pulls the cab up to a halt. Jacob faces Hurley. Puts his hand gently on Hurley's knee --

JACOB (CONT'D)

Ajira Airways. Flight 316 out of L.A.X. It leaves in twenty-four hours. All you have to do is get on that plane. But it's your choice, Hugo.

(beat; kind)

You don't have to do anything you don't want to.

And with that, Jacob turns. Opens the door. GETS OUT. Hurley watching him go, fairly STUPEFIED... Then realizing --

HURLEY

Whoa. Wait. Dude. You forgot your guitar!

But Jacob doesn't even turn around as he simply calls back --

JACOB

It's not my guitar.

And we HOLD ON Hurley now, looking at that guitar case. Wondering what the fuck's inside... but more importantly, what the HELL JUST HAPPENED TO HIM as we **WHOOOOOOOSH** TO --

HURLEY. Helping Sayid drink some water. Sayid is sweating and laboring to BREATHE. He doesn't look good AT ALL.

HURLEY

Don't worry, dude. Everything will be fine when Jack changes the future.

(beat)

Or the past.

(MORE)

(CONTINUED)

HURLEY (CONT'D)
(beat; confused)
One of those.

Jin and Miles watch this from NEARBY. Miles is grim --

MILES
I don't think your buddy is gonna
make it.

JIN
(not too sure)
He'll make it.

And that's when Jack RETURNS. Kate at his side. Miles and Jin follow them over to where Sayid sits with Hurley. Hurley looks up, SEES the fucking BEATING Jack took --

HURLEY
Dude, what happened to your face?

JACK
Nothing.

Hurley reacts. Doesn't look like nothing. Sayid looks on also, dazed, having lost a lot of blood, but still cognizant. Jack PRESSES ON, looks now at ALL OF THEM, knows the CLOCK IS FUCKING TICKING --

JACK (CONT'D)
Look, I just came from the ridge
where we could see down into the
Swan site. Something just happened
down there. They hit something...
(beat)
It's time for me to go.

And Sayid's under no illusions, knows the main reason why he's here. He touches the BOMB with blood slicked hands --

SAYID
It's all set to go. Careful -- as
I said, it's rigged to explode on
impact. If Faraday's plan is
right, you must get this bomb as
close as you can to the source of
electromagnetism.

Jack looks at him with concern and gratitude.

JACK
Sayid... this is gonna work. I can
save you.

(CONTINUED)

Sayid SMILES, but his eyes are fucking SERIOUS --

SAYID

No one can save me, Jack... But I appreciate the effort.

Jack NODS, LOOKS AT Kate as he puts the BOMB IN THE RUCKSACK --

JACK

Everybody can stay here. If I go by myself I can get in there without attracting any attention...

Now he straps the pack onto his back, READY TO GO --

JACK (CONT'D)

Wish me luck.

ON HURLEY. JIN. MILES. SAYID. KATE. This is not a fucking RAH-RAH moment. They're all AMBIVALENT. Not exactly sure this will fucking WORK.

ON Jack as he trades a final look with Kate. And as he turns to go, WE UPCUT TO:

A127 EXT. JUNGLE - PATH TOWARD THE RIDGE - DAY

A127

Jack walks toward the ridge -- and the Swan site -- only to RUN INTO Sawyer and Juliet, who come out of the jungle on their way back to the van.

Sawyer STOPS IN HIS TRACKS, in effect BLOCKING JACK'S PATH.

They STARE AT EACH OTHER for a long moment as we wonder what the fuck is going to happen here.

Juliet looks between the two of them. Sawyer looks over at Juliet, then finally STEPS OFF THE PATH and makes a SWEEPING "YOU GO AHEAD" GESTURE WITH HIS ARM and says to Jack, almost as a fuck you --

JACK

See you in Los Angeles.

Jack NODS then WALKS ON BY. And OFF SAWYER, marveling at Jack's commitment, insane though it might be. And he watches him walk off...

127 EXT. HILLSIDE NEAR THE SWAN CONSTRUCTION SITE - DAY

127

Jack strides down THROUGH THE JUNGLE with the bomb, picking his way through the BRUSH moving toward the sounds of **WARPED WHIRRING** coming from the DRILL SITE out of sight ahead...

128 EXT. DRILL SITE - SAME

128

And now we return to the source of the **WARPED WHIRRING**. STEAM SPITS ANGRILY from the TEN FOOT WIDE HOLE in front of the DRILL RIG.

Chang is looking at the GAUGES in DISMAY. Radzinsky strides over, SHOUTING OVER the **WHIRRRRING** --

RADZINSKY
What's happening?

CHANG
(points to GAUGES)
Stuart, every gauge is red-
lining! The drill is
MELTING.

But if we expect Radzinsky to be concerned, forget it. He's excited and FULL OF ANTICIPATION.

RADZINSKY
We're almost there!

CHANG
-- We need to shut down and
evacuate!

RADZINSKY
We're not (fucking) shutting down
anything.

And AS THEY CONTINUE ARGUING, we CUT TO --

129 EXT. DHARMA VAN - DAY

129

Jin continues to administer to Sayid as WE FIND --

Miles leaning against the Dharma van, ANTSY AS HELL. TURNS TO Sawyer, who leans beside him. Looking fairly VACANT --

MILES
Can I ask you something, LaFleur?

SAWYER
There ain't no LaFleur anymore,
Enus. But shoot.

MILES
Has it occurred to any of you
people that your buddy is actually
going to cause the thing he says
he's trying to prevent?
(and then)
So maybe the best thing to do is
(fucking) nothing?

(CONTINUED)

ON SAWYER. He TRADES LOOKS with Juliet. And Kate. And Hurley. No... that hadn't occurred to any of them, actually.

MILES (CONT'D)

Uh huh. Well... I'm glad you all thought this through.

Sawyer turns to him, not at all in the mood for this, but --

VROOOOOOOOOOOOOOM! A distant fucking ENGINE catches their attention. They all turn towards the sound --

A COUPLE HUNDRED YARDS BELOW THEM

A JEEP RACES down the road toward the Swan site -- we see ARMED BLACK-JUMPSUITED DUDES -- ALL with RIFLES.

All of our people are on their feet, CONCERNED. Juliet TURNS TO Hurley --

JULIET

What's going on?

HURLEY

It must be the dudes who were shooting at us back in Dharmaville.

JIN

(turns to Sawyer; fuck)
It's Phil.

ON SAWYER. SHIT. He's got unfinished business with that motherfucker. Kate turns to him, WORRIED --

KATE

If they see Jack, they'll (fucking) kill him.

Yeah, yeah. Sawyer fucking KNOWS. But it's Juliet he turns to now. And God -- we LOVE HIM FOR IT --

SAWYER

What do you think, Blondie?

Juliet looks at the man she loves. Then, a gallows SMILE --

JULIET

Live together, die alone.

Sawyer NODS. So fucking be it. Turns to the group --

(CONTINUED)

129 CONTINUED: (2)

103.
129

SAWYER

Jin, Hugo... you stay here with
Sayid. Rest of you, get your guns
and get in the (fucking) van.

And as the GIACCHINO STARTS TO POUND, readying us for the
dizzying NON-STOP ACTION AWESOMENESS TO COME AS WE CUT TO:

130 EXT. SWAN CONSTRUCTION SITE - DAY

130

Phil speeds up in the jeep to the DRILL RIG and jumps out
with HIS MEN. His arrival breaks up the ARGUMENT between
Radzinsky and Chang.

RADZINSKY

Good for you. You got here fast.

PHIL

Any sign of them yet?

RADZINSKY

No, not yet. You've got time to
set up a perimeter.

Chang can't believe he's hearing all this --

CHANG

You called these men to the site?
We need to be getting people away
from here!

A131 EXT. EDGE OF SWAN CONSTRUCTION SITE - SAME

A131

CLOSE ON Jack. At the TREE LINE, now observing. He SEES
Phil and his men MAKING PLANS with Radzinsky. SHIT. Now
what?

He SPOTS a DHARMA VAN about twenty yards in front of him.

And he's GOT A FUCKING MISSION. He decides he can make it
there -- because right now nobody's paying attention to
anything but themselves. He takes a DEEP BREATH and RUNS!

As he CUTS ACROSS THE OPEN GROUND --

B131 EXT. SWAN CONSTRUCTION SITE - CONTINUOUS

B131

Phil senses something and turns, goes WIDE-EYED, THEN --

PHIL

There!

And he raises his RIFLE and SHOOTS! **BANG! BANG!**

(CONTINUED)

B131 CONTINUED:

Jack DODGES THE BULLETS and ducks behind a Dharma van.

Radzinsky turns and SCREAMS at Phil --

RADZINSKY

Get him!

Phil orders HIS MEN --

PHIL

Flank him! Flank him! We got him!

Maybe so, maybe NOT. Because that's when --

131 EXT. SWAN CONSTRUCTION SITE - CONTINUOUS 131

A DHARMA VAN COMES SPEEDING INTO THE SWAN SITE. It RACES toward the drill area. Radzinsky turns and reacts...

RADZINSKY

Who's this?

But before Phil can answer, the Dharma van SKIDS TO A STOP and Sawyer, Miles, Kate and Juliet jump out and START FIRING.

BANG! BANG! BANG! BANG! THEY ALL EXCHANGE GUN FIRE!

Kate and Juliet each DROP ONE OF PHIL'S MEN. Phil and his remaining TWO MEN RETURN FIRE! Radzinsky and his drill guys DUCK BEHIND THE DRILL GEAR as MORE BULLETS FLY!

They all take up defensive positions and TRADE FIRE --

Except for Sawyer...

132 EXT. SWAN CONSTRUCTION SITE - DAY 132

In the COMMOTION, he TAKES OFF RUNNING. Staying low to the ground, RUNNING ON THE FLANK. Using BARRELS and Phil's jeep and DRILL EQUIPMENT for COVER...

He SNEAKS AROUND BEHIND THEM.

CLOSE ON PHIL as BULLETS **ZING** AROUND HIM. He DUCKS behind the DRILL TOWER for better cover when he hears --

SAWYER

DROP IT!

Phil freezes. FUCK. He slowly turns TO SEE Sawyer with a gun trained on him from behind.

(CONTINUED)

SAWYER (CONT'D)
Put it down now, Phil, or you're a
dead man.

Phil drops his gun and Sawyer GRABS HIM FROM BEHIND --
HOLDING HIM HOSTAGE. USING HIM as a HUMAN SHIELD, he marches
him forward --

SAWYER (CONT'D)
Tell them all to drop their guns.

Phil is no hero, so he SHOUTS TO EVERYBODY --

PHIL
Drop your guns! Drop your guns!

His remaining TWO MEN throw down their guns. The drill
workers are unarmed. They all step out with their arms up.
All the gunfire stops.

And so now Sawyer YELLS out --

SAWYER
You can come out now, Doc!

Jack emerges from behind the Dharma van with the backpack.

SAWYER (CONT'D)
Hurry up and do your business!

AND ON JACK. SURPRISED Sawyer of all people is fucking
HELPING. HE MOVES TOWARD the HOLE --

Look on quizzically, not knowing what the fuck is going on
here. The DRILL **WHIIUURRRS** even WORSE, and there's a new
METALLIC **GRINDING** topping it off.

SAWYER
(SHOUTS over to Chang)
And turn that damn thing off!

Chang could not be happier to get that order. He runs over
to the MAIN CONTROL SWITCH and THROWS IT OFF.

But nothing happens.

HUH? The DRILL KEEPS **GRINDING**. Chang now opens the ADJACENT
SUB PANEL and THROWS ALL THOSE SWITCHES OFF. Still nothing.

SAWYER (CONT'D)
What's the matter?

CHANG
It won't shut down.

He looks at the GAUGES with SERIOUS WORRY.

SAWYER
Why not?

CHANG
Something's pulling the drill down!

RADZINSKY
(knowing)
We hit the pocket!

FUCK IT. Sawyer can't be bothered with that right now. All that matters is Jack completing his mission...

THE GIACCHINO SWELLS as Jack strides right up TO THE MOUTH OF THE HOLE and takes off the backpack. It's the fucking MOMENT OF TRUTH. Sawyer and Jack meet eyes. Jack takes out the BOMB...

Then hesitates, struck by the momentousness of the moment. But Sawyer? He's got a very fucking FRAGILE CONTROL over the situation right now -- and God knows for how long --

SAWYER
C'mon, Doc! What are ya waitin' for?! Do it!

Jack looks over at Kate. SHE NODS at him. And Sawyer looks to Juliet. She stares back proudly at him...

Jack realizes there's nothing left but to do it. And AS THE GIACCHINO CRESCENDOS -- he takes the BOMB and THROWS IT IN THE HOLE!!!!!!!!!!!!!!!!!!!!!!!!!!!!

WE WATCH IT DROP, VANISHING FROM SIGHT INTO THE DEPTHS.

Jack CLOSES HIS EYES expecting a massive explosion, except --
It DOESN'T HAPPEN.

Nothing happens. WHAT THE FUCK?!?!??? Jack opens his eyes and they all TRADE a round of LOOKS... Kate, Jack, Juliet and finally Sawyer --

SAWYER (CONT'D)
This don't look like LAX.

NOPE. But before this revelation can linger, the **WHIIUUUIRRRRING NOISE RISES IN PITCH** --

(CONTINUED)

133 CONTINUED: (2) 107.
133

And the DRILL TOWER COLLAPSE, BUCKLING IN ON ITSELF --
CRASHING DOWN -- A CHUNK OF THE SUPERSTRUCTURE LANDING PART
WAY OVER THE MOUTH OF THE HOLE!

A134 CHANG SCREAMS A134

BECAUSE AS THE TOWER FALLS -- HIS HAND IS TRAPPED IN THE
STRUCTURE. MASHED. PINNED. TRAPPED IN THE CRUMPLED METAL!
Miles RUNS OVER to help him...

134 AND NOW ALL HOLY FUCKING HELL BREAKS LOOSE! 134

Everything METAL STARTS GETTING DRAGGED TOWARD THE HOLE!

Small things FLY BY FIRST: TOOLS, TOSSED DOWN GUNS, SMALL
PIECES OF PIPE, LOOSE METAL...

Radzinsky realizes this is NOT GOOD -- and NOT WHAT HE
EXPECTED. He YELLS OVER THE **WHIIIIINING NOISE** FOR HIS
WORKERS TO GET THE FUCK OUT OF THERE --

RADZINSKY

RUN!!!

And now the unleashed electromagnetic forces cause --

135 BIG OBJECTS TO MOVE 135

PIPING SLIDES AND CRASHES AND JAMS UP ON ITSELF. Meanwhile --

136 MILES 136

Manages to FREE HIS FATHER'S HAND, but it is BADLY CRUSHED
AND DAMAGED.

MILES

Get away from here! Get as far
away from here right (fucking) now.

CHANG

What about you?!?

Miles thinks for a second, then answers, EMOTION overwhelming
him as ALL HELL CONTINUES TO BREAK LOOSE --

MILES

You already took care of me, Dad.
(then; hardening)
Now GO.

And Chang, bad hand and all, HEEDS HIS SON'S ADVICE. They
share a meaningful look, and then Chang turns and BOLTS.

137 RADZINSKY

137

And his men TRY TO EVACUATE. They run and jump into Phil's JEEP but before they can speed away --

THE JEEP IS TOWED BACKWARDS BY THE ELECTROMAGNETIC FORCE, and they realize they're NOT GOING ANYWHERE. They ALL BAIL OUT AS **SMASSSHHH!** -- the JEEP CRASHES INTO THE METAL REMNANTS OF THE DRILL TOWER, getting all tangled up with it.

But that doesn't stop them. Radzinsky YELLS TO HIS MEN --

RADZINSKY
Everybody fall back! Get out of
here! Go! Go! Go!!!

And Radzinsky and his team take off -- RUNNNING AWAY ON FOOT.

138 JACK

138

Sees things going from BAD TO WORSE. He YELLS at Miles --

JACK
Miles! What the hell are you doing
here? Go!

And now Jack TURNS TO SEE where Kate is when -- **WHOOMPHHH!** -- HE'S HIT IN THE BACK OF THE HEAD AND NECK WITH A FLYING TOOL CHEST. And he GOES DOWN. OUT COLD.

SAWYER

Sees this and reacts --

SAWYER
Doc?!

And that's when Juliet SCREAMS (O.S.). Sawyer spins TO SEE --

JULIET. Tangled in some METAL CHAINS used for securing pipe, which wrap around her waist and legs. The ELECTROMAGNETIC FORCES KNOCK HER TO THE GROUND AND TOW HER TOWARD THE HOLE!

As Sawyer reacts, Phil PUSHES AWAY FROM HIM!

He SEES JULIET'S RIFLE chasing after her on the ground. It passes right by Phil's foot, and he STOMPS ON IT. He picks it up and turns on Sawyer --

PHIL
Hey, LaFleur! You were a lousy boss!

(CONTINUED)

138 CONTINUED: 109.
138

FUCK. Sawyer realizes Phil is about to pull the trigger...

When a FLYING PIECE OF REBAR TWIRLS THROUGH THE AIR AND THWAACCKK! -- IMPALES PHIL RIGHT THROUGH THE CHEST!

Phil looks down in disbelief before FALLING OVER DEAD.

Fuck Phil. Sawyer takes off running after Juliet as she's TOWED TOWARD THE HOLE. He catches up to her at the last minute and DIVES as --

139 EXT. MOUTH OF THE HOLE - SAME 139

Her legs skid over the mouth of the hole and she FALLS ONTO THE COLLAPSED DRILL TOWER INFRASTRUCTURE.

Sawyer GRABS HER HAND and YELLS --

SAWYER
HANG ON! I got you!

Now someone else reaches INTO FRAME and GRABS Juliet's OTHER ARM --

IT'S KATE! They both scramble onto the TEETERING METAL SUPERSTRUCTURE with the **HORRIFIC GRINDING, WHIRRING NOISE RISING FROM BELOW** as they try to brace themselves -- each holding one of Juliet's arms...

SAWYER (CONT'D)
I GOT HER! YOU TRY AND GET THE CHAINS OFF!

But Kate is precariously HANGING ON herself --

KATE
I... CAN'T!!

KA-CHUNK -- the metal beams they are on **SETTLE DOWN FURTHER.** Their grips SLIP. Sawyer YELLS at Juliet to hang on --

SAWYER
Dammit, don't let go!

But Juliet realizes it ain't very likely. Her hand slips further down his arm. And Kate is straining and CRYING --

KATE
I can't hold her...

THE PULL IS STRONG. Sawyer slides further down the metal structure. **KAA-THUNK!** -- the metal BUCKS AGAIN and Kate's hands now falls away. Kate SHOUTS at Sawyer.

(CONTINUED)

KATE (CONT'D)
DON'T LET HER GO!

Sawyer is SWEATING AND STRAINING, and Juliet realizes what's about to happen. Surprisingly CALM --

JULIET
It's okay...

SAWYER
No. I got you!

Then she simply looks into his face and says --

JULIET
I love you, James...

As her fingers one-by-one slip from his grasp...

AND SHE FALLS AWAY... DISAPPEARING DOWN THE HOLE -- Sawyer SCREAMING as she falls --

SAWYER
JULIET!!!

BOOM.

END OF ACT TEN

ACT ELEVEN

140 EXT. FOOT STATUE - NIGHT (LATE 2007)

140

Behold...

THE FUCKING FOOT.

BOOMING AROUND IT in all its moonlit glory as we gradually DROP TWENTY FEET, dipping past the twelve-foot high PEDESTAL on which it rests until we finally reach BEACH LEVEL where --

Alpert leads his band of Others by torchlight along the beach to the BASE. A few steps behind him, Locke looks up at the majesty of the sculpture with quiet reverence.

BEHIND them, amongst the group, we find Ben and Sun. He's INTENSE, mind reeling. Absorbing the task before him as she takes in the FOOT...

SUN

What happened to the rest of the statue?

BEN

I don't know. It was like this when I got here.

SUN

(eyes him; skeptical)

Do you expect me to believe that?

And Ben can't muster the energy to say anything other than --

BEN

Not really.

DRIFTING BACK UP TO Alpert now -- his face knotted in concern as the group REACHES the PEDESTAL. He leans over -- SHHHHK -- plants his torch in the ground. Turns to Locke, SERIOUS --

ALPERT

You sure you need to do this, John?
If you waited, Jacob would eventually come to y--

LOCKE

-- I'm tired of waiting.

No vehemence. No anger. No sense that this very same man is about to fucking KILL as he asks --

(CONTINUED)

LOCKE (CONT'D)
Where is he, Richard?

ON ALPERT. Clearly, he has no fucking choice here. And so, after a beat, he TURNS --

Walks right up to the PEDESTAL. Runs his hand along the area between two carved RIDGES until we hear a SLIGHT POP -- and now Alpert PUSHES, revealing --

A HIDDEN ENTRYWAY. Narrow. DARK INSIDE. Alpert turns back to Locke now, GESTURES inside --

ALPERT
Tell him I said hello.

ON LOCKE. His excitement building. Turns back to the CROWD, singling out Ben --

LOCKE
All right, Ben. Let's go.

ON BEN, his face like the kid who's just been picked by the teacher to solve a math problem on the fucking CHALKBOARD as he grudgingly moves towards Locke --

But Alpert INTERCEPTS him, NOT SO FUCKING FAST --

ALPERT
What do you think you're doing?

BEN
(even)
John wants me to join him.

ALPERT
(turns to Locke; angry)
You can't bring him in.

LOCKE
Why not?

ON ALPERT, frustrated now. He's been ordered around ENOUGH --

ALPERT
Because only our leader can request an audience with Jacob. And there can only be one leader on the island at a time.

Locke steps forward now. Don't let the slightly amused gleam in his eyes fool you -- he's fucking CHALLENGING Alpert --

(CONTINUED)

LOCKE

I'm beginning to think you just
make these rules up as you go
along, Richard.

Alpert holds Locke's eyes. Doesn't back down. And neither
does fucking Locke --

LOCKE (CONT'D)

I'm bringing Ben in with me. And
if that's a problem?

(beat; measure)

I'm sure Jacob and I will be able
to work it out.

A beat. Another beat. And finally, Alpert's eyes DO drop.
And even though he ain't fucking HAPPY about it... HE STEPS
ASIDE. Locke allows himself a satisfied smile. NODS to Ben,
who dutifully walks past Alpert to join him.

And now, we're CLOSE ON Locke as he turns towards the Others,
who watched every moment of this with rapt attention as he
calmly says --

LOCKE (CONT'D)

I'll be right back.

And with that, Locke enters the PASSAGEWAY. After a moment,
and with one last look at Alpert (is that... COMMISERATION?),
Ben FOLLOWS and we CUT INSIDE:

A141 INT. FOOT PEDESTAL - NIGHT - CONTINUOUS

A141

GIACCHINO THRUMS as Locke moves down a STONE CORRIDOR. Not
as DUSTY as it should be... an almost out of place
CLEANLINESS. An ORANGE GLOW emanates from the far end as --

Ben follows. His face a mixture of nervous anticipation and
outright fucking FEAR. And just as they reach the end of the
corridor, Locke STOPS. Turns to Ben --

LOCKE

Will you be able to do this, Ben?

ON BEN. And we can see the same thing that Locke does --
that he isn't fucking SURE about this at fucking ALL.

And Locke is UNDERSTANDING of his apprehension. Keeps his
voice low as he puts his hand on Ben's shoulder --

LOCKE (CONT'D)

I know it won't be easy...

(then; heartfelt)

(MORE)

(CONTINUED)

A141 CONTINUED:

LOCKE (CONT'D)
But things will change once he's
gone. I promise.

And now, Locke reaches down, removes the HUNTING KNIFE from
his backpack. Offers it to Ben, HILT OUT.

PUSHING IN ON BEN NOW -- the moment of fucking TRUTH. A
beat. Another. And as he finally reaches out and TAKES the
knife from Locke's hand, we SMASH CUT TO:

141 EXT. FOOT STATUE - NIGHT - CONTINUOUS 141

ON SUN. Sitting on the beach. Looking out at the crashing
waves as she sits beside a GINORMOUS FOOT and wondering how
the fuck she GOT HERE.

ALPERT (O.S.)
Water?

Sun looks up as Alpert stands over her, offers his CANTEEN --

SUN
Do you have any alcohol?

He looks at her. She SMILES. A joke. He smiles back --

ALPERT
No. But I sure wish I did.

Unfortunately, this wonderful bonding moment is broken by the
sound of MOVEMENT AT THE TREE LINE --

And Alpert REACTS instantly. AS DO the twenty Others around
them... every one instinctively leaping to their feet,
drawing their fucking GUNS AND RIFLES at the JUNGLE --

A BEAT as we begin to see the BRUSH MOVE -- the FLICKER of
approaching TORCHLIGHT and then...

Ilana, Bram, Lapidus and the MOOKS carrying the CRATE emerge
from the jungle.

The CLICKING of a dozen SAFETIES as the Others PREPARE to
blow them off the fucking planet...

But Ilana just steps forward, completely FEARLESS -- holds
her RIFLE above her head --

ILANA
Don't shoot -- it's okay... It's
all right...

(CONTINUED)

Sun spots Lapidus. He raises his hand, offers a half-smile as if to say -- Don't fucking ask --

Ilana gently lays the rifle down on the sand, SHOWS her hands as she addresses the entire group --

ILANA (CONT'D)

Which one of you is Ricardus?

"Ricardus?" What the fuck is up with THAT? Well... Alpert sure as hell seems to know. He steps forward, INTRIGUED --

ALPERT

It's Richard, actually.

Ilana is a little DUBIOUS. Sizes him up. And then --

ILANA

What lies in the shadow of the statue?

Alpert reacts. The fact that this mysterious woman's asked him that QUESTION causes a whole lot of mental tumblers to fall into place. He then calmly responds --

ALPERT

Ille qui nos omnes servabit.

Yeah. That was LATIN. And Ilana allows herself a small smile for YES, that is EXACTLY THE RIGHT ANSWER. Ilana NODS, satisfied --

ILANA

Richard. I'm Ilana.
(then; serious as fuck)
I have something you need to see.

Alpert moves forwards. Taking her in. Checks out Bram. Lapidus. And THE CRATE. Ilana nods to Bram --

ILANA (CONT'D)

Open it up.

Bram reaches for the crate, drawing some more NERVOUS GUN-COCKING from the Others, but Alpert holds up his hand...

ALPERT

It's okay. Let them.

And we MILK THIS FOR ALL IT'S FUCKING WORTH. Because last time we didn't get to see what was inside that goddamned thing, but we're almost at the end now, folks, so there ain't no hiding it anymore as the GIACCHINO THUMPS...

(CONTINUED)

Following Bram as he OPENS the crate -- HOLDING ON Alpert as he curiously observes -- Sun throws a look to Lapidus, what the hell is going on here? -- and now, with the crate open, Bram simply TIPS IT OVER...

And a BODY thumps facedown onto the sand. And it appears to be wearing... a SUIT.

Bram steps forward now, NUDGES it with his foot, turning it over so we can see who the fuck it IS...

But before we do, we see Alpert REACT. Shocked. He looks up at Ilana... HEAD SPINNING --

ALPERT (CONT'D)

Where... did you find him?

ILANA

In the cargo hold of the plane we came here on.

(and then)

Inside a coffin.

Wait a minute. She can't mean? And now, the camera TWISTS AND BOOMS down to the sand so that we finally SEE -- and JESUSGOODGODINHEAVENFUCKING CHRIST...

It's John Locke. DEAD as a fucking doornail.

Wait. WHAT? How the...? This doesn't make any fucking...?

And we HOLD ON Sun, more CONFUSED than anything else. Speaking on behalf of our entire fucking AUDIENCE as she turns to Alpert and says --

SUN

I don't understand -- if this... if this is Locke?

(turns towards the foot)

Then who's in there?

The Giacchino fucking TURNS now -- DARK, OMINOUS and SCARY as Ilana and Bram share a LOOK. Then, she turns to Alpert, HARD AS FUCK as she says --

ILANA

He's here?

And OFF ALPERT, shitting fucking BRICKS we SMASH CUT TO:

Locke ENTERS a FIRELIT CHAMBER.

Ben walks a few paces behind him -- FEAR and REVERENCE etched on this face as he takes in the VAST SPACE, lit by --

MOONLIGHT cascading through a large crack in the pedestal and the FLAMING FIRE PIT at the center of the room.

The furnishings are simple, bordering on NON-EXISTENT. But a few things we DO take note of as Locke continues to walk inside are the intricate SPINNING WHEEL and LOOM...

And now Locke looks down, sees he is walking over a MASSIVE TAPESTRY. Ornate and beautiful... covered in PICTOGRAMS... (We catch glimpses of GREAT WARS... DESTRUCTION... Rather unsettling IMAGES all.) He approaches the FIRE PIT.

TRACKING BEN as he looks at a SIMILAR TAPESTRY that adorns one of the WALLS. The pictures here seem to indicate much HAPPIER IMAGES -- many people looking to the sky with their hands held aloft, basked in a GREAT LIGHT...

VOICE (O.S.)
Do you like it?

Ben STARTS -- turn towards that VOICE to see --

Jacob emerging from the darkness at the far end of the room.
And Ben? Is fucking SPEECHLESS.

JACOB
I did it myself.
(then; smiling)
It takes a very long time when
you're making your own thread, but
I suppose that's the point, isn't
it?

Ben still doesn't know quite what to say to that -- clearly STARSTRUCK -- but Locke is not having that problem at all. He steps forward, CONFIDENTLY --

LOCKE
Hello, Jacob.

Huh. Locke said that not as if this was a man he were meeting for the first time... but almost as if he KNEW him.

And Jacob steps forward now. Gives Locke a nice, long look. SQUINTS his eyes slightly in recognition.

And it's hard to read his expression exactly, but he is both IMPRESSED and SURPRISED at the same time as he says --

JACOB

Well. You found your loophole.

Wait. WHAT? What the FUCK did he just say? "Loophole"? Why is that fucking WORD ringing a bell? But Locke seems to know exactly what Jacob is talking about as he NODS --

LOCKE

Indeed I did.

(then)

And you have no idea what I've gone through to be here.

Ben REACTS... like us, not exactly sure what the fuck is going on here. Looks to Locke, CONFUSED --

BEN

Have you... met before?

And Locke never fucking takes his eyes off Jacob --

LOCKE

In a manner of speaking.

Jesus. Christ. ALMIGHTY. Our brains HURT from the implication, but we'll have to put the pieces together fucking LATER. For now, Locke finally DOES address Ben --

LOCKE (CONT'D)

Do what I asked you to, Ben.

ON BEN. Shit. Looks down at the KNIFE he holds in his hand.

ON JACOB. Still retaining the CALM demeanor we've grown used to... but there is a SADNESS in him now as he turns to Ben --

JACOB

Benjamin. Whatever he told you, I want you to understand one thing.

(beat; then)

You have a choice.

Ben BLINKS. Not sure what to make of that. Then, SOFTLY --

BEN

What... "choice"?

Jacob walks towards Ben now, FEARLESS --

JACOB

You can do what he asked. Or you can go. Leave us to discuss our...

(turns to Locke;

(MORE)

(CONTINUED)

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JACOB (CONT'D)
 how to put this?)
 Issues.

Jacob stops just a few feet from Ben, who now LOOKS TO Locke. His eyes are set. Impassive. But he says nothing. Ben turns back to Jacob... and we start to hear the RAW FUCKING EMOTION in his voice as he responds --

BEN
 So now... after all this time...
 you've finally decided to stop
 ignoring me.

Jacob just stands there as Ben now takes a step forward.
 ANGER RISING --

BEN (CONT'D)
 I lived on this island for thirty-
 five years, and all I ever heard
 was your name. Over and over
 again. Richard gave me
 instructions from you, brought me
 slips of paper, lists... and never
 did I question it. I did what I
 was told. And whenever I wanted to
 see you myself? I was told to
 wait. To be patient.

And we KNOW he's angry because he's so uncharacteristically
 fucking CONTAINED. So QUIET. Ben points to Locke now --

BEN (CONT'D)
 But when he asked to see you, he
 gets marched up here like he's
 (fucking) Moses.

Ben gets close now. IRE BURNING --

BEN (CONT'D)
 So why him? What's wrong with me?
 (voice rising; HURT)
What about me?!?

And Jacob just looks at him. Completely even. And then, not
 without genuine PITY --

JACOB
 What about you?

And that does it.

It's ABRUPT. SHOCKING. Ben raises the knife, and with one
 measured fucking MOTION...

(CONTINUED)

He STABS Jacob RIGHT IN THE FUCKING HEART.

And for those of you who thought this man might not be mortal... that he can't be hurt? Well... the blood pouring down his CHEST seems to indicate otherwise.

Jacob STAGGERS back... takes a KNEE. GASPING. He looks up at Ben -- not all together surprised... but DISAPPOINTED.

And now, he turns to Locke... COUGHS BLOOD as he whispers something BARELY AUDIBLE...

Locke steps forward now. Puts his ear next to Jacob's mouth as he asks --

LOCKE

What? I can't hear you.

And now we're SUPER CLOSE ON THEM. Oddly INTIMATE as Jacob repeats his words. And we HEAR them clear as day --

JACOB

They're coming.

And Locke's eyes WIDEN. We see something in them something unfamiliar since he came back to "life" -- and it is FEAR.

But now, Jacob CRUMPLES to the ground. FETAL. Fucking DEAD. Locke rises, the fear TRANSFORMING INTO ANGER as he put his foot under Jacob's body -- NUDGES it forwards. Jesus Christ... right into the fucking --

FIRE PIT. And with a WHOOOOOOOOOSH of flames as the body suddenly IMMOLATES... no chance whatsoever that he survives that. Jacob is fucking GONE FOR GOOD.

And we SLOWLY PUSH IN ON LOCKE -- or IS it fucking Locke!?!? As the FLAMES dance in his fucking COLD DARK EYES AND WE FINALLY **WHOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOSH TO:**

CLOSE ON Jack. Lying UNCONSCIOUS on the ground.

His eyes flicker open. As the world comes back INTO FOCUS his head fills with the horrible **ELECTROMAGNETIC WHINNNNNNGGG NOISE.** He looks over and SEES Kate and Sawyer hanging on the dangling, rocking section of the DRILL PLATFORM.

Jack climbs to his feet and stumbles toward them. He SEES the collapsed tower and PILED PIPE and maneuvers around the wreckage so that he can --

Clamber out ONTO THE PLATFORM, which is **CREEAKKKING** and TEETERING DANGEROUSLY. He YELLS OVER THE NOISE --

JACK

KATE! Give me your hand!

Kate, dazed, reaches up and grabs him. He braces himself and pulls her up. As she climbs past him to safety, he now yells to Sawyer --

JACK (CONT'D)

Sawyer!

(nothing)

Sawyer!

Sawyer looks over, PANICKED --

SAWYER

Juliet's down there!

Jack takes that in. FUCK. SHIT. Looks down into that BLACK EMPTINESS. OH FUCK. Then --

JACK

(full of sorrow)

There's nothing we can do for her...

The platform **CREEE-AAKKKKS** and settles again! Now it's nearly hanging vertical! Jack realizes what's gonna happen --

JACK (CONT'D)

C'mon, Sawyer, get off -- it's not gonna hold!

And that's finally enough to get Sawyer to move. He climbs up the structure as the metal **GROANS AND MOANS**.

Jack grabs Sawyer's arm and helps him up and they both climb off TO SAFETY and as they scramble free of the toppled tower, the METAL **GROANS IN PROTEST ONE FINAL TIME** --

AND then COLLAPSES -- PLUNGING DOWN THE HOLE!

And... WE FOLLOW THE TANGLE OF DRILL TOWER METAL DOWN THE HOLE! RUSHING WITH IT AS IT FALLS 230 FEET AND --
KERRRRASSHHH! SMASHES INTO STONE AND WATER AT THE BOTTOM!

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The DUST AND WATER SETTLES and we see lots of metal.

And now the CAMERA RACKS FOCUS TO FIND --

JULIET. Who just missed being crushed by the falling beams. She's lying in a shallow pool of the water -- the water pumped into the hole to cool the drill...

As the CAMERA TRACKS CLOSER TO HER DEAD BODY. HOLDING ON IT.

And then SHE GASPS! Holy shit! HER EYES OPEN UP. She is critically hurt, but somehow STILL ALIVE.

And lying near her is the UNEXPLODED NUCLEAR BOMB.

GIACCHINO PLAYS for all he's fucking worth as Juliet looks over at the BOMB. And now a look of TOTAL DETERMINATION crosses her face.

And she starts DRAGGING HERSELF TOWARDS IT. Toward the BOMB. PAINFULLY. INCH BY FUCKING INCH. Using all of her remaining strength. Blood trickles from her mouth...

She winces, obviously in tremendous pain, as she PICKS UP A ROCK and makes A DECISION, a decision to FINISH THE FUCKING MISSION.

Juliet gathers herself, drawing on her last reserves. She takes the rock and STARTS POUNDING ON THE NOSE OF THE CYLINDER. **BAM! BAM! BAM!**

The EFFORT makes her COUGH UP BLOOD. TEARS STREAM DOWN HER FACE as she YELLS AT THE BOMB --

JULIET
C'mon, please...!

BAM! BAM! Using everything she's got left -- **BAM!**

JULIET (CONT'D)
C'mon, you sonofabitch! C'mon!
Come --

WAAAAAAAAA-BOOOOOOOOOOOOOOOOOOOM!

The CAVERN FLASHES WHITE. And THE SCREEN WASHES OUT.

AND now the NOISE OF THE EXPLOSION SLOWLY WASHES AWAY UNDER GIACCHINO'S CRESCENDO-ING SCORE as we --

SMASH TO BLACK.

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BOOM.

END OF SEASON FIVE