

3.2

LOST

"The End"

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#617/618

TEASER

1 EXT. AIRPORT TARMAC - DAY - **FLASH SIDEWAYS** 1

CH-CHUNG. A CARGO BAY DOOR of a plane OPENS INWARD, like a drawbridge in reverse. A HYDRAULIC LIFT **WHIRS** -- we RISE WITH IT to SEE inside the bay -- a long STEEL CONTAINER.

Now a series of TIGHT SHOTS: customs and transit TAGS hang from the six handles along either side of the case marking its long and mysterious journey: SYD, GUM, HKG, LAX. One tag reads: OCEANIC AIRLINES CARGO. Another: HUMAN REMAINS. And most impactfully, a stencilled IDENTIFIER --

"SHEPHARD, CHRISTIAN."

NOW SETS OF HANDS grabbing handles. Lifting the case. The lift LOWERS to the tarmac where A DELIVERY TRUCK awaits it. Off to one side, an OCEANIC AIRLINES REP with a clipboard. Next to him, a jump-suited delivery man, ARNIE, watches as the case is loaded onto his truck by FOUR BAGGAGE HANDLERS.

Arnie's old school. Long hair pulled back, mustache and chops. Orange headphones around his neck. The nametag on his shirt reads "BOCKLIN." The Oceanic Rep hands him the clipboard as Arnie whips through it, signs and initials --

OCEANIC REP

This thing's had quite a trip. You know where it's going?

ARNIE

Wouldn't be here if I didn't.

The Oceanic Rep grins. All friends here. Arnie hands back the clipboard, closes up the truck. And we UPCUT TO:

2 INT. ARNIE'S TRUCK - MOMENTS LATER - **FLASH SIDEWAYS** 2

Arnie behind the wheel. He pops open a WALKMAN, pulls a CASSETTE TAPE out of his jumpsuit pocket -- slips it into the Walkman, dons his headphones, and pushes PLAY as he turns to the CONTAINER in his backseat --

ARNIE

All right, my friend. Let's bring you home.

(CONTINUED)

2.
2

2 CONTINUED:

And now -- A HARMONICA SQUEALS. Dylan's "Visions of Johanna." It PLAYS FULL and OVER the following MONTAGE.

No. It's not a montage. It's an OVERTURE. And it's about what really matters. Our PEOPLE. Crossing both worlds -- island and sideways -- capturing MOMENTS. Who they are... who they were... who they COULD'VE BEEN as the camera drifts to the back of the van, settling on the container and whatever's WITHIN it as we CUT TO:

3 INT. HOSPITAL - JACK'S OFFICE - DAY - **FLASH SIDWAYS** 3

A PHOTO OF CHRISTIAN SHEPHARD STANDING WITH HIS SON, JACK, AND GRANDSON, DAVID. TILT UP TO REVEAL the framed photo is on a desk... and now JACK SHEPHARD crosses frame, holding up an X-RAY labeled with a patient's name -- "Locke, John."

He holds the X-RAY (showing upper vertebrae and skull) up towards the CEILING LIGHT, so that he can read the film. And as we LOOK DOWN at Jack THROUGH THE X-RAY FILM, with a the SKELETAL FACE superimposed over his as we CUT TO:

4 EXT. JUNGLE - ASCENSION HILL - DAY 4

THE ISLAND. And that's how all these will work. Back and forth. Character to character. In this CASE --

JACK. Washing his face in a STREAM, not far from where Jacob anointed him. He looks down at his hands now dripping water. And SHAKING slightly. Somehow, somehow, his body already knows what's coming as WE NOW FIND:

5 EXT. JUNGLE - CAMPFIRE AREA - CONTINUOUS 5

HURLEY. Looking at Jack by the stream from a distance. Before him, the CAMPFIRE where everyone's life just radically changed. Only now the fire is OUT. Hurley prods the cold ashes with a stick, looking in vain for a spark. In his other hand is the EMPTY POUCH that once held Jacob's ashes. Another reminder of the TRANSIENCE of life as we CUT TO:

6 INT. BEN'S HOUSE - DAY - **FLASH SIDWAYS** 6

HURLEY ON A TELEVISION SCREEN, jovially walking through one of his Mr. Cluck's restaurants. PULL BACK TO REVEAL --

BEN LINUS. He sits on the couch in front of the TELEVISION. A HIGH SCHOOL YEARBOOK lays open in his lap --

CLOSE ON THE YEARBOOK PAGE: a photo of Dr. Benjamin Linus surrounded by five students in front of a map of Europe. ALEX ROUSSEAU is in the photo. Her handwriting is in the margin: "Vive la History Club! You're the greatest -- Alex."

(CONTINUED)

6 CONTINUED: 3.
6

ON BEN, his EYES WET -- PROCESSING something, we're not sure what as we CUT TO:

7 EXT. JUNGLE CLEARING - WELL - DAY 7

Ben looking more than a little FREAKED OUT. His fingers nervously load bullets into a RIFLE IN HIS LAP as he looks over his shoulder and we see TWENTY YARDS AWAY --

JOHN LOCKE. Standing at the edge of the EMPTY WELL where we last left them. His eyes are FOCUSED as he meticulously COILS the ROPE from inside the well over his shoulder...

A BRIEF INTERCUT between the two men. And the ROPE. A reminder of what Ben once DID to John Locke and how long ago that seemed as we MOVE CLOSER AND CLOSER on Locke and CUT TO:

8 INT. HOSPITAL - LOCKE'S ROOM - DAY - **FLASH SIDEWAYS** 8

Locke in his hospital room lying on a GURNEY. He's about to be prepped for SURGERY. But he's calm, at peace with his CHOICE to do this. He smiles slightly, acknowledging the two NURSES who are entering to move his gurney out.

While his gurney LEAVES THE ROOM, Locke's eyes stay FIXED on something in the corner... and we see HIS WHEELCHAIR, left empty and alone, as Locke's gurney exits frame as we CUT TO:

9 INT. JACK'S HOUSE - DAY - **FLASH SIDEWAYS** 9

CLAIRE making the FOLD OUT BED in Jack's LIVING ROOM. And now her attention is drawn to the MUSIC BOX. Left to her by her dead father. Curious, she OPENS the music box...

...and we don't hear the music, but we see the METAL KEY TURNING in the back of the box as its crystalline melody plays. Claire jumps a little, startled -- not by the music but by the BABY'S KICK she just felt. Her hand drifts down to her rounded belly, as we CUT TO:

10 EXT. HYDRA ISLAND - DOCK - DAY 10

Claire sitting abandoned on the dock. A RIFLE beside her as her bare feet drift across the top of the water...

And she quietly CRIES. And as she stares out across the water at the MAIN ISLAND in the distance, we CUT TO:

11 EXT. JUNGLE - DAY 11

KATE. Who is trying not to flinch while SAWYER checks the dressing on her GUNSHOT WOUND.

(CONTINUED)

11 CONTINUED: 4.
11

He takes away the old bandage, which is dark with dried blood. The wound is far from healed. And it still hurts.

With a reassuring touch on Kate's shoulder, Sawyer moves towards their makeshift packs, looking for something to use as a fresh bandage.

While his back is turned, his expression grows profoundly TROUBLED. He drops the old bandage on the ground, dusting flecks of DRIED BLOOD from his hands, as we CUT TO:

12 INT. PRECINCT - DAY - **FLASH SIDWAYS** 12

DETECTIVE JAMES FORD in the police station bathroom, washing his hands. He's looking at himself in the BROKEN mirror, his BADGE hanging around his neck and we CUT BACK TO:

13 EXT. JUNGLE - DAY 13

Sawyer, now replacing Kate's bandage with a torn strip of cloth. Our FOCUS SHIFTS to Kate as she looks up at the hillside above them where Jack is kneeling by a stream.

Watching Jack, Kate is PENSIVE. Achingly sad. They've lost so many friends already -- and there's a good chance that they're about to lose MORE. Off the emotion she's CONTAINING, we CUT TO:

14 INT. HURLEY'S CAMARO - DAY - **FLASH SIDWAYS** 14

KATE. Anxious. Sitting alone in the passenger seat of the CAMARO, STUNNING in her BLACK COCKTAIL DRESS from last episode. She stares in the side mirror, notices through her window -- ARNIE'S TRUCK pull into the parking lot and CUT TO:

15 EXT. CHURCH PARKING LOT - DAY - **FLASH SIDWAYS** 15

BRAKE LIGHTS. The TRUCK parks. Arnie hops out and HITS STOP on his Walkman. Sadly, the sounds of Dylan abruptly cut off, signaling the END OF THE MONTAGE.

Arnie reaches into the truck, grabs a clipboard off the dash. He casually glances at the Camaro across the way, then scans his paperwork. Strolling to the back of the truck. Which he OPENS to reveal -- the STEEL CASE. At that moment --

MAN'S VOICE (O.S.)
Need someone to sign for that?

Coming around one side of the truck -- DESMOND HUME. Looking dapper in a suit and tie. Arnie checks his paperwork --

(CONTINUED)

ARNIE
You work here?

DESMOND
Indeed I do, brother.

Desmond SMILES as he takes the clipboard and signs, Arnie pulls a GURNEY from the back of his truck and snaps out the wheels as he gives Desmond the once over --

ARNIE
You a priest or something?

DESMOND
Or something.

Arnie now UNLOCKS the STEEL CASE -- REACHES INSIDE it and GRUNTS AS HE SLIDES OUT -- A COFFIN. Polished oak glints in the SUNLIGHT as Desmond REACTS. Nods to the church --

DESMOND (CONT'D)
Could you bring it in that back door, there?

ARNIE
Sure. You got it.

OFF DESMOND, a glint in his eye as we now UPCUT TO:

16 INT. CAMARO - CONTINUOUS - **FLASH SIDEWAYS**

16

KATE. She furrows her brow as she watches Arnie wheel the COFFIN into the church, no idea what she's DOING here. Desmond OPENS the door now, hops behind the wheel --

KATE
Who died?

DESMOND
A man named Christian Shephard.

WOW. Okay. That name, however, means nothing to Kate --

KATE
"Christian Shephard"? Seriously?

DESMOND
Seriously.

She just looks at him. Sees the somberness in his eyes --

KATE
Was he a friend of yours?

(CONTINUED)

DESMOND

Not exactly.

And with that, Kate's officially had ENOUGH --

KATE

Look. You bust me out of jail,
make me put on this dress to go to
some concert... and now you won't
even tell me why we're here --

DESMOND

-- No one can tell you why you're
here, Kate. Certainly not me.

KATE

(shakes her head; huh?!?)
...What? You're the one who
brought me here!

DESMOND

I'm not talking about the church.
(eyes sparkle)
I'm talking about here.

Kate just looks at him. Unsettled by what he just said.
Because somewhere deep inside her? It STIRS something.

KATE

Who... are you? What do you want?

Desmond takes a beat. Looks right at her. INTO her --

DESMOND

My name is Desmond Hume, and even
though you don't realize it, I am
your friend. As for what I want?
(simply)
I want to leave.

KATE

Leave and go... where?

And with that, he TURNS THE IGNITION. Offers her one last
reassuring look as he DROPS THE CAR INTO DRIVE AND...

DESMOND

Let me show you.

Ladies and gentlemen. That was the final teaser of LOST.

BOOM.

END OF TEASER

ACT ONE

17 EXT. JUNGLE - CREEK - DAY

17

Okay. Here we go.

WE ARE CLOSE ON JACK SHEPHARD. He sits by the creek moving past him, deep in thought. No... in TRANSITION. A man who has finally accepted his destiny... even though he doesn't exactly know what it IS yet. Which just might be the point.

SAWYER

You okay?

Jack turns to see Sawyer. He rises, NODS --

JACK

Yeah. You?

SAWYER

Well, to be honest, Doc, I'm kinda wonderin' what the hell just happened up here.

JACK

That makes two of us.

Jack smiles. And we can see CURIOSITY in Sawyer's eyes as he sizes up Jack. But also? A quiet RESPECT --

SAWYER

So... you're the new Jacob, huh?

Jack NODS. That's the long and short of it. Sawyer studies him, not sure what to make of all this --

SAWYER (CONT'D)

You feel any different?

JACK

Not really.

ON SAWYER. Okay. He'll roll with this -- WHATEVER the hell it is. But now? Things needs to get DONE --

SAWYER

Well, Doc, how 'bout you come down from the mountaintop and tell us what the hell the burning bush had to say for itself.

And OFF JACK, not exactly sure where to BEGIN, we UPCUT TO:

18 EXT. JUNGLE - JACOB'S CAMPSITE - DAY

18

JACK

Jacob told me we have to go to the bamboo forest outside our old camp. Just past it... he said I could find the place we need to protect.

REVEAL Hurley, Kate and Sawyer. Gathered around. Listening to him. INTENSE. This is it. Their final mission. Kate looks at Jack --

KATE

This place... what is it?

JACK

He called it the heart of the island. All he said was it's... (shrugs; unsure) ...a light.

HURLEY

And the Locke... smoke... thing... wants to put it out?

JACK

Something like that. Yeah.

HURLEY

So what if he does?

Jack just looks at them. Serious. And a little SCARED, too --

JACK

Then that's it for all of us.

Let those OMINOUS words play across our group. Kate, however, shakes her head. Something doesn't COMPUTE --

KATE

If Locke wants to put out that light, why hasn't he?

ON JACK. Great question. He shakes his head. But before he can answer, Sawyer does it FOR him --

SAWYER

Because he ain't got what he needs.

All of them turn towards Sawyer CONFUSED. He explains --

(CONTINUED)

SAWYER (CONT'D)
And if I had to guess?
(beat; measured)
That'd be Desmond.

They all look at him. OH RIGHT. Him. Sawyer continues --

SAWYER (CONT'D)
That's where we were headed before
your inauguration, Doc... Sayid
said Locke tossed him in a well.

The GIACCHINO THUMPS. Because man... that's a good theory.
Sawyer is pretty CLOSE. Jack thinks for a moment -- TORN.

JACK
Jacob didn't say anything to
me about Desmond --

SAWYER
-- Doesn't sound like he said
anything about anything.

HURLEY
(nods; to Jack)
That's kinda true, dude. He's
worse than Yoda.

Sawyer steps forward. He's respectful to Jack, but he also
believes he's in the RIGHT --

SAWYER
How about you all head to your
"heart of the island," and I'll go
get the magic leprechaun out of
that well.

ON JACK. Moment of TRUTH time. A beat. Then, he NODS --

JACK
If we leave a trail, can you catch
up to us?

SAWYER
Hell yeah, I can.

JACK
Then be safe.

Sawyer grins, VALIDATED. Turns to Kate --

SAWYER
I'd invite you along, but that'd
take all the fun outta me telling
you that you can't come.

(CONTINUED)

ON KATE. He's pulling her leg. She shakes her head, gives as good as she GETS --

KATE

Guess I'll have to resist the urge to follow you anyway.

ON SAWYER. Touché. And even on the cusp of impending doom, it's nice to see our guys having a little FUN at each other's expense.

And with that, Sawyer turns, JOGS INTO THE JUNGLE. On our three as they watch him GO. Jack and Kate turn to shoulder their packs, we HOLD ON Hurley, watching Sawyer run off. And as he quietly mutters --

HURLEY

I got a bad feeling about this.

We WHOOOOOOOOOOOOOOOOOOOSH TO:

19 EXT. SEEDY MOTEL - DAY - **FLASH SIDEWAYS**

19

A RUN DOWN MOTEL. REVEAL Hurley pulling up his HUMMER, a distressed SAYID next to him in the PASSENGER SEAT. And in case we forgot what these two were doing together --

SAYID

I don't know why you freed me from prison, what you want, or who you are, but understand this -- I can't be held responsible for --

HURLEY

-- Yeah, yeah. Whatever, dude.

Hurley POPS OPEN the GLOVE COMPARTMENT -- pulls out a TRANQUILIZER GUN -- waves the gun in Sayid's face --

HURLEY (CONT'D)

None of this is ringing a bell is it? You. Me. Tranquilizer gun?

SAYID

(a beat; then)

You are an insane person.

Hurley sighs as he slips the gun in his coat pocket as he reaches for the door handle --

HURLEY

Okay. Fine. I'm insane. Just wait here.

(CONTINUED)

SAYID

And what if I don't?

HURLEY

Then that's your choice, dude. But
if you stick with me?

(beat; meaningful)

You'll be happy you did.

ON SAYID. Huh. Doesn't know Hurley... but can't help but BELIEVE him. And as Hurley exits the car, we CUT TO:

20 EXT. SEEDY MOTEL - HALLWAY - DAY - **FLASH SIDWAYS** 20

KNOCKKNOCKKNOCK. Hurley RAPS on the door to one of the rooms. BEAT. No answer. KNOCKKNOCKKNOCK -- and then, slowly, the door creaks open. Sunlight pours in and we see --

CHARLIE PACE. Squinting. Stubbled. Eyes glassy. In boxers and a ratty t-shirt. If we could smell alcohol through the TV, we'd pass out. He's all Martin Sheen in *Apocalypse Now*, holding a bottle of whiskey at his side.

CHARLIE

There's a do not disturb sign.

Hurley finds himself GRINNING. He can't help it -- it's good to see his old friend again. Even like this...

CHARLIE (CONT'D)

Who the bloody hell are you? And why're you grinning like an idiot?

HURLEY

You have to play a concert tonight.
I'm here to pick you up.

Charlie just LAUGHS, takes a swig of whiskey --

CHARLIE

Look. I thought I made it clear to Widmore's other sodding monkey -- didn't he tell you I don't care about the bloody concert?

HURLEY

Desmond? Yeah, he told me.

CHARLIE

Well, now I'm telling you.

Hurley leans into the opening of the doorway. Ignores the hostility. Completely and totally HEARTFELT as he says --

(CONTINUED)

HURLEY

Charlie. What if I were to tell you that playing this show is the most important thing you'll ever do. Would you come then?

Hurley looks like a puppy. Is he getting THROUGH? BEAT.

CHARLIE

Sod off.

Hurley sighs. Oh well --

HURLEY

Okay, dude. Sorry about this...

And before Charlie can ask what he's sorry about, Hurley pulls out his TRANQUILIZER GUN, holds it right up to Charlie's chest and PWWWWWF! -- FIRES as we SMASH TO:

21 OMITTED

21

22 INT. HUMMER - OUTSIDE SEEDY MOTEL - DAY - **FLASH SIDWAYS** 22

Inside the Hummer, Sayid turns around as the LIFT GATE OPENS and Hurley DUMPS SOMETHING in the back. He moves to driver's side, gets behind the wheel as Sayid eyes him --

SAYID

What the hell was that?

HURLEY

That was Charlie.

As Hurley gets in and starts the ignition, we **WHOOOSH TO** --

23 EXT. WELL - DAY

23

SAWYER. HUNKERED DOWN in the bushes, watching something with REAL CURIOSITY. And now we see WHAT IT IS --

JOHN LOCKE. Putting the rope from the well in his pack.

Suddenly, **CLICK-CLICK**, a RIFLE BOLT being COCKED, and Sawyer feels the cold steel of the BARREL on the back of his neck. Sawyer turns, sees the rifle in the hands of Ben --

BEN

As long as you're watching, why don't you come join us?

Sawyer looks DISGUSTED, gets up. Allows Ben to perp walk him out of the trees. Locke looks up from the WELL, intrigued --

(CONTINUED)

LOCKE

What are you doing here, James?

SAWYER

(screw you)

I heard Desmond fell in a well, and
I came over to help him get out.

Sawyer peers into the WELL now and sees the ROPE and SEES
that it's EMPTY.

SAWYER (CONT'D)

Looks like somebody beat us both to
the punch. Oh well.

LOCKE

(approaches him)

Do you know why I'm here?

SAWYER

My guess is you need Desmond to
destroy the island.

We expect Locke to DENY IT but he doesn't --

LOCKE

That's absolutely right.

And Sawyer is a bit STARTLED at his OPENNESS.

SAWYER

Then what, Smokey? You're going
down with the ship? Suicide don't
seem like your style.

LOCKE

I'm not going down with anything.
(eyes gleaming)
But you and the rest of Jacob's
little "candidates" absolutely are.

ON SAWYER. But he gives it RIGHT BACK --

SAWYER

We ain't candidates anymore.

Locke REACTS. Does he mean...? But SUDDENLY -- SAWYER
ELBOWS BEN IN THE FACE! In a flash, Sawyer GRABS THE RIFLE
BARREL and TWISTS IT FREE -- points the rifle barrel right at
BEN'S CHEST, already backing into the jungle --

SAWYER (CONT'D)

I'll be seein' you.

(CONTINUED)

And with that, Sawyer keeps the gun trained on Ben as he
MELTS BACK into the jungle and DISAPPEARS.

ON LOCKE. Watching him go. Still absorbing what Sawyer
said. Ben just touches his once again INJURED face, asks --

BEN

You're not going after him?

LOCKE

I don't need to.

And now Locke walks right past Ben, back towards the well, as
Ben gets back to his feet... DEFIANCE creeping back in --

BEN

When you said you were going to
"destroy the island," I thought you
were being figurative.

LOCKE

Because I said you could be in
charge once I was gone?

(then; evenly)

Sorry if I left out the part where
the island's going to be on the
bottom of the ocean.

ON BEN. Realizing EXACTLY where he stands as Locke KNEELS,
smooths aside the grass, CLEARLY TRACKING SOMETHING --

LOCKE (CONT'D)

That being said, you're welcome to
come with me on my boat. Because
once we've got Desmond to do what
we need him to?

(turns to Ben; hard)

I'm gonna sail off this godforsaken
place and watch it sink.

ON BEN. And Locke turns back to the base of the well now,
SMILES at his discovery as he says --

LOCKE (CONT'D)

I think there was a dog here.

And there on the ground... sure enough, it looks like a PAW
PRINT. And as Locke GRINS, we SMASH CUT TO:

A WET TONGUE slides across the face of --

24 CONTINUED:

15.
24

DESMOND. His eyes flicker OPEN. Waking from a deep sleep. And now he SMILES as we drop into his POINT OF VIEW --

VINCENT. Same as we last saw him -- OUR FAVORITE DOG.

Desmond GRUNTS as he sits up -- he HURTS everywhere -- watches Vincent scamper out of the HUT he's in. After a moment, Desmond gets to his feet and follows Vincent --

25 EXT. MAKESHIFT CAMP - CONTINUOUS

25

OUTSIDE. Nestled in the trees. A CAMP that's a homier version of SWISS FAMILY ROBINSON. And it looks familiar. ON
DESMOND as he SMILES even wider --

DESMOND

Morning.

And now we ARM AROUND to find who he's talking to --

ROSE AND BERNARD! It feels like so long since we've seen them... but man, is it sweet.

BERNARD

Good morning. Sleep okay?

DESMOND

Aye. Your camp's much nicer than the bottom of a well.

Rose pulls a KETTLE off the campfire as Bernard GRINS, happy to have the company --

BERNARD

I'm gonna go ahead and take that as a compliment.

ROSE

You gonna talk his ear off or get the man some breakfast?

BERNARD

(smiles wider; used to it)
I'll go check the traps for fish.

Bernard WHISTLES for Vincent as he grabs a SACK and leaves the camp. Rose approaches with a DHARMA MUG, pours TEA as she hands it to Desmond who takes in their HUMBLE ABODE --

DESMOND

How long have the two of you been living here, Rose?

(CONTINUED)

ROSE

We built this place in '75... lived here for a couple years... then the sky lit up again. God knows when the hell we are now... but at least our stuff was still here.

(sits down; then)

I don't mean to be rude, Desmond, but once you eat, I'm gonna ask you to be on your way. We broke our rule for you.

DESMOND

What rule is that?

Rose leans in, DEAD SERIOUS --

ROSE

We don't get involved.

She leans back now, sips her tea --

ROSE (CONT'D)

A man trapped in a well... that's a special circumstance. But whatever got you tossed inside it? That's exactly the kind of drama Bernard and me want nothing to do with.

DESMOND

(nods; hint of a smile)

Fair enough.

ROOOOWWWF! Vincent comes bounding back out of the jungle as Rose and Desmond turn to see -- Bernard has returned. He's got a CANVAS BAG with some FISH IN IT. Rose smiles --

ROSE

Looks like you caught something.

Oh. Oh no. Because that's when we see the LOOK on Bernard's face. FEAR.

BERNARD

...I'm sorry.

And John Locke STEPS OUT of the jungle behind him.

LOCKE

Hello, Rose.

Rose and Desmond both stand, instantly ALARMED as Ben moves from the jungle behind Locke. Just along for the ride.

(CONTINUED)

Locke moves towards Desmond now -- unblinking -- SCHLICK -- draws his knife from his scabbard -- comes to a stop right in front of Desmond. His CALM is absolutely terrifying --

LOCKE (CONT'D)

I'm going to make this simple. You come with me. Now. Or I kill them both right in front of you.

Rose moves to Bernard, takes his hand, defiant --

ROSE

We're way past being afraid of dying. You don't have to go anywhere with him.

But Locke never takes his eyes off of Desmond. Simply --

LOCKE

I'll make it hurt.

And Desmond barely thinks about it --

DESMOND

I want your word that you won't touch them. Ever.

LOCKE

Done.

And Desmond raises his hands out to his sides -- SURRENDER.

DESMOND

Then I'll do whatever you want.

ON ROSE & BERNARD. They don't get involved, but they know this ain't good. ON BEN -- already under Locke's thumb and about to get some company. And finally CLOSE ON Locke. He nods, SATISFIED, as he quietly says --

LOCKE

Yes, Desmond. You will.

BOOM.

END OF ACT ONE

ACT TWO

A26 EXT. JUNGLE - DAY

A26

A ROLL OF DISTANT THUNDER as we TILT DOWN through the jungle canopy to find Jack, Kate and Hurley trekking along. Hurley brings up the rear as --

Kate moves beside Jack. She's just looking at him. There's a wistfulness to it... a sense that she's remembering the six thousand TREKS that preceded this one. Jack becomes aware of her gaze, turns to her --

JACK

...What?

KATE

Why did you take the job, Jack?

Ah. Well. Let's get right TO it, shall we? He answers --

JACK

Because I'm supposed to.

Kate shakes her head. Never been a big fan of the MYTHOLOGY and she sure ain't about to start NOW --

KATE

Says who? Some... stranger who wrote our names on a wall?

ON JACK. She makes a good point. And so he's gotta dig a little deeper. A beat. He stops. Turns to her. Sincere --

JACK

I took the job because this island is all I have left.

(then; right to her)

It's the one thing in my life I haven't found a way to ruin.

ON KATE. She knows exactly what he's talking about. They haven't been able to go to this place. But we can't forget -- these two were engaged. They were in LOVE.

KATE

You didn't ruin anything.

(a beat)

Nothing's irreversible.

ON JACK as those words literally SLAM into him emotionally. To say Kate has profoundly touched him by speaking them is a massive understatement.

(CONTINUED)

And this is a big moment. A REAL MOMENT. We can't help but get the sense that even after everything they've been through, it might not be OVER for these two. And just then --

HURLEY

This would be so sweet if we weren't all about to die.

Hurley WALKS by them. Kate cracks a smile. As does Jack. And as they fall in BEHIND him, we CUT TO:

26 EXT. JUNGLE - DAY

26

Desmond is trekking through the jungle followed closely by Locke. Ben trails both of them, SULKING.

Locke is all business now, a man on a MISSION. He PRODS Desmond, who is moving about as fast as a man whose spent a couple days in a well would --

LOCKE

Keep moving.

Desmond stumbles forward but does as he's told. There's an air of DEFIANCE here. Locke moves up alongside him, looks over and studies Desmond.

LOCKE (CONT'D)

Why didn't Sayid kill you?

DESMOND

Excuse me?

LOCKE

I sent him to kill you, but obviously he didn't. Why?

Desmond looks over at Locke with a CALM CONFIDENCE.

DESMOND

He didn't seem to think that he had a choice anymore, but I convinced him otherwise.

And Locke NODS, puts his OWN SPIN ON IT.

LOCKE

Well. You did me a favor.

DESMOND

No, brother. You're doing me a favor.

(CONTINUED)

Locke doesn't know whether Desmond is STUPID or CRAZY --

LOCKE
Do you have any idea where I'm
taking you, Desmond?

DESMOND
No. But I assume it's a place
where there's a very bright light.

LOCKE
(surprised)
What makes you say that?

DESMOND
Just a hunch.

And he says no more. Just wears a quiet SMILE. But Locke is so COMPLETELY CONFIDENT all this qualifies merely as curiosity to him, and he marches on.

And BEN? He trudges along behind them both, feeling a little lost at sea right now, as he stares at their backs. As they head deeper into the jungle the WALKIE in Ben's pocket suddenly CHIRRS. A VERY MUFFLED VOICE --

MILES (V.O.)
Linus, you there?

Thinking fast, Ben immediately pulls it out and SWITCHES IT OFF -- drops it back into his pocket and goes for his canteen. AHEAD, Locke STOPS, making Desmond stop. Now Locke turns around, furrows his brow. Did he HEAR IT?

LOCKE
What was that?

BEN
(without hesitation)
What was what?

Ben takes a swig of water. Plays it cool. But does Locke believe him? Locke stares at him. HARD... But then he turns around. Continues on his way. And OFF BEN, giving away NOTHING, we SMASH CUT TO:

27 EXT. JUNGLE - OUTSKIRTS OF NEW OTHERTON - DAY

27

CLOSE ON MILES talking into his walkie.

MILES
Linus...? Linus, come in. Can you
hear me? I found Alpert.

(CONTINUED)

PAN DOWN TO REVEAL that, indeed, Miles is standing over an unconscious RICHARD ALPERT lying at the base of a tree. Still out from the HIT he took from the monster last episode. Miles futzes with the walkie in frustration.

MILES (CONT'D)

Dammit...

Alpert GROANS. Starts to wake up. Miles leans down --

MILES (CONT'D)

Hey. You okay? Anything broken?

ALPERT

What... happened?

Miles helps him sit up as he explains --

MILES

You thought it would be a good idea to talk to the black smoke. It responded by throwing you into the damn jungle.

ALPERT

(blinks; remembering)
Locke. Is he still here?

MILES

No... New Otherton's a ghost town. I've been trying to get Linus on the walkie -- he's not picking up. C'mon, let's get you some help.

Miles HEFTS Alpert to his feet with a grunt, but Alpert pulls away. DEFIANT...

ALPERT

Help? Help from where?

ON MILES. Well... that's a good point. Alpert shakes his head, URGENT --

ALPERT (CONT'D)

Do you still have the explosives?
The C-4?

Miles crinkles his brow, then holds up his pack --

MILES

Yeah. Why?

Alpert steps forward. Undaunted by his injuries. INTENSE --

(CONTINUED)

27 CONTINUED: (2)

22.

27

ALPERT

Because we need to go the other
island and finish what we started.

(beat; measured)

We need to blow up that plane.

Oh yeah, THAT plan. And HOLDING ON Miles, thinking he was off the hook, but they just keep PULLING. HIM. BACK. IN as we WHOOOOOOOSH TO:

28 EXT. MUSEUM/BACKSTAGE PARKING AREA - DAY - **FLASH SIDEWAYS** 28

MILES. He gets out of his car to reveal he's in a parking area behind the BACKSTAGE VIP ENTRANCE to a BENEFIT CONCERT.

There are equipment TRUCKS, CASES being moved. There are tents backstage and he sees the back of the CONCERT STAGE that is being rigged for tonight's show.

But what STOPS HIM IN HIS TRACKS is that he suddenly SEES --

SAYID. Sitting in the PASSENGER SEAT of Hurley's Hummer. Across the parking lot.

Miles squints and looks across the lot. Could that BE HIM? But before he's got complete CONFIRMATION, Hurley RACES UP, gets into the Hummer and SPEEDS OFF.

Miles has an UNEASY FEELING. He pulls out his CELL PHONE, dials. And as Hurley's taillights disappear, WE UPCUT TO:

29 INT. POLICE PRECINCT - DAY - **FLASH SIDEWAYS** 29

A CROSSWORD PUZZLE. The clue is: "Half-pint's older sis." TILT UP to Sawyer. And as he starts to fill in "MARY," WE HEAR: RING! RING! He picks up his desk phone --

SAWYER

Detective Ford.

And now WE CUT BACK TO --

30 EXT. MUSEUM/BACKSTAGE AREA - INTERCUT - **FLASH SIDEWAYS** 30

MILES. Standing anxiously in the BACKSTAGE TENT AREA talking into his cell phone --

MILES

Jim, it's me -- I think I just saw
that Jarrah guy.

Sawyer just keeps working his crossword, NOT BOTHERED --

(CONTINUED)

SAWYER

Are you at county lockup?

MILES

No. I'm at my dad's museum concert... benefit... thing.

SAWYER

Well then you didn't see Jarrah 'cause I put him in a van to county an hour ago.

MILES

Really? Because I just called and they said it never showed up.

Sawyer drops the crossword. Sits up. He's sure as hell is PAYING ATTENTION NOW. Dammit. Sighs as he flips through the case files on his desk. Finding the one marked "Jarrah," OPENING IT, putting on his glasses to READ --

SAWYER

Dammit, Miles -- if you saw him, why didn't you go after him?

MILES

Because I wasn't sure it was him, and it happened fast.

(then; contrite)

Help me out here, Jim. Jarrah popped four people in cold blood. Only one witness left the scene alive... Some Korean woman. Can you make sure she's okay?

Sawyer flips through the file. Finds --

SAWYER

Yeah. Sun Paik. Gunshot wound. She's still over at the hospital.

And now Sawyer rises. Grabs his jacket. Heroic as ever, flashes that trademark grin --

SAWYER (CONT'D)

Enjoy your concert, Enus -- I'll keep her safe.

And we can't help but realize the TRAGIC IRONY of those words as we CUT TO:

31 INT. HOSPITAL - SUN'S ROOM - DAY - **FLASH SIDWAYS**

31

SUN. Sleeping in her hospital bed as A HAND APPEARS ON HER SHOULDER. Her eyes open, she smiles. And now WE ARM AROUND TO JIN. Smiling back at her, asks in KOREAN --

JIN

How're you feeling?

SUN

(groggy)
I'm a little sore.

JIN

That happens when you get shot.
(he smiles; reassuring)
There's a doctor coming to look at
the baby. If everything's all
right, they say we can leave soon.

ON SUN. That should be good news. But instead, her EYES CLOUD WITH WORRY --

SUN

Leave and go where?
(off his look)
What will we do? -- just keep
running from my father?

ON JIN. As he absorbs that. Then A TAP AT THEIR DOOR --

WOMAN'S VOICE (O.S.)

Sorry... am I interrupting?

And wait. We RECOGNIZE that voice. And as Sun and Jin both turn towards the door, we TILT UP to REVEAL --

A beautiful blonde woman in a white lab coat, stethoscope around her neck. And although she's a stranger to Sun and Jin, we recognize her immediately. HALLELUJAH, it's --

JULIET. She smiles as she enters the room --

JULIET

Ms. Paik? I'm Juliet Carlson...
the attending O.B. I'm here to
make sure your baby's okay?

And BOY, is it good to see her. Sun nods as Juliet wheels the ULTRASOUND MACHINE over to the bed, SMILES AT JIN --

JULIET (CONT'D)

I'm guessing you're daddy?

(CONTINUED)

Jin GRINS, a little confused. But likes this woman's VIBE. He NODS as Juliet checks her chart, REALIZES as she reads --

JULIET (CONT'D)
Oh... I'm sorry, you don't speak English. Okay -- I promise not to talk too much.

Juliet SMILES again as she flips on the ULTRASOUND MACHINE NEXT TO THE BED. Picks up the ULTRASOUND WAND and a TUBE OF JELLY, talks slowly and sweetly --

JULIET (CONT'D)
I'm just gonna rub some of this on your stomach...
(indicates Sun's gown)
May I?

Sun rolls up her HOSPITAL GOWN, exposing her belly. Juliet begins to apply the JELLY. And as she does...

WE START TO PUSH IN on Sun. Something is... happening to her. Something STRANGE.

JULIET (CONT'D)
Sorry, I know it's cold. Okay... let's have a look.

Juliet moves the ultrasound down. Sun inhales sharply. And the MOMENT it makes contact with her belly --

-- A FLASH. HIGHLY SATURATED. We're in the MEDICAL STATION on the ISLAND. Juliet stands over a Sun touching the wand to her belly, giving her an ultrasound and --

Sun's EYES BLINK OPEN. Almost as if SHOCKED. Juliet is oblivious, looking at the ULTRASOUND. But Jin sees the look on Sun's face. IN KOREAN --

JIN
...Sun? Are you all right?

Sun turns to him. OVERWHELMED. Doesn't know quite how to put this, but --

SUN
I... remember.

JIN
(confused)
Remember what?

But before Sun can answer, Juliet SMILES WIDE --

(CONTINUED)

JULIET

Okay -- there it is.

And now both Sun and Jin turn towards the ULTRASOUND MONITOR where they see --

JULIET (CONT'D)

There's your baby.

And now we're PUSHING IN on Jin as he turns to Sun, looks into her WET EYES and SUDDENLY --

-- QUICK FLASHES! EVERY HEART-STOPPINGLY AWESOME MOMENT OF LOVE BETWEEN SUN AND JIN... KISSING... REUNITING... YOU NAME IT, IT'S ALL THERE and --

Jin REACTS as if PUNCHED IN THE FACE. Looks at Sun in a whole new way -- THE GIACCHINO SWELLS -- a DAWNING REALIZATION which she now recognizes --

SUN

Did you... see?

Jin can only NOD. Completely and totally OVERWHELMED.

Juliet, meanwhile, is completely oblivious to what she just inadvertently CAUSED with the Kwons. She reads their emotion as proud parents, points to the FLICKERING at the center of the ultrasound monitor --

JULIET

That flutter there's the heartbeat.
Perfectly perfect in every way.

She SMILES at the now CRYING Sun and Jin as she again checks their chart --

JULIET (CONT'D)

I also have your amnio results...
everything checked out. Do you
want to know if it's a boy or girl?

SUN

It's a girl.

Juliet looks up. A little surprised. Because, clearly, Sun is absolutely RIGHT. And now a soft voice --

JIN

Her name is Ji Yeon.

That's Jin. Tears rolling down his cheeks as Juliet smiles --

(CONTINUED)

31 CONTINUED: (3)

31

JULIET

That's a beautiful name.

(then)

And for the record, you two speak
English just fine.

AND we didn't realize it -- but they DID just speak perfectly, unaccented ENGLISH. And THE MUSIC CRESCENDOES as we HOLD ON Juliet and we **WHOOOOOOOOOSH TO:**

32 EXT. JUNGLE - DAY

32

SAWYER. RUNNING FULL TILT through the jungle. Rifle on his back -- sweaty -- FAST -- brushing away whatever branches are in his way as he COVERS GROUND FAST, finally --

33 EXT. JUNGLE - CLEARING - CONTINUOUS

33

HURLEY

WHOA!

Hurley turns, FRIGHTENED, as Sawyer BURSTS out of the jungle. Sawyer puts up his hands, CHILL --

SAWYER

Easy, Bigfoot... Just me.

Jack and Kate stop hiking, turn towards an OUT OF BREATH Sawyer as he approaches them -- Kate notices --

KATE

Where'd you get the rifle?

Sawyer swings it off his shoulder, hands it to her --

SAWYER

Took it offa Ben Linus. And guess who he's rolling with?

ON Kate. And the look in Sawyer's eyes leaves little doubt. She says the name like it tastes like POISON in her mouth --

KATE

Locke.

SAWYER

(nods; grave)

Sonofabitch said he's gonna destroy the damn island.

A ROUND OF LOOKS. The reality of that hitting them all. Sawyer continues, AMPED --

(CONTINUED)

SAWYER (CONT'D)

Good news is that Desmond got outta
that well, so if we can find him
before Smokey can --

JACK

-- No.

They all turn to Jack. First word he's spoken since Sawyer
got back. And it's confusing enough to bear repeating --

SAWYER

"No"?

JACK

It doesn't matter if we find
Desmond or if he does, James.
(then; measured)
We're all going to the same place
anyway.

Sawyer's face FALLS. Hurley and Kate look WORRIED. And of
course, we know that Jack is absolutely correct. Sawyer just
shakes his head. Hard to do NOTHING --

SAWYER

And then what?

And Jack isn't afraid. Nor resigned. The Giacchino RISES.
Ominous... portentous and EPIC... the hint of FINALITY as
Jack somehow mixes equal parts peaceful warrior and COMPLETE
AND TOTAL BADASS when he says --

JACK

Then it ends.

And as Jack turns, heads back on the path to his ultimate
DESTINY, we HOLD ON the THREE FRIENDS he's left in his wake.
PUSHING IN ON EACH OF THEM. Exchanging LOOKS.

And knowing in their bones that Jack is absolutely RIGHT.

And now, one by one, as they fall into step behind the man
they've finally chosen to follow, the CAMERA RISES WITH EACH
DRUMBEAT OF THE GIACCHINO playing the EPIC NATURE OF THEIR
FINAL JOURNEY TOGETHER AND --

BOOM.

END OF ACT TWO

ACT THREE

34 EXT. JUNGLE - DAY

34

Locke TREKS ON through the jungle. FOCUSED. INTENT. Behind him are Desmond, oddly calm, and then Ben. Ben keeps looking over at Desmond. Can't quite figure him out.

DESMOND

Something you want to ask me, brother?

BEN

You strike me as being very content for someone in a less than desirable situation.

DESMOND

I don't see it that way.

BEN

(studies him)

What did Widmore do to you when he brought you to the island?

ON DESMOND. A twinkle in his EYE --

DESMOND

He locked me in a wooden shack and turned on a machine that made a very bright light. And for one glorious moment...

(emotional)

I went to a place where this bloody island doesn't exist.

Ben just looks at him, registering that he's CRAZY.

BEN

Uh-huh. And what does exist?

DESMOND

Love.

Ben absorbs this. And NOT very well.

BEN

Love...?

DESMOND

(nods)

But the moment I touched it? I was right back here.

(MORE)

(CONTINUED)

34 CONTINUED:

30.

34

DESMOND (CONT'D)

(beat; then)

And I'd do anything to get back to
it again.

Before their conversation can go any further, they push into
a CLEARING -- and JAM TO A HALT. Because --

35 EXT. JUNGLE CLEARING - CONTINUOUS

35

ENTERING THE CLEARING from the FAR SIDE they see --

HURLEY. SAWYER. KATE. JACK.

The MAGNIFICENT FOUR. Thirty yards away. Just as surprised
to see Locke's group as they are to see them.

Let the TENSION PLAY as the two groups just stand there for a
moment. Unsure what to DO. A beat. And then Locke takes a
step forward --

LOCKE

Well, this is quite a --

Suddenly, **BANG-BANG-BANG!!!** Three SHOTS blast into Locke's
chest! WE REVEAL Kate striding towards Locke, FURY in her
eyes, DUMPING TWO MORE SHOTS INTO LOCKE -- **BANG-BANG!!!** -- as
she SHOUTS over at HIM --

KATE

You killed them!

Ben instinctively DIVES behind a TREE -- scared. **BANG-
BANG!!!** She FIRES TWO MORE SHOTS for GOOD MEASURE as Sawyer
shouts over the gunfire --

SAWYER

KATE!

This seems to snap her out of it -- she stops firing but
looks no less FULL OF ANGER AND RAGE. She's QUIVERING as she
keeps the rifle on --

Locke. Who, of course, is completely UNHARMED. In case we
forgot, in this state he is UNHURTABLE. He just looks at
her. DISAPPROVING --

LOCKE

You might want to save your
bullets.

ON KATE. Angry. FRUSTRATED. Worst of all, powerless. And
now Locke is walking past her like she isn't even THERE. His
eyes fixed on --

(CONTINUED)

Jack. Standing there with a prison yard stare. Locke walks right up to him. Stops about a foot away. Too close for comfort. A MOMENT. Then --

LOCKE (CONT'D)

So. It's you.

ON JACK. Knows exactly what Locke means.

JACK

Yeah. It's me.

LOCKE

(nods; amused)

Jacob being who he is, I expected to be surprised. You're sort of the obvious choice, don't you think?

JACK

He didn't choose me.

(screw you)

I volunteered.

Locke BLINKS. Maybe... just a little UNSETTLED by this.

LOCKE

So I assume you're here to stop me.

JACK

I can't stop you.

(a beat; measured)

I want to go with you.

ON KATE. SAWYER. HURLEY. Uh... what the hell is Jack doing? Locke shakes his head --

LOCKE

I'm sorry, Jack. But I think maybe you're confused about what I came here to do.

JACK

No, I'm not. You're going to the far side of the bamboo forest to the place I've sworn I'll protect.

(a beat)

And then you think you're going to destroy this island.

LOCKE

I... "think"?

(CONTINUED)

JACK

That's right. Because that's not what's gonna happen.

ON LOCKE. Okay. He'll bite.

LOCKE

And what is going to happen, Jack?

Jack steps forward now. Eye to eye with Locke. FEARLESS.

JACK

I'm going to kill you.

Oh YEAH. It is as ON as it GETS. HOLDING ON Locke... can't help but be put off by Jack's complete and utter confidence -- his FAITH.

LOCKE

And how do you plan to do that?

JACK

(beat; measured)

It's a surprise.

But Locke is CONFIDENT and UNDAUNTED as he replies --

LOCKE

Okay. Let's get on with it.

(a beat; measured)

Then I guess we'll see which one of us is right.

And as we HOLD ON THE TWO MEN. EYE TO EYE. Good. Evil. MORTAL ENEMIES. We WHOOOOOOOOOOOOOOOSH TO:

36 INT. HOSPITAL - SURGICAL PREP ROOM - DAY - FLASH SIDEWAYS 36

CLOSE ON Locke. He smiles awkwardly as a SHOWER CAP is being fit over his head by --

A NURSE. He's propped up on a GURNEY as he's PREPPED FOR SURGERY. And clearly he's NERVOUS. And now -- SHCCCCCK. The curtain slides open REVEALING Jack. Offers a warm smile --

JACK

Hello, Mr. Locke.

LOCKE

(glad to see him)

Dr. Shephard. Since you're about to open up my back, you can probably start calling me John.

(CONTINUED)

JACK

Okay, John. Thought I'd drop by,
say hi before we started the
anesthesia...

(reads his face)

You nervous?

ON LOCKE. And YES, he's nervous. His entire life is about
to change. FOREVER.

LOCKE

Are you sure this... is going to
work, Dr. Shephard?

JACK

(a beat; then)

Yes. I'm very confident it will.

Locke is impressed by his attitude --

LOCKE

...Really?

JACK

Well, there's always a chance I
could kill you. But I'm trying to
make you feel better.

And then Jack cracks a smile. A JOKE. Now that, ladies and
gentlemen, is awesome bedside manner. Locke SMILES back --

LOCKE

Okay. Let's do it.

Yeah. These two genuinely like each other. TRUST each
other. Quite a complete CONTRAST. Jack reaches down, gives
Locke an affectionate pat on the shoulder --

JACK

All right then. I'll see you on
the other side.

And with that, Jack turns and starts out, but before he
closes the curtain --

LOCKE

Dr. Shephard...

(Jack turns)

Back at LAX... when you and I met
at the baggage claim -- you
mentioned they'd lost your father.
Did he ever turn up?

(CONTINUED)

ON JACK. Caught off guard by the surprise of the question. He quickly recovers --

JACK

As a matter of fact, I got a phone call this morning. They found the coffin. Actually...

(checks his watch)

Might already be here.

LOCKE

Good. Well... I hope it gives you some peace.

JACK

(nods; appreciative)

If I can fix you, Mr. Locke, that's all the peace I need.

And now Jack EXITS and we UPCUT TO:

37 INT. HOSPITAL - HALLWAY - DAY - **FLASH SIDEWAYS**

37

Jack walks down the hallway fresh from his conversation with Locke. He turns a corner and passes through a crowd by a NURSING STATION. As a gurney PASSES BY and clears, Jack finds himself face-to-face with --

Juliet in her white doctor's coat coming the other way. She SMILES --

JULIET

Doctor.

JACK

(smiles back)

Doctor.

(then)

I didn't know you were working today.

JULIET

I just finished up. Do you have the tickets for the concert...?

Jack digs into his coat pocket and hands them over.

JACK

Right here.

Now David comes down the hallway -- and he's drinking a SODA from the vending machines. They SHIFT GEARS now that he's entering the conversation.

(CONTINUED)

DAVID
Hey, Dad. Did you remember --

JACK
-- Just gave your mom the tickets.

And now WE REALIZE that JULIET IS THE MOTHER OF DAVID here in the sideways. Maybe we guessed it or maybe we didn't -- but it's a MYSTERY ANSWERED.

DAVID
Who's gonna use yours?

HUH. That gives Jack an idea --

JACK
Well, if you don't have anybody else, why don't you take your Aunt Claire? I'm sure she'd love to get out of the house.

David looks over at his mother to see what her take is. Juliet's up for it --

JULIET
Sure, we can do that.
(to Jack)
In fact, I'm curious to meet this mysterious sister of yours.

And we don't miss the TWINKLE IN HER EYE.

JACK
I'm sure you'll love her. She's extremely pregnant.

JULIET
(smiles)
Good luck, doctor. I hope the surgery goes well.

And with that they walk out. The CAMERA FOLLOWS THEM down the hallway, staying with Juliet.

AT THAT MOMENT, SAWYER PASSES BY THEM in the corridor. It's a frustrating and tantalizing NEAR MISS because they DON'T KNOW EACH OTHER IN THE SIDWAYS -- AT LEAST YET.

NOW THE CAMERA REVERSES, TRACKS WITH SAWYER and FOLLOWS HIM in the SAME SHOT as he walks up to a NURSING STATION.

The NURSE behind the desk looks up as Sawyer BADGES HER --

(CONTINUED)

37 CONTINUED: (2)

36.

37

SAWYER

Hi. Detective Ford, LAPD. Lookin'
for a patient's room -- Sun Paik?

And OFF SAWYER waiting for an answer, we WHOOOOOSH TO --

38 OMITTED

38

39 EXT. NEW OTHERTON DOCK - DAY

39

Thunder RUMBLES as Miles and Alpert walk down the dock
towards an OUTRIGGER. Alpert starts untying the lines.

ALPERT

Gonna be a hell of a storm.

Miles looks over at Alpert and NOTICES SOMETHING.

MILES

Welcome to the club...

ALPERT

...What?

Miles stops and walks over to him.

MILES

Do you mind?

Alpert has no idea what he's talking about. Miles reaches
over and PLUCKS A HAIR off of Alpert's head.

MILES (CONT'D)

Looks like you've got your first
grey hair...

Alpert reacts with SURPRISE and REAL EMOTION. His eyes get
WET and he SMILES. Of course Miles doesn't know the REAL
reason for his EMOTION, so he's CONFUSED --

MILES (CONT'D)

What are you smiling about?

Alpert pauses. How to explain this? Then --

ALPERT

I think I just realized that I want
to live.

Miles looks over at him like he's a little bit crazy.

MILES

Good timing.

(CONTINUED)

39 CONTINUED:

37.

39

But Alpert smiles, hops into the OUTRIGGER. And with that, they SHOVE AWAY FORM THE DOCK and START TO PADDLE the OUTRIGGER away as we UPCUT TO --

40 EXT. OCEAN - CHANNEL BETWEEN ISLANDS - DAY

40

HYDRA ISLAND looms several miles ahead as Alpert and Miles PADDLE THE OUTRIGGER across the ocean channel. As they paddle along suddenly -- **BUMP** -- they HIT SOMETHING.

ALPERT

What was that?

They stop paddling and peer over the side and suddenly both Alpert and Miles RECOIL at a SHOCKING SIGHT --

The DEAD BODY of the SUB CAPTAIN IS FLOATING THERE, nearly submerged. Right alongside the outrigger. The momentum of the outrigger now carries Miles right up next to the body.

ALPERT (CONT'D)

Who's that?!

Now Miles BLINKS. SQUINTS. HIS EYES ROLL IN HIS HEAD as he is barraged by an ASSAULT OF IMAGES IN HIS BRAIN PAN. WE SEE SHOTS OF MILES FROM WEIRD JUMP CUT ANGLES. It's almost as if he's having a SEIZURE.

ALPERT (CONT'D)

Miles... What's the matter?

MILES

(overwhelmed; tears)

Ohmygod, Jin -- Sun -- Sayid...

No... It's all of them...

ALPERT

What are you talking about? What's happening -- ?

THEN SUDDENLY. A FAINT VOICE. CALLING OUT --

VOICE

Hey!! Help...! Over here! Help.

Is there somebody out here?! Miles and Alpert quickly grab their paddle, stroke over to the left -- and as they ride over the TOP OF A WAVE, they SEE --

FLOATING DEBRIS from the SUNKEN SUB. Crates. Cardboard. Chunks of colored and broken INSULATION AND STYROFOAM. And in the middle of it they SPOT --

(CONTINUED)

FRANK LAPIDUS. HE'S ALIVE!!! BOBBING on a pile of tangled together LIFE JACKETS from the sub. They paddle up next to him and HAUL HIM UP AND INTO THE OUTRIGGER.

ALPERT

Help me pull him up...

They pull him up into the middle of the boat.

LAPIDUS

Thank God...

Now Miles gives Lapidus his CANTEEN. Lapidus DRINKS A HUGE, GRATEFUL PULL.

LAPIDUS (CONT'D)

What are you two doing out here?

ALPERT

We're going to Hydra island to blow up the plane.

Lapidus shakes his head, UNHAPPY.

LAPIDUS

Why would you want to do that?

ALPERT

To stop that thing from leaving.

LAPIDUS

(thinks; then)

Well if we leave, it won't have a plane anymore.

Alpert processes this. COULD IT ACTUALLY WORK?!?

ALPERT

And how are we gonna do that?

ON LAPIDUS, blue eyes gleaming --

LAPIDUS

We're gonna fly it off this damn island. In case you didn't notice?

(beat; confident)

I'm a pilot.

BOOM.

END OF ACT THREE

ACT FOUR

41 EXT. JUNGLE - DAY

41

THUNDER CRACKS. The approaching STORM growing closer as we DROP DOWN onto what will officially be --

OUR HEROES LAST TREK. And we use the term "heroes" LOOSELY, considering they're all following Locke. Kate. Hurley. Desmond. Ben. Sawyer. The mood is dark. And yet...

Jack seems more DETERMINED than ever. Every step forward brings him closer to his purpose. Now a HUSHED VOICE --

SAWYER

Somethin' you wanna share with the rest of us?

Jack turns to see Sawyer has idled up behind him --

JACK

...What?

SAWYER

You told Locke you were gonna kill him. What's your "surprise"?

Jack discreetly nods towards --

JACK

Desmond.

SAWYER

(uh... what?)
And how's that gonna work?

JACK

I'm not sure yet. But I can't believe Jacob would've brought him all the way back to the island just so Locke could make him destroy it.

SAWYER

Jacob didn't bring Desmond back to the island -- Widmore did.

Jack looks at him now. Not judgmental. CONFIDENT --

JACK

And who brought Widmore?

ON SAWYER. Wait just a second. This might actually make SENSE. The pieces start to fall into place --

(CONTINUED)

SAWYER

You think Desmond's... bait?

JACK

No.

(then; measured)

I think he's a weapon.

And Sawyer can only shake his head. Because if Jack's right?

SAWYER

That's one hell of a long con, Doc.

And before this can go any further, ANOTHER CRASH OF THUNDER as we ARM AROUND to discover --

They've reached the EDGE OF THE BAMBOO FOREST. Locke turns to Jack now. We can see the DARK EXCITEMENT in his eyes as he looks at Desmond --

LOCKE

I think it should just be the three of us from here.

Jack turns to Kate, Hurley and Sawyer. Sees how WORRIED they look. And it's pretty amazing how CALM Jack is as he softly says --

JACK

I've got this.

ON KATE. She NODS but she's AFRAID. ON SAWYER. Trusting Jack despite himself. Jack turns to Locke now. HARD --

JACK (CONT'D)

Let's do it.

With another CRASH OF THUNDER, the Giacchino starts to THUMP. And now we MAKE A MOMENT OF IT. Locke goes. Desmond beside him. Jack follows. But before they do --

HURLEY

Jack.

Jack stops. Turns towards Hurley... who offers a nod --

HURLEY (CONT'D)

I believe in you, dude.

Jack nods back. A small smile. And as he turns back, MELTING into the THICK STALKS OF BAMBOO behind Desmond and Locke, we again FALL ON Hurley. Anxious. Scared. And wondering if he'll EVER SEE JACK AGAIN as we **WHOOOOOOOSH TO:**

42 EXT. SEEDY BAR - NIGHT - **FLASH SIDEWAYS** 42

Hurley's Hummer pulls up ACROSS THE STREET from a seedy bar in downtown L.A. The front is dark and lit by moody NEON.

43 INT. HUMMER - NIGHT - **FLASH SIDEWAYS** 43

Hurley sits with Sayid, whose confusion is growing exponentially by the minute. He looks through the window at the bar across the street.

SAYID

What are we doing here?

Hurley looks Sayid right in the eye.

HURLEY

I'm not allowed to tell you.

Sayid looks PERTURBED by the cryptic answer.

SAYID

What do you mean you're "not allowed"?

HURLEY

There are rules, dude.

SAYID

Whose rules?

HURLEY

Don't worry about it. Just trust me, okay?

(then)

I trust you, dude.

Sayid is trying hard to not just be completely cynical --

SAYID

And what, may I ask, have I done to deserve your trust?

HURLEY

I think you're a good guy, Sayid. I know a lot of people have told you that you're not... Maybe you've heard it so many times that you started believing it.

(then; meaningfully)

But you can't let other people tell you what you are, dude. You have to decide for yourself.

(CONTINUED)

ON SAYID. EMOTION that he doesn't fully understand. An INTIMACY with this stranger that unsettles him.

SAYID

I'm sorry. You clearly don't know anything about me.

HURLEY

(smiles; then)

I know a lot about you, dude.

Sayid doesn't know what to SAY. SUDDENLY --

A FIGHT SPILLS OUT THE DOOR of the BAR ACROSS THE STREET.

Drawing both their attentions. From their POV'S in the SHADOWY NEON LIGHT, it's hard to make out the COMBATANTS.

But clearly ONE GUY is MUCH BIGGER than the OTHER GUY. And the BIGGER GUY is by far getting in the MOST LICKS.

Hurley looks over at Sayid --

HURLEY (CONT'D)

Looks like a gnarly fight...

Sayid watches them. The SMALLER GUY is still standing in there as they TRADE PUNCHES. He WON'T GET INVOLVED --

SAYID

Indeed it does.

Hurley frowns. FRUSTRATED. Looks back over at the FIGHT.

Now a WOMAN rushes out of the BAR. She starts YELLING at the BIGGER GUY. Trying to get him to stop. Sayid doesn't know what exactly to do here. He follows Hurley's gaze back to the fight just in time to SEE --

The woman grabs the SMALLER GUY, and the BIGGER GUY gets annoyed. He turns and BACKHANDS her to the ground. And Sayid doesn't even THINK --

He is out of the damn car.

We're MOVING WITH Sayid as he strides up to the fight. The BIGGER MAN is going after the woman who is now down, and the SMALLER GUY grabs him from behind. The BIGGER MAN turns around and LEVELS the SMALLER GUY with a punch to the nose.

The BIGGER GUY now gives the arriving Sayid a WHO THE HELL ARE YOU LOOK. Which Sayid answers with a swift PUNCH to the face. It BUCKLES HIM. He ducks an incoming blow then follows up with a quick COMBO that DROPS HIM.

The asshole COLLAPSES in a heap and cradles his bloodied face. Sayid walks past him toward the Woman, who is lying curled away from him. He offers his hand.

SAYID

It's all right -- let me help...

He takes her hand and lifts her up to her feet. And as she enters a pool of light and looks up at him, we see her finally, and it's --

SHANNON.

Sayid is STUNNED. She meets his gaze. Sees Sayid and she's STUNNED herself. And as he HOLDS HER HAND, RECOGNITION STRIKES ACROSS BOTH THEIR FACES.

FLASH! A quick cacophony of images of the two of them from the ISLAND. Sayid and Shannon having a picnic. Sayid helping her with her luggage as they escape the beach. Sayid and Shannon KISSING.

ON SAYID. Blinking as it all comes back. ON SHANNON. The moment of realization. She's awake. They're BOTH AWAKE NOW.

They stare at each other as their memories of each other come FLOODING BACK. She looks up at him. And speaks --

SHANNON

Sayid...?

He STARES IN AMAZEMENT AT HER.

SAYID

Shannon?

And Sayid is looking happy and overwhelmed as Shannon looks up at him. A gentle happiness as she softly says --

SHANNON

You... saved me.

ON SAYID. A TEAR rolls down his cheek. He UNDERSTANDS NOW --

SAYID

No. You saved me.

And as she folds her ARMS AROUND HIS NECK and THEY KISS...

45 BACK ON THE HUMMER

45

Hurley watches, pleased, when a hand RAPS the WINDOW. Hurley looks up to see the SMALLER MAN walk up. And now we REVEAL who THAT is for the first time --

BOONE. Holding his bloodied nose as he frowns at Hurley --

BOONE

Thanks for taking your sweet time.

HURLEY

(shrugs; smiling)

It takes as long as it takes.

And Boone? He's not really pissed. Whatever's going on? They were in on it together. OBVIOUSLY, BOONE IS AWAKE, TOO.

BOONE

It was a real pain in the ass getting her back from Australia.

HURLEY

Yeah. But dude? It was worth it.

They look over at the bar where Shannon and Sayid are holding one another close. Boone SMILES.

BOONE

Should I go get 'em?

HURLEY

Nah. Let's give 'em a minute.

OFF HURLEY, everything going according to plan, **WHOOOOSH TO --**

46 EXT. JUNGLE - BAMBOO FOREST - DAY

46

THUNDERCLAP. Storm's getting even CLOSER as Locke tilts his head up towards the sky --

LOCKE

Gonna be a bad one.

Find Jack and Desmond walking along with him through the bamboo. All of them on their way to their DESTINY.

JACK

Nice to see you again, Desmond.

DESMOND

Wish it was under different circumstances, brother.

(CONTINUED)

46 CONTINUED:

46

Locke just shakes his head. PITY --

LOCKE
I feel sorry for you two.

JACK
Why's that?

LOCKE
You never had a chance to be free.
Every moment of your life -- you
were puppets. And no matter what
you did, all the strings pulled you
right back to this island.

Jack looks at him. Clearly those words -- the idea of being
a PAWN -- affects him. But --

JACK
I chose to come back.

LOCKE
Did you?

And as Jack CHEWS ON that -- THUNDER CRASHES AGAIN as Locke
PUSHES aside a SWATH OF BAMBOO and says --

LOCKE (CONT'D)
We're here.

47 EXT. PLATEAU - DAY

47

And WE SWEEP UP TO REVEAL what we haven't seen since Jacob
and the Man in Black came here A LONG TIME AGO --

THE PLATEAU.

Giacchino playing it for all it's worth as the three men
reverently approach the CAVE OF LIGHT. Desmond's eyes
twinkling -- THIS IS WHAT HE'S BEEN LOOKING FOR. Locke
EXCITED. Jack COMMITTED. And as Locke unshoulders his pack,
pulls out the COILED ROPE INSIDE IT --

LOCKE
All right, Desmond. Let's get you
down there.

CUT TO:

48 EXT. JUNGLE - OUTSKIRTS OF BAMBOO FOREST - DAY

48

KATE. She's PACING ANXIOUSLY like a caged jungle cat.
Sawyer just watches her. UNDERSTANDS --

(CONTINUED)

SAWYER

I know what you're thinking.

She turns. Looks at him. Do tell.

SAWYER (CONT'D)

You're thinking Jack's gonna get hurt. And you're wondering what you're doin' waiting in the damn bamboo instead of being with him.

ON KATE. Touched that Sawyer just about read her mind. And he seems so CHILL with it. So... OKAY. And the only way he would KNOW this --

KATE

That what you're thinking, too?

SAWYER

Yep. But I'm not gonna do anything about it.

She looks at him...

KATE

Why not?

SAWYER

Because I trust him, Freckles.

And man, that's a hell of a thing to hear come out of Sawyer's mouth. And it actually makes Kate feel better for a moment. Unfortunately, that's the moment --

Ben's WALKIE CHIRPS. A MUFFLED VOICE BURSTS THROUGH STATIC --

MILES (V.O.)

Linus, are you there?

Sawyer turns towards Ben and Hurley -- a few feet AWAY --

SAWYER

What the hell's that?

Ben reaches into his pocket, pulls out the WALKIE, answers --

BEN

Miles. Where are you?

Sawyer, Kate, and Hurley gather round Ben, and we CUT TO:

49 EXT. BEACH - HYDRA ISLAND - DAY - INTERCUT

49

MILES. Walkie in hand, helping Lapidus and Alpert drag their OUTRIGGER through the waves lapping up onto Hydra beach.

MILES

We just got to Hydra island --
we're on our way to the plane.

Ben cannot let them carry our their mission --

BEN

Miles, listen to me -- whatever you
do, do not blow up that plane.
Locke is going to destroy the
island.

Miles rolls his eyes. Lapidus stands next to him, HAND CUPPED OVER HIS FOREHEAD, surveying the island. Suddenly Lapidus STOPS and STARES AT SOMETHING, his mouth going wide.

MILES

We're not gonna blow it up. We're
gonna fly it the hell off the
island. Just get your asses over
here now.

LAPIDUS

(points)
Who the hell's that?

Now both Alpert and Miles looks over with him. A SMALL BLONDE FIGURE is emerging in front of them from the TREE LINE.

MILES

(into walkie)
Hang on a sec... Is that Claire?

ON KATE. ACTIVATED. She GRABS the walkie from Ben --

KATE

Miles, it's Kate -- did you say
Claire? Is she okay?

Miles looks up at her in time to see Claire RAISE HER RIFLE and point it in their direction. That's cause for concern.

MILES

(into walkie; but also
calling out to Claire)
Uh -- Claire?! Hey. Whoa. PUT
THE GUN DOWN!

(CONTINUED)

49 CONTINUED:

48.

49

Now we STAY ON KATE'S SIDE of the conversation as she LISTENS INTENTLY. She just hears STATIC... then **BANG!!** A GUNSHOT!! She shouts into the walkie --

KATE

Miles?! Miles, are you there?
What happened?!

But there's NO ANSWER AS WE SMASH CUT TO:

50 OMITTED

50

51 EXT. BEACH - HYDRA ISLAND - AT THAT MOMENT

51

CLICK-CLACK. ON CLAIRE, chambering another round into the RIFLE she's holding -- **BANG!**

SAND kicks up A FOOT IN FRONT of Miles, Lapidus and Alpert. Claire SHOUTS -- PARANOID -- she's clearly regressed, totally PRIMAL -- and she means BUSINESS --

CLAIRE

DON'T COME ANOTHER STEP CLOSER!

MILES

Whoa! Hey -- we come in peace!

Miles drops the walkie and the bag of C-4 to the sand. Lapidus and Alpert follow suit, drop their packs. Claire moves forwards, RIFLE UP, FERAL --

CLAIRE

He sent you to kill me, didn't he!?!?

LAPIDUS

Sweetheart. Calm down. These two just fished me outta the water --

CLAIRE

-- SHUT UP. I DON'T BELIEVE YOU!

SHE COCKS THE GUN AGAIN. IS SHE GONNA POP LAPIDUS?! BUT JUST THEN ALPERT STEPS RIGHT IN FRONT OF THE BARREL.

ALPERT

Listen -- we're not with Locke.

Claire pushes the rifle into Alpert's CHEST --

CLAIRE

Why should I believe you?

(CONTINUED)

CONTINUED:

ON ALPERT. A flash of that same emotion that made us fall in love with him when we finally understood everything he'd been through. But there's a HARD EDGE TO IT --

ALPERT

Because we have a real chance to get far, far away from him. We can be free of everything he ever did to us and never look back. We can go home.

ON CLAIRE. She looks at Lapidus. Miles. Harmless. And now we see how SCARED she really is. A beat. Then she lowers the rifle. Alpert steps forward now. Gentle --

ALPERT (CONT'D)

Will you come with us, Claire?

And the Giacchino plays the emotion. The hopefulness. It SWELLS up, RISING until --

CLAIRE

No.

And with that, Claire turns away from them and walks down the beach. And as we HOLD ON Lapidus, Miles and Alpert, WATCHING HER GO, we CUT TO:

52 EXT. PLATEAU - DAY

52

SCRRRRRIP! A ROPE PULLS TAUT around the TRUNK OF A TREE as we reveal the POWERFUL HANDS PULLING IT BELONG TO --

Locke. He's got one end of the ROPE, starts to bind in a TIGHT KNOT around the TREE. An ANCHOR. TWENTY FEET AWAY --

Jack helps tie a SECURE KNOT around Desmond's waist with the other end of the rope. Desmond looks up at Jack, his voice low. Out of Locke's earshot --

DESMOND

This doesn't matter, you know.

JACK

Excuse me?

DESMOND

Him destroying the island. You destroying him. It doesn't matter.

(nods towards the cave)

You're gonna lower me into that light, and I'm gonna go somewhere else.

(MORE)

(CONTINUED)

DESMOND (CONT'D)

A place where everyone we've ever lost is alive again. A place where we can be with the ones we love and not have to ever think about this damn island again. And you know the best part, Jack?

ON JACK. Absorbing that. Because GOSH. It sure sounds NICE, doesn't it?

JACK

...What?

DESMOND

You're in this place. We sat next to each other on Oceanic 815. It never crashed. We spoke to each other. You seemed... happy.

(beat; softly)

So maybe I can find a way to bring you there, too.

Jack ABSORBS this. What Desmond's saying -- this is his DREAM. Something he so desperately wanted not too long ago. But after a moment, he shakes his head --

JACK

Desmond. The people we lost are gone. There are no shortcuts. No do-overs. What happened, happened. Trust me. I know.

(then; finally)

All of this matters.

Desmond just looks at him. Almost sadly -- the moment is broken as Locke returns from securing the stake. His eyes GLEAM with excitement --

LOCKE

Shall we?

And the GIACCHINO STARTS TO THRUMP as we UPCUT TO:

53 INT. ALCOVE - DAY - MOMENTS LATER

53

SPLOSH! THREE PAIRS OF BOOTS wade through the SHIN HIGH WATER as Locke, Jack and Desmond move through the ALCOVE towards the LIP of the RUSHING WATERFALL...

The descent towards the LIGHT.

ON DESMOND as he gets CLOSER -- eyes sparkling with ANTICIPATION. This is exactly what he WANTS.

(CONTINUED)

ON LOCKE, the rope secured around Desmond's waist firmly in his hand as he approaches the edge. This is exactly what HE wants, too.

ON JACK. Moving towards an inevitable destiny that he doesn't fully understand... but moving nonetheless because he's CHOSEN it. And now... they reach an OUTCROPPING OF ROCKS close to the edge. A place to anchor themselves. Locke hands the rope to Jack --

LOCKE

We'll lower him down. Nice and easy, okay?

Jack takes the rope. Nice and easy indeed. He turns to Desmond --

JACK

Do you know what to do once you're down there?

DESMOND

(isn't it obvious?)

I go where the light is brightest.

ON JACK. All righty then. He grabs the rope. GRIPS IT TIGHT. Nods to Desmond --

JACK

Don't get yourself killed.

But Desmond only smiles. At PEACE. And without another word, he STEPS over the lip. Locke and Jack act as BELAYERS... slowly feeding out the rope as they LOWER DESMOND down as Locke smiles --

LOCKE

Remind you of anything, Jack?

JACK

...What?

LOCKE

Desmond. Going down into a hole in the ground.

(smiles; nostalgic)

If there were a button down there and we could fight about whether or not to push it, it'd be just like old times.

Jack keeps lowering Desmond, but turns to Locke... HARD --

(CONTINUED)

JACK
You're not John Locke.

ON LOCKE. He blinks. That's right. He's NOT. And it's kind've awesome to hear Jack talk about Locke with such respect. Such REVERENCE --

JACK (CONT'D)
You disrespect his memory by wearing his face, but you're not anything like him. We fought, yeah... but it turns out he was right about almost everything. I just wish I could've said that to him while he was still alive.

ON LOCKE. His eyes flash now --

LOCKE
I'm sorry, Jack, but John Locke was dead wrong.
(then; anger rising)
And when this island drops into the ocean and you drop with it, you're finally going to realize that.

Jack turns to him now. UNDAUNTED as he throws Locke's words right back at him --

JACK
Well. We'll just have to see which one of us is right.

And exactly in that moment, the ROPE goes SLACK. Whatever's at the bottom of those falls? Desmond is THERE. And now we CUT TO:

54 INT. WATERFALL ALCOVE - DEEP DOWN - CONTINUOUS

54

NICE AND DEEP. Looking UP the waterfall. In fact, this angle should be reminiscent of the season one finale.

We're RUSHING UP THE WATERFALL as Jack and Locke lean their heads in -- TREPIDATION at what the hell is going to happen NEXT as WE:

SMASH TO BLACK.

END OF ACT FOUR

ACT FIVE

55 EXT. MUSEUM - ENTRY AREA - NIGHT - **FLASH SIDEWAYS** 55

ON DESMOND, tightening his tie as he and Kate approach a CHECK IN TABLES outside the CONCERT --

KATE

So what kind of concert is this?

DESMOND

Classical mixed with rock. Should be quite interesting, actually. A couple friends of mine are playing.

And ain't that the perfect SEGUE to CUT TO:

56 INT. MUSEUM/BACKSTAGE VIP AREA - NIGHT - **FLASH SIDEWAYS** 56

CHARLIE. KNOCKED OUT. SPRAWLED on a pile of STAGE CURTAINS in a corner of the back stage area. And NOW A SLENDER HAND IS SHAKING HIM.

VOICE (O.S.)

Wake up. C'mon... wake up.

Charlie's eyes open. He's GROGGY and DISORIENTED.

CHARLIE

What're you doing...?

And now we REVEAL the person doing the waking -- CHARLOTTE, who is ravishingly dolled up in cocktail attire. Her "all access" TAG dangles from a LANYARD.

CHARLOTTE

Just following instructions. You're with the band, right?

CHARLIE

How'd you know that?

She PLUCKS something off his chest. Offers it to him. It's a PAPER SIGN. Hurley must've pinned it on him -- "BASS PLAYER. WAKE ME FOR SHOW."

Charlie just looks at her --

CHARLIE (CONT'D)

I was shot by a fat man.

Charlotte helps him to his feet -- but he nearly COLLAPSES. The trang hasn't fully worn off yet.

(CONTINUED)

Charlotte grabs his arm to keep him from falling, approaches a MAN with his back to her.

CHARLOTTE

Excuse me, do you know where the band is?

The man turns. REVEAL --

DANIEL FARADAY. He's FLOORED to be face to face with Charlotte. Literally the woman of his dreams. He stares into her sparkling blue eyes. He hasn't heard a word.

FARADAY

Uh... beg your pardon?

She POINTS to Charlie, who's slumped against a SPEAKER.

CHARLOTTE

I believe he's in the band.

FARADAY

Yes. Of course. He's the bassist from Drive Shaft. They're accompanying me tonight. I uh... play the piano.

Now he puts out his hand --

FARADAY (CONT'D)

I'm Daniel. Daniel Widmore.

He smiles WIDE. ON Charlotte. She's equally charmed. WARMLY --

CHARLOTTE

I'm Charlotte.

And with all the love in the world...

FARADAY

It's a real pleasure to meet you, Charlotte.

HOLD ON THEM for a beat. Hands still entwined as we CUT TO:

57 EXT. MUSEUM - CONCERT SIGN IN AREA - NIGHT - **FLASH SIDEWAYS** 57

JULIET. She shows a Woman at the CHECK-IN TABLE her TICKETS. The Woman checks the numbers on the tickets, rifles through a small BOX and gives Juliet her TABLE ASSIGNMENT. Behind her --

David and Claire. She's in a cute dress, happy to be out.

(CONTINUED)

Now Juliet feels a BUZZ from her PURSE. She pulls out her CELL PHONE. She SIGHS when she SEES THE TEXT MESSAGE: "Hospital - 911 Consult" --

JULIET
It's the hospital.

DAVID
Go ahead. I'm sure it's important.

JULIET
I'm so sorry. I'll be back as soon as I can.

DAVID
I know. It's cool. Go.

She gives him a KISS on the head in APPRECIATION for being understanding. SMILES at Claire --

JULIET
We'll get to know each other better, I hope?

CLAIRE
(smiles)
Absolutely.

Juliet exits. ON Claire. Her motherly instincts kick in. She links her arm inside David's elbow. Smiles at him.

CLAIRE (CONT'D)
Looks like it's just you and me, kid...

OFF David. Rolling with it. CUT TO:

58 EXT. MUSEUM - CONCERT AREA/TABLE 23 - NIGHT - **FLASH SIDWAYS**58

Kate and Desmond head for their table. As Desmond walks, he SNAPS his cell phone shut. Whatever his master plan? It seems to be in full gear. Kate looks over at him, notices his distraction.

KATE
Everything all right?

Desmond slides his phone away.

DESMOND
Yes, indeed. Everything's fine.

(CONTINUED)

But as they approach the TABLE, an ICE COLD voice stops him and an ARM TAKES HIM BY THE ELBOW --

WOMAN'S VOICE

Mr. Hume?

Desmond turns to see ELOISE HAWKING. The hostess. Ignoring Kate, she takes him by the elbow, steers him aside for a PRIVATE MOMENT. Her steely demeanor projecting a mix of ANGER and CONFUSION as she harshly WHISPERS --

HAWKING

Just what is it that you think you're doing?

Desmond OWNS IT.

DESMOND

I'm waking them up.

Hawking reacts. And it ain't pleasant. Desmond eases his arm free and WALKS AWAY, back to Kate and his table. And as his face FILLS THE FRAME, we WHOOOOOOOSH TO:

59 INT. HEART OF THE ISLAND CAVERN - DAY

59

DESMOND. A WATERFALL THUNDERS as we find him carefully scaling down some rocks at the bottom of the falls. He's SOAKING WET. He gets his footing at the bottom -- and once safely down, UNTIES THE ROPE from around his waist.

His view is LIMITED until he steps around a stalactite TO FULLY REVEAL the GRANDEUR OF THE CAVERN.

The cave is loaded with other stalactites and stalagmites, but the most notably and dramatically the cavern is dominated by a SHALLOW POND. The waterfall flows into the pond -- a small stream flows out of it.

Desmond walks closer to the POND. There are SKELETONS of PEOPLE HERE BEFORE HIM. It's scary and unnerving. But still he moves forward approaching the POND.

And as he does, he SEES that from under the pool emanates a STRONG WHITE LIGHT. The light is brightest in the center of the thigh deep water. And at the center of the sloping floor is a LARGE oblong CARVED STONE. Ancient Egyptian, Sumerian and Angkor-like carving cover its surface.

And a PROFOUND look crosses Desmond's face as he realizes this is it. This pond is the very HEART OF THE ISLAND.

(CONTINUED)

Desmond walks to the rimmed edge of the pond, SEES that this stone in the center is like the STOPPER ON THE DRAIN OF THE POOL. LIGHT IS SEEPING THROUGH THE GAPS around the bottom of the GREAT STONE.

And Desmond knows what he needs to do.

He WADES INTO THE POND.

And UPON HIS VERY FIRST STEP, the pond ACTIVATES. It begins to glow BRIGHTER AND WHITER all across the underwater floor. As if there is some sort of natural security system to prevent intruders. As the LIGHT RISES, a HUM starts.

The closer Desmond WALKS toward the GREAT STONE, the BRIGHTER AND STRONGER THE ELECTROMAGNETIC FORCES RISE. It's like what he experienced in the wood shed only MAGNIFIED.

And thank God Desmond has some sort of immunity because he is being BUFFETED like he's in an ELECTROMAGNETIC GALE. His NOSE STARTS TO BLEED. Still he STAGGERS FORWARD and finally reaches the GREAT ROCK --

And with that, he HEFTS the GREAT STONE from the DRAIN.

WHITE LIGHT STREAMS FROM THE HOLE, but now... THE WATER STARTS TO DRAIN -- QUICKLY -- FROM THE POND.

And as it drains, Desmond looks up, dazed, to SEE --

THE WATERFALL STOPS.

Desmond reacts with CONFUSION. This isn't what was supposed to happen. He was supposed to be transported out of here.

DESMOND

No...

He waits for a minute, then STAGGERS AWAY, carrying the GREAT STONE, struggling under its weight TO GET IT OUT OF THE POND. And as he does, all the WATER IS FLOWING AWAY DOWN INTO THE DRAIN. Desmond dumps the stone on the FAR SIDE of the RIM WALL.

A60 EXT. ALCOVE - CONTINUOUS

A60

Jack and Locke are standing in some pooled water at the top of the NOW DRY WATERFALL. They PEER DOWN as the LIGHT FROM BELOW BEGINS TO DIMINISH and NOW GOES COMPLETELY OUT.

And Locke? He SMILES. Looking very satisfied. Jack takes this in, suddenly WORRIED.

60 INT. CAVERN - DAY

60

The LIGHT IS GONE. And so is the WATER. Without water, STEAM AND SMOKE begin to VENT out of various HOLES IN THE CAVE, including the now open central hole. THE RED GLOW of UNSEEN MOLTEN ACTIVITY begins to light the CAVERN. And it's like the island just lost its cooling system.

SUDDENLY, THE GROUND JOLTS -- LIKE A SMALL EARTHQUAKE.

This is NOT looking like a place where you'd want to spend any extra time. But Desmond? The bombardment of the light and electromagnetism has taken its toll. He clutches at a stalactite to try and stay up, but his eyes loll around in his head and it's no use -- he collapses onto the ground and passes out. And just then... RRRRRUMBLE!

61 EXT. JUNGLE - BAMBOO FOREST - DAY - MOMENTS LATER

61

Hurley, Sawyer, Kate and Ben are waiting around when they FEEL the GROUND START TO SHAKE.

HURLEY

Uh, what was that?

Now the GROUND SWAYS harder -- and A TREE COMES PLUNGING DOWN RIGHT TOWARD HURLEY!

BEN

Hugo! Get out of the --

At the last minute -- Ben shoves Hurley out of the way as -- **KEEERRRRASSHH** -- THE TREE FALLS AND THE BRANCHES BRING BEN DOWN and **WOOOOMPHHH**. He's PINNED UNDERNEATH! ANOTHER TREMOR AND -- we SMASH CUT TO:

62 INT. CAVE ANTEROOM - DAY

62

Now a TREMOR HITS -- THE GROUND SHAKES -- TOSSING JACK from his feet to the stream bed. Locke stands over him.

LOCKE

Looks like you were wrong.

Locke shakes his head sadly in Jack's direction, turns and starts to WALK OUTSIDE.

LOCKE (CONT'D)

Good-bye, Jack.

63 EXT. JUNGLE - CREEKBED - DAY - CONTINUOUS

63

Jack's FRUSTRATION AND ANGER BUILDS -- and now he ACTIVATES. He GETS UP AND LUNGES at Locke, TACKLING him to the STREAM BED -- AND HE PUNCHES LOCKE RIGHT IN THE FACE.

When he does, something very surprising happens -- Locke recoils -- STUNNED -- AND WINCES IN PAIN. Jack looks at Locke, then at his own fist --

And sees BLOOD FROM LOCKE'S FACE on his knuckles. And Jack realizes DAMMIT -- HE CAN HURT HIM. Jack looks down at him with a GOTCHA expression --

JACK

Looks like you were wrong, too.

Locke blinks, DUMBFUNDED. But before Jack can do anything else, Locke scoops up a ROCK FROM THE STREAM BED and BASHES Jack in the head. Jack staggers a few steps and drops.

And as Locke takes off running, we are --

ON JACK. His eyes BLINKING in SEMI-CONSCIOUSNESS, powerless to stop him. And as his eyes CLOSE, WE...

SMASH TO BLACK.

END OF ACT FIVE

ACT SIX

101 EXT. PLATEAU - DAY 101

START ON -- the GROUND. We HEAR the **RUUMBLE** of the island. THE CREEK BED. And we can't help but notice the STREAM of WATER that used to run through here? IT STOPPED RUNNING.

WE FIND Jack. He comes to from the vibration of the TREMOR. He SITS UP -- BLINKS. Touches the side of his head where Locke brained him. Winces. Ouch. He quickly orients himself. And SEES -- THE ROPE. DAMMIT.

102 INT. ANTEROOM - CONTINUOUS 102

Jack ACTIVATES, moves to the edge of the HOLE and STARTS pulling the ROPE up -- DESPERATE -- hand over fist -- UNTIL -- the END OF THE ROPE appears --

And Desmond? Well, he ain't on it. ON JACK. He LEANS over the BLACK MAW --

JACK
Desmond...! DESMOND!

The BLACKNESS just stares back up at him. Nothing. Desmond's gone. And Jack KNOWS it. **RUUMBLE.** The EARTH SHAKES AGAIN. Only one thing left to do now --

Jack STANDS, turns back toward the TREE LINE toward the SPOT where Locke ran off. And STARTS RUNNING. OFF Jack, DETERMINED, racing to catch up with Locke, we **WHOOOOSH TO:**

103 EXT. MUSEUM - CONCERT AREA - NIGHT - **FLASH SIDEWAYS** 103

ON DAVID. A little awkward -- boy in a man's world -- as he moves through the CROWD under the tent towards his table. The concert is on the verge of starting. He holds his TABLE CARD in his hand, looks slightly LOST --

DAVID
Uh... I think we're over there --

FIND Claire beside him in the crook of his elbow, SMILES --

CLAIRE
Lead the way.

Following them through the crowd until they a TABLE. David taps the shoulder of the MAN already sitting there --

DAVID
Excuse me? Is this table 23?

(CONTINUED)

And now Desmond turns around. Smiles --

DESMOND
Aye. Indeed it is.

David nods as he PULLS out a chair for Claire... but she's totally FROZEN. And that might be because she's just seen who's SITTING NEXT TO DESMOND --

KATE
...Claire?

Yes. KATE. Who is equally surprised to see Claire. Both of them just staring at each other. WEIRD. Desmond takes this in, clearly this is happening by DESIGN, but he certainly doesn't let THEM know that as he says --

DESMOND
Do you two know each other?

But before either can answer, a VOICE FROM THE STAGE --

VOICE (O.S.)
Good evening, ladies and gentlemen.
May I have your attention, please?

Claire shakes off her confusion, one more glance at Kate as she and David sit. Lights DIM as they turn towards THE CONCERT STAGE where --

PIERRE CHANG steps up to the microphone in a SNAZZY SUIT --

CHANG
I'm Dr. Pierre Chang, and welcome to this very special benefit concert for the Golden State Natural History Museum. I think we have quite a special evening ahead of us, so let's get to it, shall we?

APPLAUSE. ANGLE -- A DIFFERENT TABLE. Where Miles can be seen watching his DAD. Next to him sits Charlotte --

CHANG (CONT'D)
It is my pleasure to introduce you to Mr. Daniel Widmore accompanied by Drive Shaft.

And now THE LIGHTS DIM -- the AUDIENCE APPLAUDS as Faraday and THE BAND take the stage. LIAM comes out FOLLOWED BY Charlie, who straps on his BASS. They look to Faraday --

(CONTINUED)

FARADAY

Okay... one, two, three...

Faraday starts to PLAY. Something cool and emotional... and he's GOOD. FINDING Charlie now. Waiting for the part where Drive Shaft comes in. Charlie looks DEPRESSED. Wouldn't even be here if he hadn't been KIDNA--

WAIT. Suddenly... his eyes WIDEN. He's just SEEN something in the crowd. No. Not something. Someone.

CLAIRE. Sitting at her table. And she's not looking at him right now, eyes focused on Faraday as he beautifully plays the piano. But then... she turns her head slightly --

And they make eye contact. At exactly this moment, Liam and the rest of Drive Shaft start to play their instruments. But not Charlie. Liam turns to him, CONCERNED, sotto --

LIAM

Hey. Baby bro... play.

But Charlie is FROZEN IN PLACE. Numb. Because this is her. The woman he's been looking for. The woman of his DREAMS.

BACK ON CLAIRE AT THE TABLE. Now realizing that the bassist is looking right at her. She looks over her shoulder... back at Charlie. Nope. He's totally staring at HER. And that is precisely the moment when --

SHE WINCES. A sharp an immediate pain as her hand goes to her belly. David sees her, WHISPERS --

DAVID

You okay?

Claire pastes on an (unconvincing) SMILE, nods as she gets to her feet, whispers --

CLAIRE

Fine. I just need to use the restroom. Excuse me...

Claire moves away from the table as WE FIND Kate watching her go. Sees Claire's hand drop to her belly. Something's WRONG, and Kate instinctively stands up to FOLLOW her.

Desmond, of course, watching this out of the corner of his eye, can only GRIN as we again find the STAGE where --

CHARLIE. Completely focused on Claire as she leaves the tented area. And that's it. He UNSTRAPS his bass, taking it off mid-performance as Liam hisses --

(CONTINUED)

LIAM

What the hell are you doing?
Charlie.

But Charlie is already walking off the stage, not caring about anything in the world other than --

104 INT. MUSEUM/BACKSTAGE AREA - MOMENTS LATER - **FLASH SIDWAYS**104

CLAIRE. She HOLDS her stomach -- GRUNTS -- SCARED and CONFUSED -- moves into the MUSEUM HALLWAY that's serving as the BACKSTAGE AREA for the CONCERT -- INSTRUMENT CASES, LIGHTING GEAR -- as Claire approaches a ROADIE --

CLAIRE

Excuse me... do you know where the bathroom is?

ROADIE

Uh -- you're not supposed to be back here...

And suddenly Claire DOUBLES OVER -- OW -- there's no doubt -- this is a HARDCORE CONTRACTION -- and now A VOICE --

KATE (O.S.)

Find a doctor.

Claire LOOKS UP TO SEE Kate approaching -- she's already been through this ONCE -- knows exactly what's happening as she barks at the DUMBSTRUCK ROADIE --

KATE (CONT'D)

Did you hear me? Get a doctor.

The Roadie snaps out of it, scrambles off as Kate gently puts her arm around Claire, SMILES, doing her best to calm her --

KATE (CONT'D)

Hey. Small world, huh?

CLAIRE

What are you... doing here? I thought you were running fr--
AAAAAAGGGGGGUHHHHHHH!

THAT WAS A BIG ONE. Claire slips to the floor, sweat pouring down her face as she looks up at Kate, TERRIFIED --

CLAIRE (CONT'D)

He's coming.

And OFF KATE taking that in, WE SMASH CUT TO:

105 EXT. MUSEUM - CONCERT AREA/TABLE - CONTINUOUS - **FLASH** 105
SIDEWAYS

FINGERS JAMMING ON THE KEYS OF THE PIANO, TILTING UP TO FIND Faraday, lost in his performance -- and he's GOOD.

BACK AT THE TABLE, Desmond watches young David enjoy the concert, oblivious to the fact that his aunt is most definitely in LABOR. And that's when --

Hawking sits down in the chair Kate vacated. Not at all pleased about being blown off earlier. She's PISSED, speaks to Desmond in a HARSH WHISPER --

HAWKING

Where's the woman you brought here?

DESMOND

Ladies room, I believe.

She glares at him. Doesn't appreciate his TONE --

HAWKING

I thought I made it clear that you were to stop this.

DESMOND

You were perfectly clear. I chose to ignore you.

Hawking stares at him, her piercing blue eyes FIXED --

HAWKING

And once they know... what then?

Know? Know WHAT? But Desmond looks right back at her --

DESMOND

Then? We're leaving.

Hawking BLINKS. Unsettled by that. Somehow the very idea of it THREATENS her. Quietly now, VULNERABLE --

HAWKING

Are you... going to take my son?

Desmond turns back towards the stage where Faraday continues to play his beautiful music. And now he turns back to Hawking. EMOTIONAL. He softens --

DESMOND

Not with me, no.

(CONTINUED)

105 CONTINUED:

ON HAWKING. She nods, eyes welling. Because this is a RELIEF. Even if it's a temporary one. She looks at Desmond now, heart on her sleeve --

HAWKING

Do you have any idea what it's like
to be a parent, Mr. Hume?

ON DESMOND. And he puts his hand on hers. Sympathetic --

DESMOND

Of course I do.

And before we can fully process that THIS Desmond isn't even married, let alone a father, we CUT BACK TO:

106 INT. MUSEUM/BACKSTAGE AREA - CONTINUOUS - **FLASH SIDEWAYS** 106

CLAIRE

AAAAHHUUUUUUHHHHH!!

CLAIRE -- she's sweaty, breathing fast -- propped up against the wall having a whopper of a CONTRACTION. Kate's beside her, stroking her forehead --

KATE

It's okay... try to breathe.
Help's coming --

CLAIRE

-- It's too late... it's happening.
RIGHT NOW!
(then; looks past Kate)
Who are you?

ARM AROUND TO REVEAL Charlie. Standing there, looking completely BAFFLED. He came running after this woman but clearly didn't expect to come upon her giving BIRTH --

CHARLIE

Uh... I... I'm in the band -- I --

Kate turns to him, ALL BUSINESS --

KATE

We need water and blankets.

CHARLIE

Water and blankets. Right.

He steels another glance at Claire -- clearly RECOGNIZES her but can't put his FINGER on it as he hustles OFF. And now we're BACK ON Kate. OH NO. She SEES something below frame --

(CONTINUED)

KATE

Oh God... Okay... Okay...

(deep breath)

Claire, listen to me. You need to push now.

CLAIRE

I'm not ready... I'm scared.

KATE

So am I...

And the GIACCHINO BEGINS. And it's familiar. This may be a different place. A different time. But man, it sure feels like we've been here before. Kate leans in now, takes Claire's hand, looks her right in the eyes --

KATE (CONT'D)

But we're gonna get through this. We're gonna do it together. Now get ready... and push!

Claire takes a DEEP BREATH. PUSHES... And SCREAMS...

KATE (CONT'D)

Good, that's good...

ON KATE. CAN'T BELIEVE SHE'S DELIVERING A BABY --

KATE (CONT'D)

Okay... I can see the head --

And suddenly it BEGINS. Not a SINGLE FLASH as we've being seen up until now but an INTERCUT -- this plays as a single continuous SEQUENCE between HERE AND THE ISLAND --

FLASH! ON THE ISLAND... NIGHT. KATE IN EXACTLY THE SAME POSITION AS CLAIRE SITS AGAINST A TREE, IN LABOR, AND...

Kate BLINKS -- JARRED BY THE VISION -- a single TEAR ROLLS DOWN HER CHEEK, but Claire's SCREAM brings her focus back --

FLASH! THE ISLAND. CLAIRE SCREAMING AS KATE REACHES DOWN --

ON CLAIRE, covered in sweat, baring down, as she PUSHES with all her strength -- gritting her teeth -- stifling the scream she wants to release. ON KATE -- reaching in to receive -- TEARS ROLLING DOWN HER CHEEKS as she REMEMBERS...

FLASH! Claire lets out a wrenching SCREAM and her body relaxes. And then she hears it: THE WAIL OF HER NEWBORN.

(CONTINUED)

ON KATE as she brings up the messy but perfect baby boy swathed in A LARGE HAND TOWEL --

And now as Claire reaches out towards her son for the very FIRST TIME -- **FLASH! ISLAND. Claire takes Aaron from Kate and cradles him. AND --**

Claire BLINKS. The tears coming down her cheeks now, too. Because they both SAW. They both UNDERSTAND. Claire looks at Kate... true RECOGNITION --

CLAIRE

It's... Aaron.

Kate NODS -- OVERWHELMED. Everything flooding back. EVERYTHING that ever happened on the island. Both women CRYING, the GIACCHINO SWELLING. And then --

CHARLIE (O.S.)

I've got the blankets.

Both women LOOK UP TO SEE Charlie has returned. And now? They most definitely recognize him.

Kate stands up, walks over to him. Puts her hand on his shoulder. With great MEANING --

KATE

Thank you.

CHARLIE

(uh... okay)

Right. Well, they're just blankets.

Kate smiles. So HAPPY to see him.

KATE

Go ahead. Bring them to her.

ON CHARLIE. Still unsure as to exactly what's happening here. But he cautiously abides. Takes a knee next to Claire, awkwardly offers the blanket --

CHARLIE

Uh... I couldn't find any water,
but I'm sure there's --

CLAIRE

-- Charlie.

He stops talking. Because she just said his NAME. And she's looking at him with pure LOVE in her eyes as she gently reaches out and touches his cheek --

(CONTINUED)

-- FLASHES. INTENSE. EVERY GREAT CHARLIE AND CLAIRE MOMENT IN THE HISTORY OF THE SHOW. Their first meeting -- scooping imaginary peanut butter -- their FINAL KISS. And WHAM --

Charlie JOLTS as if shocked. BLINKS. Looks at Claire. The baby in her arms. AARON. And now the tears start to course down HIS cheeks as he looks at her with all the love in the world and softly says...

CHARLIE

I found you.

And as the newborn baby CRIES, along with Charlie and Claire, finally REUNITED, we DROP BACK TO FIND --

KATE. Standing there. Watching. OVERCOME. And now --

Desmond steps into the foreground beside her. Looks at her. Sees the UNDERSTANDING in her eyes. He smiles.

DESMOND

Do you understand?

Kate NODS. Equal parts JOY and SADNESS. WE might not, but she sure as hell does. A beat. Then she quietly asks --

KATE

Now what?

As Desmond looks at her knowingly, ready to answer exactly that, we HOLD ON Kate as we WHOOOOOOOOOOSH TO:

107 EXT. JUNGLE - BAMBOO FOREST - DAY

107

THUNDER CRACKS OMINOUSLY. CLOSE ON Kate. Straining to help Sawyer and Hurley lift the fallen tree off Ben, who's wincing in pain. AND NOW THE RAIN STARTS RIGHT HERE. Almost instantly they are SOAKED THROUGH TO THE SKIN. And try as they do, the damn TREE won't budge.

SAWYER

It's too damn heavy! We're not gonna get it off him --

HURLEY

Dude, he saved me, we have to try.

Sawyer lets out an exhausted breath, gathers himself. Then:

SAWYER

All right. On three, ready? One --

(CONTINUED)

HRRRUUM -- THE GROUND SHAKES AGAIN -- another temblor! And it **KNOCKS EVERYONE OFF BALANCE**. We're getting the sense that these things are gonna keep on getting worse.

KATE

What's happening?!

SAWYER

What's happening is that Locke was right -- the island's goin' down!

Suddenly, they HEAR a burst of static -- MILES' VOICE.

MILES (V.O.)

Linus, come in!

Kate whips her head around, scans the ground, spots the WALKIE nearby. She rushes over, grabs it, keys the mic --

KATE

(into walkie)

Miles, is that you?

108 EXT. HYDRA BEACH - DAY - INTERCUT 108

We see RAIN POUNDING DOWN here also on the AJIRA PLANE.

109 EXT. AJIRA COCKPIT - DAY - INTERCUT 109

MILES. Holding the walkie at the foot of some BAMBOO SCAFFOLDING. SPARKS FLY AROUND HIM.

MILES

(into walkie)

Yeah! What the hell is happening?

Now the CAMERA MOVES UP to reveal the SPARKS are coming from AN ARC WELD being used by Lapidus atop the SCAFFOLD to WELD A SHEET OF METAL over the damaged co-pilot half of the cockpit. Alpert's hands are wrapped with cloth against the heat as he HOLDS THE METAL SHEET against the PLANE while Lapidus WELDS. INTERCUT with Kate --

KATE

Is Claire with you?

MILES

Yeah, she's here, but she doesn't want to come with us.

KATE

"Come with you"? Where?

(CONTINUED)

109 CONTINUED:

ON MILES watching the SPARKS FLY, Lapidus welding the plate.

MILES

(into walkie)

Lapidus is workin' on the plane
right now, then we're takin' off --
(yells up to Lapidus)
How long till we get this thing in
the air?

LAPIDUS

I've got no idea... I've still got
to check the electrical and
hydraulic systems... Five or six
hours.

RUUMBLE. The PLANE SHUTTERS. Lapidus looks up and frowns.
RAIN crashes against the remaining GLASS WINDSHIELD on the
pilot's side. Alpert stares out at the RISING STORM.

ALPERT

You've got maybe one.

MILES

(into walkie)

Get your asses over here...

110 EXT. JUNGLE - BAMBOO FOREST - CONTINUOUS

110

ON KATE, she looks to Sawyer and Hurley -- and they're all
GOBSMACKED.

MILES (V.O.)

We're leaving in an hour.

SAWYER

Sonofabitch!

All is lost. Kate, Hurley and Sawyer exchange a look,
DRENCHED in the rain. And then --

BEN

I know how we can get there.

CAMERA PANS down to a helpless Ben, pinned under the tree.

BEN (CONT'D)

Locke has a boat.

SMASH CUT TO:

111 EXT. COVE - DAY 111

A SAIL BOAT. MOORED in the cove. It ROCKS to and fro in the rough seas. RAIN POURS from the dark SKY as we SEE the name on the STERN: *ELIZABETH - Newport Beach*.

We TILT UP the ROCK FACE, SEE the familiar BAMBOO LADDERS, and then way up top --

112 EXT. OCEAN CLIFF - CONTINUOUS 112

LOCKE. He's STANDING at the edge of the cliff. We RECOGNIZE this spot. It's where Locke took Sawyer down the ladders at the end of Episode #604.

Locke looks down the cliff. Just a treacherous climb, hundreds of feet down a rickety ladder to freedom. Nothing to it. Oh yeah, except NOW he's MORTAL. He wipes the blood from his nose as a reminder of that. Locke's about to SWING his leg out over the edge when --

JACK (O.S.)
LOOOOOOOOOOOOOOOOOOOCKE!!!

The VOICE is so INTENSE. So ANGRY that it CURDLES our BLOOD. Locke's HEAD SHOOTS UP and we ARM AROUND TO --

JACK. He's STANDING near the TREE LINE. His CHEST heaving from the adrenalin, his HANDS BALLED into FISTS. RAIN and BLOOD from his head wound RUN DOWN the SIDE OF HIS FACE. White hot RAGE boils behind his EYES.

BACK TO Locke. He moves away from the ladder. Takes a DEFIANT step toward Jack. There's not a trace of FEAR or HESITATION in him. Almost like he knew it wouldn't be EASY.

SHHHHFFFFFFT. Locke UNSHEATHES his KNIFE from the scabbard. LIGHTNING FLICKERS across his FACE. His EYES NARROW.

A BONE RATTLING **KAAAARUUUUUUMP** of THUNDER peals. The RAIN SHEETS DOWN. It's time for THEIR RECKONING -- AND WITH THAT -- THEY RUN RIGHT AT EACH OTHER! And in the INSTANT BEFORE THEY COLLIDE --

BOOM.

END OF ACT SIX

ACT SEVEN

113 INT. HOSPITAL - HALLWAY - NIGHT - **FLASH SIDEWAYS** 113

ON LOCKE'S FACE. Eyes closed, peaceful. It's almost like he's just... DRIFTING. And now we TILT UP TO SEE --

JACK. Standing over him as a NURSE wheels the gurney Locke is on down the hospital hallway. She SMILES at Jack --

NURSE

Nice work, Dr. Shephard.

Jack nods, smiles back. The Nurse frowns --

NURSE (CONT'D)

What happened to your neck?

Jack furrows his brow, touches his fingers to his neck. And damn -- that CUT is back.

JACK

Dammit...

But now they've reached --

114 INT. HOSPITAL - LOCKE'S ROOM - MOMENTS LATER - **FLASH SIDEWAYS**

The Nurse wheels the gurney in, gets Locke situated as Jack moves alongside --

JACK

Okay, he's stable but you should keep an eye on his vitals...

(checks his watch)

I'm gonna hop in the shower and try to meet up with David before the concert ends. Just call me if --

NURSE

...Dr. Shephard?

Jack turns around to see the Nurse staring at Locke's face in amazement. Locke's EYES are FLUTTERING OPEN.

NURSE (CONT'D)

He's waking up.

This is UNUSUAL. The Nurse shakes her head, CONFUSED --

NURSE (CONT'D)

I watched the anesthesiologist. He got the full dosage.

(CONTINUED)

114 CONTINUED:

Locke groans slightly -- DEFINITELY COMING OUT OF IT.

JACK

It's okay. I'll take it from here.

The Nurse nods, heads out as Jack pulls up a chair next to the bed. Softly --

JACK (CONT'D)

Can you hear me, Mr. Locke? Mr. Locke? John -- are you awake?

And now Locke's eyes completely OPEN. He looks right at Jack. CONSCIOUS. Jack smiles --

JACK (CONT'D)

You just got out of a major surgery. I need you to try not to move and relax, okay?

ON LOCKE. Completely lucid. And then he softly says --

LOCKE

It... worked.

And Jack takes that as a QUESTION. He shrugs --

JACK

It went well, but we won't know how well you respon--

LOCKE

-- No, Dr. Shephard... it worked.
(a beat; then)
I can feel my legs.

Wow. A moment. Jack REACTS. Beyond surprised --

JACK

Mr. Locke... it's highly unlikely you'd regain sensation this quickly. Let's just take it sl...

And that is precisely the moment when Locke's toe wiggles.
Jack TURNS, not sure he saw that right...

But we RACK FOCUS and it happens AGAIN. Jack slowly gets up from the chair, but it's Locke we PUSH IN ON as he just stares intently at that toe and --

FLASH! JOHN LOCKE lays on the beach in the moments after the CRASH -- he looks at his toe -- it WIGGLES. AND...

(CONTINUED)

We're BACK ON Locke. His reaction isn't the JOLT we've witnessed in OTHERS -- it is more the expression of a man who has suddenly divined the MEANING OF LIFE.

And he can't help but CRY.

He looks up through his tears to see Jack looking at him, completely at a LOSS --

LOCKE

Did you... see that?

JACK

See what?

Locke studies Jack's face. Looking for a SIGN. ANY SIGN.

LOCKE

You don't remember?

ON JACK. And for an instant... there's a flicker of SOMETHING. TWO FRAMES -- **JACK AND LOCKE LOOKING DOWN INTO THE HATCH** -- but just as quickly it's GONE. He shakes it off. FIGHTS IT --

JACK

Mr. Locke, please relax. We need you to --

LOCKE

-- What we need is to go.

Jack just looks at him. CONFUSED. And now Locke actually SMILES at him --

LOCKE (CONT'D)

Will you come with me?

And Jack's not sure what the living HELL is happening right now. He shakes his head, can't... WON'T deal with it. He reaches over, PUSHES THE CALL BUTTON --

JACK

We're not going anywhere. You've just had extensive spinal surgery, and I need to go see my son, so --

LOCKE

-- You don't have a son.

ON JACK. He takes a step back. FLOORED.

JACK

...What?

(CONTINUED)

LOCKE

(softly)

You don't have a son, Jack.

Jack BLINKS. He KNOWS this can't be true. It makes no sense. But then why is it UPSETTING him so much? And now the Nurse returns... Jack turns to her --

JACK

Jane... give Mr. Locke something to help him rest. I... I have to go.

And with that, Jack turns to GET THE HELL OUT OF THERE. But before he does --

LOCKE

Jack.

Jack stops in the doorway. Turns back to Locke, his eyes still wet. And Locke looks at him with total and complete gratitude as he quietly says --

LOCKE (CONT'D)

I hope someone can do for you what you just did for me.

ON JACK. Despite the kindness in Locke's voice, he's still SCARED by the sentiment. And WE HOLD ONTO THAT FEAR as Jack BLOWS OUT THE DOOR and we **WHOOOOOOOOOOOOOSH TO:**

JACK RUNNING. And LOCKE RUNNING TO MEET HIM. ATOP THE CLIFFS in the DRIVING RAIN -- RAIN and BLOOD are streaming down Jack's face as he CLOSES ON Locke. Who raises his KNIFE, takes a few steps forward to MEET Jack and -- SLAM! --

JACK'S BOOT HITS him in the CHEST -- LOCKE STAGGERS BACK, stunned, tries to RECOVER, but no time, because -- Jack's already on him -- BRINGING his FIST DOWN like a HAMMER across Locke's JAW -- CRUUUNCH!

CLOSE ON LOCKE'S KNIFE -- it hits the ground and SKITTERS across the WET STONES, coming to a stop at the cliff's edge --

BACK ON Jack and Locke. The FIGHT IS ON. And we'll leave the blow-by-blow to the experts here, BUT the tone of the FIGHT is two men trying to kill each other. No theatrics, or karate moves, just pure brutality. It's up-close and visceral, and it's SCARY. And then --

RUUMBLE -- the CLIFFS SHAKE. And ON THE SHAKE, THE CAMERA PANS UP TO SEE THE DISTANT SHORELINE WELL BEYOND WHERE THEY ARE FIGHTING. TWO BIG SLICES OF THE OCEAN CLIFFS BREAK LOOSE AND SLIDE INTO SURF IN A CACOPHONY OF SPRAY AND DIRT. It feels like the island is giving way to the ocean surrounding it. Yes -- it's SINKING.

But these two guys are oblivious. They are BATTLING FLAT OUT. Jack PUNCHES. Locke BLOCKS. Now Jack LOSES his footing for a second. It's all the time Locke needs -- CRAACK! Locke SLAMS his forearm into the bridge of Jack's NOSE. Fresh BLOOD. Jack stumbles back, dazed.

Locke QUICKLY scans the rocks for --

The KNIFE there at the CLIFF'S EDGE -- Locke MOVES for it -- a few feet away when -- KAFUUUMP! -- JACK TACKLES him from behind -- they both go SPRAWLING to the VERY EDGE OF THE CLIFFS -- Locke SCRAMBLING FOR the KNIFE -- Jack TRYING TO STOP him -- FOUR HANDS, ONE KNIFE --

JACK IS ON TOP -- his HANDS CINCH around LOCKE'S THROAT -- all of his STRENGTH poured into this one act: CHOKING LOCKE TO DEATH...

CLOSE ON THE KNIFE at the CLIFF'S EDGE -- LOCKE'S OUTSTRETCHED FINGERS dancing around the HILT, grasping for PURCHASE as --

Jack CHOKES HIM, LOCKE'S FINGERS FLICK the KNIFE HANDLE, and he GETS IT! LOCKE'S ARM SWEEP THROUGH FRAME and -- SKLSSSH -- LOCKE JAMS the BLADE of his KNIFE into Jack's SIDE. DEEP.

JACK
AAAAAGGGGHH!

Jack CRUMPLES. Locke WITHDRAWS the BLADE and PUSHES JACK OFF. Jack FALLS toward the EDGE OF THE CLIFF and -- GOES OVER -- NO! Jack's HAND REACHES OUT for -- the BAMBOO LADDER -- he GRABS ONTO one of the RUNGS, holding on for dear life.

ON JACK -- DANGLING over the edge -- WEAKENED from his NEARLY MORTAL STAB WOUND, he begins to SLOWLY HOIST himself up the ladder --

ON LOCKE. Sucking WIND trying to get his breath back after Jack nearly CHOKED the LIFE OUT OF HIM.

ON JACK. He PULLS himself over the edge, BLOOD seeping from his stab wound, mixing with the rain water. He's hurt. Bad.

(CONTINUED)

Jack's TILTS HIS HEAD UP into the RAIN to SEE LOCKE ONCE AGAIN COMING AT HIM. He STARES down at Jack like a bug in a jar. This is it. Time to finish him off.

Locke DROPS to his KNEES. Jack CHARGES, but in his weakened condition, Locke flips him over and he CRASHES TO THE GROUND ON HIS BACK.

Locke BRINGS THE KNIFE DOWN at Jack's THROAT -- JACK CATCHES his ARM, STOPS the knife's descent --

CLOSE ON THEM. Their faces inches apart. Rain water running down Locke's face onto Jack. Their eyes FIXED. It's intimate but in a really SCARY WAY.

CLOSE ON the TIP of the KNIFE. It PRESSES into Jack's neck in the same exact spot as the cut that seems to keep coming back in the sideways. A LINE of BLOOD TRICKLES along the knife's edge as it slowly, PAINFULLY breaks Jack's skin --

LOCKE

Now do you understand how pointless it was?! Everything you did?!

Jack tries to fight back, but with his stab wound and Locke's position, there's really nothing he can do. Locke bring his face close. Nose to nose. A harsh whisper --

LOCKE (CONT'D)

I want you to know, Jack. You died for nothing.

And Locke is a second away from slicing Jack's throat when --

KAA-BLAM! A LOUD SHOT RINGS OUT. Locke SITS upright. The look on his face says he's as CONFUSED as we are. Until he LOOKS DOWN at --

A HOLE in his shirt, just above his heart. It's RINGED BLACK. After a beat, a SMALL RUNNEL of BLOOD TRICKLES out of the hole and runs down his shirt.

KA-CLANGCLANG. He DROPS the knife on the ROCKS. And NOW WE RACK FOCUS TO --

REVEAL KATE. YES! KATE IS HERE! AND NEVER HAS IT BEEN GREATER TO SEE HER. SHE IS STANDING ON THE CLIFFS BEHIND HIM, HOLDING THE RIFLE, her face set in FIERCE DETERMINATION.

KATE

I saved you a bullet.

(CONTINUED)

116 CONTINUED:

116

Now Locke staggers to his feet, looking CONFUSED. Jack climbs to his feet also. And Locke? His DISMAY gives way to a DARKER SATISFACTION.

LOCKE
It's too late...

Jack and Kate trade a look. Locke's teeth are stained pink with his own blood. He GLARES AT THEM, like he's teaching them a LESSON --

LOCKE (CONT'D)
You're too late.

Now Jack staggers forward, gathers his strength, and as a look of PURE HATRED FOR LOCKE CROSSES HIS FACE, he TURNS and KICKS Locke over the EDGE OF THE CLIFF.

The last look on Locke's face is one of SHOCK as he goes SAILING over the EDGE...

LOCKE'S BODY SOARS OFF THE EDGE and FLAILS -- AS HE PLUNGES THROUGH THE AIR. HE REACHES FOR UNOBTAINABLE PURCHASE AS HIS BODY DROPS TWO HUNDRED FEET -- AND THUMPS ONTO THE OCEAN ROCKS.

117 EXT. BOTTOM OF THE OCEAN CLIFF - DAY

117

CLOSE ON LOCKE'S BODY. It lies bent and twisted at the bottom of the cliff. The *Elizabeth* bobbing 50 yards off shore. And now THE RAIN... It STOPS.

As SEA FOAM crashes around it, we PUSH IN ON Locke's FACE. The EYES still OPEN staring lifelessly up. And ladies and gentlemen...

THE MAN IN BLACK -- THE MONSTER -- the worst thing ever to happen to our people... IS DEAD.

118 OMITTED

118

BOOM.

END OF ACT SEVEN

ACT EIGHT

119 EXT. CLIFF - DAY

119

The RAIN HAS STOPPED. But still dripping wet from the DELUGE, Kate supports Jack as they STUMBLE AWAY from the edge of the cliff. **RUUMBLE**. Another scary tremor.

But right now they have more immediate concerns -- Jack holds his side. FRESH BLOOD leaks past his fingers where he's putting pressure on the KNIFE WOUND. Kate SEES this. Takes in how SERIOUS the wound is. Fighting back PANIC --

KATE

Oh my God, Jack --

JACK

-- I'll be fine.

He re-applies PRESSURE to his side. Manages a GALLOWS SMILE.

JACK (CONT'D)

If you find some thread, I can count to five.

Kate is not able to make fun of this. She's staring at the BLOOD FLOWING past Jack's fingers, desperately trying to think of what she can do SAVE him, when they hear a SHOUT:

SAWYER (O.S.)

HEY!

They LOOK UP TO SEE Sawyer, Hurley and a limping Ben trekking out onto the CLIFFS. They walk up. The first thing they notice is Jack's HORRIBLE CONDITION.

HURLEY

Ohmygod --

SAWYER

-- What the hell happened?

Jack stays hunched over, conserving his strength, but he's happy to see his friends. Kate fills them in --

KATE

Locke's dead, James. It's over.

But just then -- **RUUMMMMMBLE!** -- another HUGE TREMOR shakes the ground. Kate holds onto Jack. They all SWAAAYY until it PASSES. This is getting WORSE.

SAWYER

Sure don't feel like it's over!

(CONTINUED)

119 CONTINUED: 80.
119

Off that grim and ACCURATE assessment, we **WHOOOOOSH TO --**

120 INT. HOSPITAL - SUN'S ROOM - NIGHT - **FLASH SIDEWAYS** 120

DETECTIVE JAMES FORD. Badge around his neck. Leather jacket. He strides down the hallway of the hospital, checking the room numbers, ENTERS --

Sun and Jin's. They're fully dressed... SMILING. And in the process of LEAVING. Sawyer furrows his brow -- this can't be the woman who was SHOT --

SAWYER

Excuse me... Ms. Paik?

Sun and Jin turn to Sawyer. Instantly react. They RECOGNIZE HIM.

SUN

Yes?

SAWYER

Uh... I'm Detective Ford, LAPD. I'm sorry -- I'd heard you were shot... didn't realize you'd be checking out so soon.

(nods to Jin)

Hey.

JIN

Hello...

(smiles)

Detective.

Sun and Jin exchange a look. Clearly, whatever they know, Sawyer doesn't yet. And he has no idea why they're looking at him so funny... but he gets down to business. Pulls a photograph out of his pocket, HOLDS IT UP -- SAYID'S MUGSHOT.

SAWYER

Well, I came by to check if you've seen this man. He just escaped custody and we're worried he might come after you.

(then)

I'm gonna assign a uniform to keep an eye on you until --

SUN

-- You don't have to do that.

ON SAWYER. Just not getting how these yahoos are so nonchalant about a potentially life-threatening situation --

(CONTINUED)

SAWYER

All due respect, but I got a job to do here, ma'am... I need to keep you safe.

Sun steps forward. Puts her hand on Sawyer's elbow --

SUN

It's okay. I am safe.

ON SAWYER. He blinks. Like someone just poked his brain... But he shakes it off. And now Jin smiles at him again --

JIN

We'll see you there.

And with that, Sun and Jin exit the room leaving a rather SHAKEN Sawyer in their wake. Finally, he collects himself as he shouts after them --

SAWYER

See me where?!?

But the Kwons don't answer. And as we PUSH IN on Sawyer, wondering what the hell just HAPPENED, we **WHOOOOOOOOOSH TO:**

121 INT. AJIRA COCKPIT - DAY

121

SPARKS FLY in the FOREGROUND as Lapidus examines his handiwork -- the newly welded METAL PLATE on the co-pilot's side of the cabin (which on this side features a faint Dharma Hydra logo). It seems pretty solid.

LAPIDUS

It ain't pretty, but it's gonna work.

He drops into the pilot's seat, pulls out a thick PILOT'S BINDER and goes through a CHECK-LIST. Starts quickly FLIPPING SWITCHES.

LAPIDUS (CONT'D)

All right, I've got to reset the electronics...

On about the fifth switch, he gets a BUZZ and a RED LIGHT. DAMN. He quickly turns pages in the manual.

LAPIDUS (CONT'D)

Crap. We got an error light for the hydraulics down in the nose wheel.

(MORE)

(CONTINUED)

121 CONTINUED:

LAPIDUS (CONT'D)
(to Alpert and Miles)
Either one of you mechanical?

MILES
I worked for a contractor
renovating apartments for a couple
of summers...

And with that, he RIPS OUT 3-4 PAGES FROM THE MANUAL.

LAPIDUS
Here... Take this and this... and
this.

And he hands Miles the pages, his emergency FLASHLIGHT and a
roll of DUCT TAPE.

LAPIDUS (CONT'D)
Go down there and make sure
everything's hooked up right.

MILES
You got it, Capt'n.

They HEAD OUT and Lapidus gets to work. Suddenly, the walkie
CHRRRP-CHRRRPS. Lapidus picks it up, looking ANNOYED.

LAPIDUS
(into walkie)
Yeah. What...?

122 EXT. BLUFFS - SAME - INTERCUT

122

Ben stands POST-RAIN looking like a wet rat. The ground
RUMBLES AND SHAKES AGAIN. Ben rides it out, then --

BEN
How's it going over there? What's
your timetable?!

LAPIDUS
Leave me the hell alone!

And he TOSSES DOWN the walkie down, gets out his SYSTEM
CHECKLIST BINDER and starts checking the rest of the
breakers.

123 EXT. BLUFFS - DAY

123

ON BEN. The WALKIE in his hand goes CLICK. To the group,
DRY --

(CONTINUED)

BEN

Sounds like they're making progress.

RRRRUUUMMMBBLLEEE!!! The ground shakes. Sawyer hurries to the LADDER. Looks down at the *Elizabeth* moored off to the right in the water below. Whoa, that's STEEP.

SAWYER

Then we need to go. Now.

GRAVE LOOKS -- another TREMOR -- ROCK crumbles off the bluffs with each quake. They killed Locke -- but the shaking's getting nastier. Kate looks at Jack, CONFUSED...

KATE

I don't understand. He's dead...
Why hasn't it stopped?

ON JACK. Trying to hide the excruciating PAIN in his side as he turns to her. And he KNOWS with every bone in his body --

JACK

Because whatever Desmond turned off? I need to turn it back on.

They all look at him as the RAIN pours down -- Hurley. Ben. Kate. Sawyer. And Jack isn't finished --

JACK (CONT'D)

But if I can't... If it doesn't work -- you all need to leave. You need to be on that plane.

And if there was any doubt before, there isn't NOW. This is IT. But Kate won't accept that --

KATE

No. You can come with us. You don't have to --

JACK

-- I do have to.

She shakes her head, ANGRY as she is emotional --

KATE

You don't.
(then)
Just let the island sink, Jack.

And he just looks at her. Great SADNESS in his voice as he softly says --

(CONTINUED)

JACK

I can't.

And this moment is broken as -- RRRRRUUUUUMMMMMBBBBLLLLLEE!!!
The ground VICIOUSLY shakes. The clock is TICKING. Jack turns to Sawyer NOW --

JACK (CONT'D)

Think you can get that boat across
the channel in time?ON SAWYER. Knows this is good-bye. And it's HARD for him,
too. But he nods --

SAWYER

Yeah. I can manage.

Jack nods. Appreciative. Puts out his hand --

JACK

Good luck, James.

But Sawyer doesn't take his hand. No. He pulls him into a full on HUG. One that Jack returns. It's a HUGE MOMENT. Gripping each other tight. Neither man would have survived without the other. And they know it. Sawyer is finally able to say --

SAWYER

Thanks. For everything.

RRRRUUUUUMMMMMBBBBLLLLLEE!!! The JOLTS are getting worse.
The hug ends as Jack turns to Hurley --

JACK

Hugo. You'd better --

HURLEY

-- Uh uh. No way. You think I'm
going down that ladder? I'm with
you, dude.

JACK

(shakes his head)
Hurley...

HURLEY

-- It's my decision and I'm coming.

ON JACK. Thinking for a moment. Almost like an IDEA is occurring to him. And finally he NODS --

(CONTINUED)

JACK

Okay.

ON HURLEY. Actually SURPRISED Jack's letting him come as --

BEN

James, you're gonna need this to
radio Miles.

Ben tosses the WALKIE to Sawyer. He looks at Jack. In a way we've never seen before -- with complete SINCERITY...

BEN (CONT'D)

If the island's going down, I'm
going down with it.

RRRRRRUUUUUMMMBBLLEEEE!!! MAN -- that was a BAD ONE. They need to get down that cliff before there IS no cliff. And now Jack's eyes again FIND --

KATE'S. Water drips down and mixes with her tears as he moves to her. And it's like everyone and everything else drops away and it's just the TWO OF THEM --

JACK

You have to go, Kate.
(then)
Get Claire on that plane.

Kate shakes her head, UNDERSTANDS the inevitability of this conversation, but just won't ACCEPT IT --

KATE

Promise me I'll see you again.

But he just looks at her. HIS eyes are wet now. He CAN'T promise her. And she knows he won't lie to her. It's absolutely heartbreaking. A beat.

And she moves to him. Into him. KISSES him. Deep. Long. It's romantic and tragic. It says everything they've never said and everything they're never going to. Simply put --

It's good-bye.

ON SAWYER. It's such a powerful moment, he can only look down to honor it.

Finally their lips part. Kate's hands caress his cheek. And she says the only words possible in this moment --

KATE (CONT'D)

I love you.

(CONTINUED)

And Jack SMILES. Smiles like we haven't seen him smile in a very, very long time.

JACK

I love you.

Her hands linger on his face for one final beat. She can't do it. But has to... She lets go.

And the GIACCHINO RISES along with the CAMERA... heading up into the SKY, TILTING DOWN AS WE GO so we fully understand the gravity of this MOMENT --

Kate and Sawyer start trekking along the cliff's edge as Jack, Hurley and Ben turn and head back towards the jungle behind them.

Our heroes going two different ways. Following two different destinies. For the very last time.

BOOM.

END OF ACT EIGHT

ACT NINE

A124 EXT. AJIRA PLANE - DAY

A124

Alpert and Miles are underneath the nose and wing of the plane. Alpert is pointing the flashlight up into the NOSE WHEEL WELL where --

Miles is wedged in -- studying the TORN PAGES and TIGHTENING A HOSE BY HAND. Now he WRAPS THE CONNECTOR with the DUCT TAPE.

ALPERT

Can you fix it?

MILES

I don't believe in a lot of things,
but I do believe in duct tape.

(examines his work)

Yeah, I think we're good.

RUUMMBLE. A SHARP JOLT. It TOSSES Alpert TO-AND-FRO. He RIDES IT OUT. Now Miles drops down to the ground.

MILES (CONT'D)

Now let's get the hell out of here!

And they rush back up the BAMBOO STAIRS as we CUT TO --

B124 INT. AJIRA COCKPIT - SAME

B124

Lapidus studies a FLIGHT MANUAL, TOGGLING SWITCHES and CHECKING CIRCUITS. Now Miles and Alpert appear in the cockpit doorway, DRIPPING WATER. Lapidus glances over --

LAPIDUS

How'd it go, boys?

ALPERT

Try it.

He flips the switch. A nice GREEN GLOW this time.

LAPIDUS

Perfect.

MILES

I aim to please.

(then)

But since the island seems to be
sinking -- can we leave now?

Lapidus finishes getting all the switches SET correctly.

(CONTINUED)

LAPIDUS
We're about to find out.

Lapidus HITS A BUTTON, and the INSTRUMENT PANEL WHIRS TO LIFE. EVERYTHING HUMS. But then a KLAXON SOUNDS. Some LIGHTS start flashing, Lapidus looks up -- DAMMIT -- and he QUICKLY TOGGLES everything back off. It all WHIRS BACK DOWN.

LAPIDUS (CONT'D)
Oh, crap.

Now CHRRRRRRP -- the walkie sounds. CHRRRRRRP again. Not what Lapidus needs. He picks it up, answers --

LAPIDUS (CONT'D)
(into walkie)
Yeah, what is it?

124 EXT. CLIFF FACE - DAY - INTERCUT

124

Kate and Sawyer trek to the edge of a much lower CLIFF FACE overlooking the OCEAN. Now the Elizabeth is off to their left. Sawyer PULLS OUT THE WALKIE --

SAWYER
Yo, Chesty. It's Sawyer and Kate.
We're on our way down to the
sailboat -- then we're heading to
you. Don't you leave without us!

Lapidus is already EXAMINING A BREAKER PANEL as he talks --

LAPIDUS
(into walkie)
Well we're getting off the ground
while there's still ground to get
off of -- so you better hurry.

And with that, he turns the walkie off and tosses it down.

SAWYER
(into walkie)
Hello...? Hello?! Damnit! Wait!

And OFF SAWYER, PISSED. He puts the walkie back in his pocket, and they walk over to the edge. It's a FIFTY FOOT DROP into the ocean directly below them.

KATE
Now what?

SAWYER
We jump.

(CONTINUED)

KATE
(uh huh; looks down)
What?

SAWYER
Hey, I did it out of a helicopter.
Piece of cake.

Kate looks down. It's a long way But she steels her eyes...

KATE
All right. I'll meet you at the
boat.

And with that, SHE JUMPS -- RIGHT THEN AND THERE -- SOARING
OFF INTO THE AIR, PLUNGING PAST THE CLIFFS and SPLASHING INTO
THE OCEAN.

Sawyer looks down after her INCREDULOUS but IMPRESSED.

He SEES Kate surface, then swim out towards the ANCHORED
BOAT. And with that -- Sawyer JUMPS, TOO, following her path
as he PLUNGES FROM THE CLIFF FACE AND LANDS IN THE WATER
BEHIND HER as we WHOOSH TO:

125 OMITTED

125

126 INT. HOSPITAL - NIGHT - **FLASH SIDWAYS**

126

SAWYER. Walking down the hallway of the hospital. He sees a
guy coming out of an office, walks right up to him --

SAWYER
Hey, is there a place where I can
get some grub around here?

The guy turns around. WOW, it's Jack. He's putting on his
COAT, has his CAR KEYS in hand. Clearly, he's leaving. He
looks at his watch --

JACK
The cafeteria's closed, but
there're some vending machines down
the hall.

ON SAWYER. He's looking at Jack PUZZLED, with a "I think
I've seen you somewhere before" kinda look. But then without
any acknowledgement of it, he simply says --

SAWYER
Thanks, Doc.

(CONTINUED)

JACK
No problem.

Jack takes off. As Sawyer heads down the hall we UPCUT TO:

127 INT. HOSPITAL/VENDING MACHINE AREA - MOMENTS LATER - **FLASH** 127
SIDEWAYS

ON A VERY CRINKLED DOLLAR BILL. HANDS come into frame, smooth it out. And now it's shoved into the vending machine SLOT. WHIR-CACCLICK! Somehow it gets accepted.

WIDEN NOW to Sawyer. Looking at his choices. He picks the APOLLO BAR. Carefully presses G23. VRRRRRRRRR. THE COIL SLOWLY ROTATING as the CHOCOLATE BAR works its way towards being dropped... and then the coil abruptly STOPS --

SAWYER
Sonofabitch!

Sawyer reaches over, gives the machine a GOOD SHAKE --

SAWYER (CONT'D)
C'mon...

And now he gives it a SLAM. But the Apollo Bar doesn't budge. And Sawyer's PISSED. He drops to his knees, STICKS HIS HAND RIGHT UP THE SLOT OF THE MACHINE.

And that's when HE HEARS --

VOICE (O.S.)
Can I help you?

Sawyer looks up. And we RACK FOCUS TO SEE standing in the vending machine room with him is...

JULIET.

Finally.

But she doesn't know him. And he doesn't know her. HAS NO FRIGGIN' IDEA WHO SHE IS. He pulls his hand out from the machine, retrieves his badge and shows it to her --

SAWYER
It's okay, I'm a cop.

And Juliet? She looks AMUSED by his predicament --

JULIET
Maybe you should read the machine
its rights.

(CONTINUED)

She smiles to let him know it's okay. He smiles back at her, happily busted --

SAWYER

That's funny.

She playfully moves a little closer to him --

JULIET

Can I tell you a secret?

(mock whisper)

If you unplug it and plug it back in? The candy drops right out.

SAWYER

Is that so?

JULIET

(nods)

And it's technically legal.

Sawyer moves to the plug. Pulls it out. Then as he plugs it back in --

KASWISH! THE LIGHTS GO OUT. And now it's dark. Romantic. INTIMATE. The only light coming from the hallway --

SAWYER

Oops...

But Juliet's seen something he hasn't. She moves to the machine, pulls out his candy bar and holds it out to him --

JULIET

It worked.

He smiles, reaches out to take the candy from her. And as their fingers brush against each other --

-- **FLASH!!** A QUICK ONE. The island. DHARMAVILLE. Their KITCHEN. Sawyer moves to Juliet, takes her in his arms, KISSES HER as they stand over the stove --

BACK TO Sawyer and Juliet. They BLINK. They both saw the FLASH. But it WASN'T FULL BLOWN. It was a PARTIAL AWAKENING, but enough so that they each know that this other person is very important to them.

SAWYER

Whoa. Did you... feel that?

And now she doesn't quite know why she's saying it, but she's deeply drawn to this guy as she says --

(CONTINUED)

JULIET

We should get coffee sometime.

Yes, the EXACT WORDS she said to Sawyer when she was TRAPPED UNDER a hundred tons of steel in the premiere. Sawyer stares back at her. TRANSFIXED. He cannot take his eyes from her --

SAWYER

I'd love to, but that machine just ate up my dollar and I've only got one left.

JULIET

(happy smile)

...We can go Dutch.

She reaches over and TAKES HIS HAND -- and when she DOES --

WHOOOPF! MAJOR FLASHES!! Sawyer watching her. Their house in DHARMAVILLE where Sawyer hands a Juliet a sunflower. Sawyer takes Juliet in his arms and kissing her. Juliet in the pit. Sawyer holding onto her with all of his might. And then, she falls. Then in the underground wreckage Sawyer holds Juliet in his arms.

BACK TO Sawyer and Juliet. Standing in the VENDING MACHINE ROOM. NOW THEY ARE FULLY AWAKE. They remember EVERYTHING.

They look at each other like two people who've just been awakened from a long and terrible dream. To find each other again. And all of the pain, all of the LOSS, is overwhelmed by the TEARS OF JOY they have at SEEING EACH OTHER AGAIN.

And then CLOSE ON Sawyer as he quietly says --

SAWYER

Juliet. It's me.

CLOSE ON Juliet. Crying. With joy. With relief. And with total and complete devotion. She stares into Sawyer's face, remembering it, savoring it, with all the love in her heart. And then she says softly --

JULIET

Kiss me, James...

And as their lips meet with an exquisite longing, both old and new, and he PULLS HER into HIS ARMS. We **WHOOOOSHHH TO:**

130 OMITTED 130

131 EXT. PLATEAU - DAY 131

Through the trees WE SEE Jack's wet, bruised and battered form hanging between Hurley and a still limping Ben as they struggle to walk him onto the plateau. Then the GROUND RUMBLES -- they steady themselves as it stops. A brief respite.

Jack nods toward the LIGHT HOLE. NOW DARK --

JACK

Over there.

Hurley and Ben set Jack down gingerly as Ben moves towards the rope, still tethered to the tree. Hurley looks down into the crevasse, WORRIED --

HURLEY

How're we gonna get down?

JACK

(a beat)

We're not. I'm going alone.

Ben returns with the rope. Jack takes it, starts wrapping it around his waist. The blood soaking through his shirt as he pulls it tight --

HURLEY

Dude, you can't go alone... If Desmond didn't make it, how the hell are you gonna survive?

A beat. And Jack just LOOKS at him. Another beat. No words. Because the answer is right there in his eyes.

He has no intention of surviving.

HURLEY (CONT'D)

No. No way... NO -- I'm not gonna let you die!

ON JACK. His hand goes to his side, OVERWHELMED BY STILL GUSHING BLOOD. And there is sadness in his voice, but also a deep and profound acceptance as he quietly says --

JACK

Hurley. I'm already dead.

God. Ben turns away, giving them privacy. But Hurley? He WON'T accept it --

(CONTINUED)

HURLEY JACK
No. You said you'd protect
the island -- -- That's what I'm doing...
-- You're committing suicide! -- I'm not. This has to
happen... It's what I'm
supposed to do --
-- You're not supposed to
die! The island needs you!

Jack looks at him now. His own eyes wet. Softly --

JACK (CONT'D)
No. It needs you.

HURLEY
...What?

RUMBLERUMBLE. More SHAKING of the GROUND. BEN REACTS.
Understands what Hurley doesn't as Jack says --

JACK
It needs to be you, Hugo.

Hurley's HEAD IS SPINNING with the implications of that --

HURLEY
No, I can't... I can't -- it's
supposed to be you...

JACK
It was only supposed to be me so I
could do this. But if this place
needs someone to care about it --
to protect it? It should be you.
(a beat sincere)
I believe in you, Hurley.

Hurley's eyes fill. Can't believe this is happening. And
the moment is BROKEN BY --

RUMBLERUMBLE. More shaking. It's coming faster. More
violent. Hurley looks at his friend, TEARS streaking his
cheeks.

HURLEY
All right. I'll take it.
(desperate)
But it's only temporary. As soon
as you get that light back on? I'm
pulling you up and giving it right
back to you. Deal?

(CONTINUED)

Jack smiles at his friend's eternal optimism. Knows it's the only way he can deal with this. That what Hurley is really saying is GOOD-BYE. Now there are TEARS on Jack's face, too.

JACK

Deal.

A long beat as these two look at each other. So much they've been through. And really no words left to say. RUMBLE.

JACK (CONT'D)

Do you have anything to drink?

HURLEY

...Huh?

JACK

Anything to drink out of? A cup.
A canteen -- ?

BEN (O.S.)

-- I do.

Ah yes. We almost forgot about Ben. He steps forward, pulling something from his pack --

An EMPTY OCEANIC WATER BOTTLE. The one he retrieved back from the beach. He hands it to Jack --

BEN (CONT'D)

Is this okay?

JACK

(smiles; grateful)
It's perfect.

Jack reaches over to a puddle in the dry stream. As he fills the bottle with WATER -- RUMBLERUMBLE. It's ARMAGEDDON around them. But the EMOTION of this moment FAR OUTPLAYS the impending doom as Jack hands it to Hurley.

JACK (CONT'D)

Drink this.

Hurley wipes away his tears, takes the bottle to his lips and drinks. Then looks at Jack -- who's smiling.

HURLEY

Is... that it?

Jack places his hand gently on Hurley's shoulder. NODS as he softly says --

(CONTINUED)

JACK
Now you're like me.

PLAY THE MOMENT. ON BEN. He looks at Hurley -- an unlikely choice, but one that seems to make PERFECT SENSE now that's before him.

ON JACK. A smile through his pain. A feeling that this is all happening exactly RIGHT. And finally --

ON HURLEY. Not sure whether to be proud or completely and totally TERRIFIED, as we...

SMASH TO BLACK.

END OF ACT NINE

ACT TEN

132 EXT. HYDRA ISLAND - DAY

132

THE CAMERA PANS OFF THE MAIN ISLAND looming in the distance to FIND the Elizabeth, abandoned at the REEF LINE. And then WE SEE Kate and Sawyer as they SWIM ASHORE onto HYDRA ISLAND.

They stand and now wade ashore, DRENCHED. They walk up on the beach to FIND --

CLAIRE. Sitting there. Lost and without a plan. **RUUMBLE!!** THE GROUND SHAKES VIOLENTLY. Kate and Sawyer tumble down, ride it out, then get their footing. Sawyer's eyes go wide. Kate turns --

Behind them, A BIG SHORELINE BLUFF ON THE MAIN ISLAND SLIDES AWAY INTO THE WATER. At this distance they can get a real sense of the IMPENDING DOOM they are facing.

SAWYER

Oh that ain't good.

But Kate only CARES about Claire. Runs towards her, sees her state, and is VERY CONCERNED --

KATE

Claire?! Are you okay?

But Claire says nothing. Just hugging her knees. CHECKED OUT.

KATE (CONT'D)

Claire, listen to me, we have to go. We have to go now.

But Claire just softly says --

CLAIRE

I'm not going anywhere.

And OFF KATE. UH OH, WE CUT TO:

133 INT. AJIRA COCKPIT - DAY

133

A HAND TOGGLES a bunch of SWITCHES INTO POSITION. It's Lapidus, who is pretty much ready to give her another try. Alpert and Miles look on, ANXIOUS --

LAPIDUS

All right, here we go...

Frank settles into the pilot's seat.

(CONTINUED)

LAPIDUS (CONT'D)
Second time's the charm... 'Cause
we sure as hell don't have the
battery power for try number three.

He starts FLIPPING SWITCHES and everything STARTS TO
WHIIIIIRRRRR to life --

And with that, Frank hits the ENGINE IGNITERS and they POP to
LIFE! The TURBINES BEGIN TO WHINE UP TO SPEED. He GRINS as
Alpert shouts over the RISING NOISE --

ALPERT
Is that good?

LAPIDUS
That, my friends, is pure music!
(turns; shouts)
Miles -- go look out the door.
You're gonna be my eyes while I try
to back us out of here!
(yells)
Richard, tell me what he says!

They race out of the cockpit to do as instructed. Lapidus
lifts the cap for the REVERSE THRUSTERS and JAMS THE
THROTTLES TO FULL.

The PLANE RUMBLES AND THE ENGINES RISE IN PITCH AND BEGIN TO
ROAR. Lapidus looks out the windshield, and lo and behold --
the vegetation begins to MOVE AWAY as the plane slowly starts
to BACK UP.

134 OMITTED 134

135 EXT. BEACH - SAME 135

Sawyer looks over as he HEAR THE ENGINES of the AJIRA PLANE
SPOOL UP.

SAWYER
(yells)
Freckles...

Kate and Claire follow his stare. They react in SHOCK and
AMAZEMENT as they SEE -- FROM A DISTANCE --

THE AJIRA PLANE SLOWLY START BACKING OUT OF THE JUNGLE.
DIRT, SAND, PLANT LIFE and other DEBRIS IS BLOWING EVERYWHERE
AS THE REVERSE THRUSTERS WASH THE JUNGLE -- they realize they
are about to lose their ride. Kate grabs Claire's arm --

(CONTINUED)

KATE

C'mon, Claire -- we have to go --

Sawyer SHOUTS AT HER --

SAWYER

Kate! We gotta MOVE!

And Kate's still trying to get Claire to go with them. She SHOUTS OVER the PLANE NOISE --

KATE

Claire, please -- come with us.

CLAIRE

-- I can't.

KATE

Why?

ON CLAIRE. She is so ravaged. CRYING now --

CLAIRE

Look at me. This island's made me crazy. I don't want Aaron to see me like this. I can't do this. I don't know how to be a mother.

ON KATE. She absorbs this and then GRABS Claire --

KATE

Listen to me, Claire -- nobody does -- not at first. Will you let me help you?

And that's enough to get Claire to look over at her, with TEARS STREAMING from her eyes.

KATE (CONT'D)

You're not alone. We have each other. We're going to do this together. Now let's go, okay?

Kate glances back once again at the PLANE and the BLOWING DEBRIS as it BACKS UP ONTO THE RUNWAY. And now Kate hold out her hand --

CLAIRE

Okay.

GOOD. Kate takes Claire's hand, pulls her to her feet, and they RUN -- RACING FOR THE PLANE. And we SMASH CUT TO --

136 INT. AJIRA COCKPIT - DAY 136

Lapidus checks his instruments. The ENGINES ARE SCREAMING. PALM FRONDS AND DEBRIS WHIP BY THE WINDSHIELD. From Lapidus's POV, the jungle is receding, meaning it's working -- THE PLANE IS BACKING UP.

LAPIDUS
(yells back to Alpert)
We clear yet?!

Alpert looks to Miles hanging out the open doorway, YELLS --

ALPERT
Miles! Are we clear?!

137 EXT. AIRPLANE DOOR - SAME 137

Miles stands at the open PASSENGER DOOR looking back. DEBRIS BLOWS BY HIM. He clocks the AIRPLANE WING BACKING INTO CLEAR SPACE OVER THE RUNWAY.

MILES
Yeah, looks like it to me!

138 INT. AJIRA PLANE - SAME 138

Alpert yells back to the cockpit, SHOUTS OVER THE ENGINES.

ALPERT
He says we're good!

LAPIDUS
Pray that he's right, Ricky.
(beat; yells back)
All right, I'm gonna spin her
around!

Now Lapidus SLAMS one THROTTLE to REVERSE, the other FORWARD.

139 EXT. HYDRA ISLAND - SAME 139

As Sawyer, Kate and Claire run toward the plane, they see the top of the fuselage over the jungle, and they SEE that the PLANE IS ROTATING to put the NOSE POINTING DOWN THE RUNWAY.

RUMBLE. THE EARTH SHAKES -- REALLY HARD -- hard enough to SEND THEM SPRAWLING TO THE GROUND! Sawyer pulls Claire back up as Kate scrambles to her feet.

KATE
Sawyer! Tell him to wait! Tell
him we're coming!

(CONTINUED)

139 CONTINUED: 101.
139

SAWYER
(into walkie)
Lapidus...! Lapidus!

NO ANSWER. And the reason WHY?

140 INT. AJIRA COCKPIT - SAME 140

Because as Lapidus watches the JUNGLE ROTATE BY OUT THROUGH THE WINDSHIELD, the abandoned WALKIE JOSTLES around on the COCKPIT FLOOR. With all the JET NOISE, Sawyer's CALL goes UNHEARD.

Lapidus watches as the RUNWAY ROTATES INTO VIEW. Lapidus looks relieved.

LAPIDUS
(yells back)
We're good to go! Tell Miles to close the door. Then both of you -- strap in!

141 EXT. JUNGLE - SAME 141

Kate and Sawyer and Claire run forward. Kate looks up to see the PLANE DOOR CLOSING! DAMMIT! Sawyer sprints by her and starts RUNNING FOR THE NOSE OF THE PLANE.

HE'S WAVING HIS ARMS AND SCREAMING --

SAWYER
Lapidus! Hey!!! LAPIDUS!!!

Meanwhile, the ENGINES SPOOL UP like all planes do before they TAKE-OFF...

142 INT. AJIRA COCKPIT - SAME 142

Lapidus nudges his throttles. Checks out front. Peers through the WINDSHIELD. Checks his gages.

LAPIDUS
(to himself)
All right, here we go... One way or another.

And just before he shoves the throttles to FULL, he catches sight of something out of the corner of his eye.

Sawyer -- RUNNING INTO VIEW from the METAL COVERED CO-PILOT'S SIDE of the plane, frantically WAVING HIS ARMS.

(CONTINUED)

142 CONTINUED:

142

LAPIDUS (CONT'D)
 What the hell...?!

He quickly THROTTLES BACK TO NEUTRAL. Everything WHINES DOWN. He calls back --

LAPIDUS (CONT'D)
 Boys! We got some late arrivals!

SMASH CUT TO:

A143 INT. ALCOVE - DAY

A143

Hurley and Ben stand together -- an unlikely DUO as they slowly BELAY the rope in their hands.

HURLEY
 Easy...

SWEAT POURS down both their brows as -- **RUUUUUMBLE!** The EARTH MOVES AGAIN... more violently now. These aren't just tremors anymore -- it's like the entire ISLAND is SHIFTING -- even DROPPING -- Ben and Hurley both STUMBLE... the ROPE ZIPPING THROUGH THEIR HANDS...

HURLEY (CONT'D)
DUDE!

SMASH CUT TO:

143 INT. LIGHT CAVERN - DAY

143

JACK. ROPE tied around his waist -- DROPPING DOWN INTO THE CAVERN the last TEN FEET --

WHAM! SHOUTS AS HE HITS the ground like a ton of BRICKS -- as if he wasn't already MORTALLY WOUNDED!

Jack rolls over onto his side as RUMMMMMBLE! Another TREMOR HITS... they're every TEN SECONDS NOW... Jack forcing himself up as he looks around and --

We realize this place has quite literally GONE TO HELL. First and foremost, Jack is just BLASTED BY THE EXTREME HEAT.

STEAM SHOOTs through cracked FISSURES in the cavern wall -- STALACTITES have SHATTERED on the CAVERN FLOOR -- and most prominently ACROSS THE ROOM --

THE ONCE ANGELIC POOL OF LIGHT is now cast in a RED GLOW -- radiating from the HOLE which the ROCK once plugged -- based on the SHIMMERING HEAT WAVES emanating from it, our best guess would be there is MAGMA down there.

(CONTINUED)

ON JACK, HOLDING HIS SIDE (Jesus -- there's SO MUCH BLOOD) as he staggers forwards, suddenly SEES --

DESMOND. Lying on his STOMACH. Not moving. RRRRRRUMBLE -- another SHIFT as Jack MOVES TO HIM -- OH NO -- Jack gets there, TURNS Desmond over -- his face is covered in BLOOD -- NOSE, EARS --

JACK

Desmond?!? Can you hear me?

Desmond's eyes FLICKER OPEN -- thank God -- he SEES Jack -- DISORIENTED -- but he understands what HAPPENED --

DESMOND

The light... I put it out. It didn't work.

Jack just shakes his head -- DOCTOR MODE -- already untying the rope from around his WAIST --

JACK

Don't move. I got you...

DESMOND

-- I'm still here...
(heart breaking)
You were right, Jack.

JACK

Yeah, well there's a first time for everything.

Desmond NODS to the ROCK right next to him.

DESMOND

I have to put it back -- it was like a drain... If I put it back --

JACK

-- You're not doing anything.

And Jack is now tying the rope around Desmond -- this really IS a one way trip -- Desmond looks alarmed --

DESMOND

What are you -- ?

JACK

(nods to the stone)
That's what you did? You took this out of that hole over there?

(CONTINUED)

DESMOND

No, Jack -- you can't. Even if you
turn it back on -- it'll kill you.
It has to be me. I HAVE TO --

BRRRRRUM -- the earth MOVES AGAIN -- Jack PULLS the KNOT
TIGHT around Desmond's waist, looks him right in the eye --

JACK

You've suffered enough. You want
to do something? Go home to your
wife and your son.

ON DESMOND. His eyes welling. Because God, that's ALL he
wants to do. He looks up at Jack, quietly --

DESMOND

And what about you?

Jack just looks at him. A small smile --

JACK

I'll see you in another life,
brother.

And as he PATS Desmond on the shoulder and MOVES towards the
HUGE STONE that is the island's last chance of SURVIVAL,
Jack's FACE FILLS THE FRAME AND WE WHOOOOOSH TO:

144 EXT. MUSEUM - CONCERT AREA - NIGHT - **FLASH SIDWAYS** 144

JACK. Back in his suit, walking across a lawn towards --

THE CONCERT AREA. And clearly it's OVER. The guests are
gone. Roadies clear the stage. Caterers bus the tables.
Jack pulls out his cellphone, PAGES DOWN TO DAVID -- dials.
But the phone just rings and rings and rings as --

VOICE (O.S.)

It's over.

Jack TURNS TO SEE -- Kate. She smiles at him as she
approaches. Seems to recognize him, although he clearly
doesn't know her at all.

JACK

Excuse me?

KATE

The concert. It's over.

(then)

Are you looking for someone?

(CONTINUED)

ON JACK. Who is this beautiful stranger in this beautiful dress who he can't help but feel is... FAMILIAR in some way?

JACK

Yeah... my son... I was supposed to bring him here tonight but I couldn't come and... I'm sorry --
(really looks at her)
Where do I remember you from?

Kate steps forward. Smiles.

KATE

I stole your pen.

JACK

...What?

KATE

On Oceanic 815. From Sydney. I bumped into you outside the bathroom and I stole your pen.

ON JACK. Yet ANOTHER reference to that damn FLIGHT. He shakes his head, not quite grasping this --

JACK

That's how I know you?

ON KATE. A woman at PEACE as she softly answers --

KATE

No. That's not how you know me.

And now we can see that she's EMOTIONAL. Her eyes filling. Not with sadness but with PURE UNADULTERATED JOY as she steps forward and touches his FACE.

KATE (CONT'D)

I missed you so much.

QUICK FLASH -- ONLY A FEW FRAMES -- JACK AND KATE KISS IN THE RAIN ON THE CLIFF'S EDGE. The scene we JUST SAW.

Jack BLINKS. Steps away as if SHOCKED.

KATE (CONT'D)

Are you all right?

While others have accepted these moments of awakening, Jack is SCARED. CONFUSED. UNSETTLED --

(CONTINUED)

144 CONTINUED: (2)

144

JACK

What's happening? Who... are you?
I don't understand...

KATE

I know you don't, Jack. But if you
come with me?
(then; softly)
You will.

ON JACK, UNSURE WHAT THE HELL IS HAPPENING TO HIM as Kate
gently takes his hand and we **WHOOOOOOOOOOOOOOOSH TO:**

145 INT. CAVERN - INTERCUT

145

JACK. Approaches the GREAT STONE --

And God -- he looks TERRIBLE. SWEAT POURING DOWN HIS FACE
-- THE WOUND IN HIS SIDE STILL GUSHING BLOOD -- but he DENIES
it -- COMMITTED as he wraps his arms around the STONE and
lifts it --

It's hot, but he lifts it and does NOT LET GO. GRRRRRRRRRONK
-- THE EARTH SHIFTS AGAIN... and now it is like a non-stop
STEADY VIBRATION -- GRADUALLY BUILDING and INTENSIFYING --
NOW OR NEVER as JACK BEGINS TO MOVE and we SMASH TO:

146 EXT. AJIRA COCKPIT - DAY

146

Lapidus cranes to see out the limited windshield. The GROUND
RUUMBLES.

147 INT. AJIRA COCKPIT - DAY

147

Lapidus looks back --

LAPIDUS

You got 'em on board?! We don't go
now, we're not gonna make it!

148 INT. AJIRA PLANE - SAME

148

Sawyer, Kate and Claire, still wet, are all hauled through
the door on a MAKE-SHIFT ROPE LADDER. Miles PULLS THEM
INSIDE and they COLLAPSE in the front cabin, catching their
breaths. Miles is VERY HAPPY to see Sawyer but covers with
his usual sarcastic veneer --

MILES

Way to wait until the last second,
Jim?

(CONTINUED)

148 CONTINUED:

148

SAWYER

Good to see you, too, Enus.

Alpert SEALS THE DOOR, YELLS UP to Lapidus --

ALPERT

We got 'em!

A149 INT. AJIRA COCKPIT - SAME

A149

Lapidus SLAMS the THROTTLES forward, the engines START TO SPOOL UP as he CALLS BACK --

LAPIDUS

Every buckle up tight, it's gonna get worse!

149 INT. CAVERN - SAME

149

JACK. And GETTING THIS STONE back to where it belongs is a task WORTH OF SISYPHUS -- THE GROUND MOVES AGAIN -- Jack FALLS -- but he STILL DOES NOT LET GO --

ON JACK. CRAWLING NOW as he moves the GREAT STONE TOWARDS THAT HOLE -- FOR ALL WE KNOW, it could be a passageway to HADES ITSELF -- Jack CRYING OUT IN PAIN -- just WILLING. THE STONE. FORWARDS.

And FINALLY HE GETS THERE. ROLLS THE ROCK INTO PLACE. THUNK. BACK INTO THE HOLE. He's DONE IT.

Except nothing happens.

Jack just sits there. Incredulous as the GROUND continues to SHAKE AND TREMBLE. LOUDER NOW. The island is going down.

And we HOLD ON Jack. Heartbreaking. Defeat. Failure. All of it crossing his face as he softly says...

JACK

...No.

150 INT. AJIRA COCKPIT - SAME

150

Lapidus looks out the windshield. The ENGINES WHINE NOW RISING TO FULL POWER. They are SCREAMING. And with that, Lapidus lets go of the brakes and THEY START TO ROLL...

From his POV -- the plane RACES DOWN THE RUNWAY. FOLIAGE FLIES BY.

151 EXT. RUNWAY - DAY 151

The plane THUNDERS BY, building speed...

152 INT. AJIRA COCKPIT - SAME 152

Lapidus's POV -- the runway is being gobbled up. TREES WHIP BY. The end of the runway LOOMS AHEAD -- ROCKS AND TREES RISING IN SIZE!

Lapidus is coaxing the plane, JAMS THE THROTTLES TO EMERGENCY FULL. He reads his RISING GROUND SPEED INDICATOR...

LAPIDUS

C'mon... c'mon... c'mon...

He looks back at the gages, not as much ground speed as he'd like, but he sees the end of the proverbial road is ahead -- HE'S OUT OF RUNWAY -- so he PULLS BACK ON THE WHEEL.

The NOSE RISES. He's TILTED BACK. THE JUNGLE FALLS AWAY --

153 EXT. RUNWAY - SAME 153

And the AJIRA PLANE CLIMBS INTO THE SKY!!! The ENGINES SCREAM AS IT RISES OFF OF HYDRA ISLAND!

154 INT. PLANE - SAME 154

And as GIACCHINO PLAYS THE MOMENTOUSNESS OF THE MOMENT, we take in Sawyer and Kate and Claire and Miles and Alpert.

The plane JOSTLES THROUGH SOME TERRIBLE TURBULENCE, very much like what the original 815ers went through in the pilot.

They grab their armrests and HOLD ON, RIDING OUT THE TURMOIL, but then it EASES and STOPS. And the PLANE SMOOTHS OUT and they are GLIDING UPWARDS.

They all look at each other, RELIEVED and HAPPY. But also TENTATIVE because the next UNKNOWN CHAPTER of their lives is about to start...

155 INT. AJIRA COCKPIT - CONTINUOUS 155

Lapidus looks relieved. He stares skyward, WHEW.

LAPIDUS

Amen...

SMASH CUT TO:

156 INT. CAVERN - SAME

156

ON JACK SHEPHARD as he sits in the cavern of HELL as it COMES APART AROUND HIM -- each TREMOR AND SHIFT MORE VIOLENT as the TEARS begin to pour down his face.

All of this. Every moment of it. All for NOTHING. And that's when --

He feels A DROP OF WATER on his head. Another. Then another. Jack LOOKS UP --

And now we see A TRICKLE OF WATER above him. Starting to feed into the cavern. Subtle at first but now --

MORE WATER. Over at the FALLS which he and Desmond descended. STEAM RISES as the water hits the SUPER HEATED GROUND, but it doesn't evaporate because --

NOW THERE'S A LOT MORE OF IT. Pouring into the CAVERN -- like LIFE BORN AGAIN -- a BAPTISM FOR THE ISLAND ITSELF as --

The EMPTY POOL Jack finds himself in now begins to FILL. And as he turns towards the GREAT STONE --

That REDDISH GLOW BELOW IS NOW BECOMING INCREASINGLY WHITER.

And now Jack isn't crying anymore. He's SMILING. No -- he's LAUGHING WITH PURE UNADULTERATED JOY as the ground stops SHAKING -- the island stops MOVING -- it's WORKING.

The LIGHT is back ON.

A157 EXT. ALCOVE - SAME

A157

ON BEN AND HURLEY, the rope still in their hands as their faces are suddenly bathed in LIGHT. They can't believe it. Ben smiles. And in this moment, we realize how much he truly LOVES THIS ISLAND as he quietly says --

BEN

He did it.

But Hurley quickly SHAKES OFF the celebration.

HURLEY

Dude -- pull!

And as the two men begin to PULL THE ROPE UP, we CUT BACK TO:

B157 INT. LIGHT CAVERN - INTERCUT

B157

JACK. In the pool. And of course, the rope is NOT TIED AROUND HIS WAIST. He looks across the cavern as Desmond begins to ASCEND BACK UP... But now --

The POOL and the water within is starting to get BRIGHTER AND BRIGHTER -- the UNBEARABLE WHINE OF THAT ULTRA-HIGH INTENSITY LIGHT -- the same thing that WOUNDED DESMOND is getting brighter and BRIGHTER, LOUDER AND LOUDER --

Jack TRIES TO STAGGER OUT OF THE POOL -- BLASTED WITH THE INTENSITY -- BLOOD starts to run out of his nose as --

C157 EXT. ALCOVE - INTERCUT

C157

Ben and Hurley continue to PULL -- ONE HAND OVER THE OTHER, BELAYING UP THE ROPE -- UNTIL --

HURLEY

Got him!

Hurley sees the MAN coming up, REACHES OVER, hefting him up and out onto the LIP OF THE ALCOVE, turning him over --

And realizing it's Desmond.

HURLEY (CONT'D)

No...

And the SOUND down there is getting LOUDER AND LOUDER. The light from beneath BRIGHTER AND BRIGHTER as Hurley moves back to the lip, SHOUTS DOWN --

HURLEY (CONT'D)

JACK! JAAAAAAAAAAAAAAAAACK!

D157 INT. LIGHT CAVERN - CONTINUOUS

D157

ON JACK -- blood coursing down his face -- down his side -- moving through the DISTORTION OF WHATEVER THIS LIGHT IS --

He stumbles to his knees in the water as the water and light flows in around him. Jack looks up, CONSUMED BY BOTH WATER AND LIGHT -- WASHED OUT IN ITS SHEER BRILLIANCE --

SMASH TO WHITE.

END OF ACT TEN

ACT ELEVEN

157 EXT. PLATEAU - DAY

157

THE SUN. Shining BRIGHTLY in the absolutely CLEAR and BLUE SKY. Peaceful. Serene. HOPEFUL.

PAN DOWN TO FIND Hurley. Sitting on a rock on the plateau. Staring ahead past the alcove -- where the LIGHT once again seeps out. RESTORED. Behind him, Ben tends to an unconscious Desmond. Placing a SHIRT beneath his head as a pillow. Turns to Hurley --

BEN

He's been through a lot... but
he'll survive.

Hurley just stares ahead, NUMB. Ben settles down beside him. A beat. Another. Then --

HURLEY

Jack's gone, isn't he?

BEN

(a beat; then)
I'm sorry.

Not much comfort there. Hurley lets the grief wash over him as Ben speaks with true admiration as he puts his hand on Hurley's shoulder, comforting --

BEN (CONT'D)

He did his job, Hugo.

That settles on Hurley. And that's when it really HITS HIM --

HURLEY

It's my job now.
(then; at a loss)
What the hell am I supposed to do?

A quiet moment as Ben just sits there. Then, he SHRUGS --

BEN

I think you do what you do best.
Take care of people.

Hurley looks at Ben, surprised at the insight into his character. Ben nods back at Desmond --

BEN (CONT'D)

You might want to start by helping
get Desmond home.

(CONTINUED)

HURLEY

But... how? People can't leave the island...

BEN

That's the way Jacob ran things.
But maybe there's another way...
(then; pointed)
A better way.

ON HURLEY. Huh. He considers that. And then --

HURLEY

Will you help me?

BEN

(surprised)
...I'm sorry?

HURLEY

I could really use someone with like, experience. Just for awhile.
(sincere)
Will you help me, Ben?

ON BEN. His eyes suddenly fill. Because in this one instant, he just got almost everything he EVER wanted.

BEN

I'd be honored.

Hurley nods. Pleased. A small smile as he says --

HURLEY

Cool.

And we HOLD ON Ben, profoundly TOUCHED as we **WHOOOOOOOSH TO:**

158 EXT. CHURCH - NIGHT - **FLASH SIDEWAYS**

158

The NIGHT SKY. TILTING DOWN TO REVEAL --

The CHURCH. Same one from season five. And on a STONE BENCH outside the door sits --

BEN. Alone. Brooding. Deep in thought. Now the church door OPENS and Hurley steps out -- SEES Ben sitting there.

HURLEY

Oh. Hey, dude.

BEN

Hello, Hugo.

(CONTINUED)

HURLEY
We're all inside.

BEN
I don't think I'm coming in.

Hurley seems a bit confused. And maybe DISAPPOINTED.

HURLEY
Then... why are you here?

BEN
I'm... waiting for someone.

Hurley NODS, that's cool. No problem. He turns to go back inside. But before he does --

HURLEY
Y'know... you were a really good number two.

Ben looks up at him with genuine SINCERITY --

BEN
And you were a great number one, Hugo.

Hurley is TOUCHED.

HURLEY
Thanks, man. I'll see you.

Ben smiles and NODS as Hurley disappears back inside.

Now a CAB PULLS UP out front of the church. The Cabbie gets out, goes to the trunk and removes a WHEELCHAIR. Ben watches as the Cabbie unfolds the wheelchair by the passenger door, then the door is opened and --

John Locke swings out and into the chair. He PAYS the Cabbie and the CAB takes off. Now Locke WHEELS OVER toward the church, toward where Ben sits at the bottom of the steps.

LOCKE
Hello, Benjamin.

BEN
Hello, John.

LOCKE
Is everyone already inside?

BEN

I believe most of them are, yes.
But I think there are going to be a
couple of late arrivals.

They sit there for a moment, taking each other in. And then
Ben MAKES AN ADMISSION --

BEN (CONT'D)

I'm very sorry for what I did to
you, John.

And Ben IS. He exhibits, actually, a pretty amazing degree
of self-knowledge --

BEN (CONT'D)

I was selfish and jealous. I
wanted everything that you had.

LOCKE

What did I have?

BEN

You were special, John. And I
wasn't.

Locke absorbs this, not in a judgemental way at all but with
a real sense of EMPATHY. And then --

LOCKE

What are you going to do now?

BEN

I've got some things I still need
to work out. So I'm going to stay
here for a while.

LOCKE

Well, if it helps, Ben...
(genuinely sincere)
I forgive you.

Ben takes that in. His eyes GROW WET.

BEN

Thank you, John. That does help.
That matters more than I can say.

Locke nods, EMOTIONAL himself. Ben looks over at him, then --

BEN (CONT'D)

I don't think you need to be in
that chair anymore.

(CONTINUED)

158 CONTINUED: (3)

158

Locke takes this in -- and somehow it MAKES SENSE TO HIM.
And with that, Locke STANDS UP. STEPS OUT OF THE CHAIR AND
WALKS UP THE STEPS OF THE CHURCH.

As he walks up the stairs, he TOUCHES AND SQUEEZES BEN'S
SHOULDER AS HE PASSES.

159 EXT. CHURCH DOOR - NIGHT - **FLASH SIDeways**

159

Locke walks to the CHURCH DOOR and OPENS IT -- and we get a
brief glimpse inside --

Locke SEES not only Boone but Sayid and Claire behind him.
They all smile in delight upon seeing him. And John steps on
inside, joining them, and the door SWINGS CLOSED behind them.

CUT WIDE to the PARKING LOT NOW. A CAR PULLS TO A STOP IN
THE FOREGROUND. Jack's JEEP. It STOPS.

160 INT. JACK'S JEEP - NIGHT - CONTINUOUS - **FLASH SIDeways**

160

Jack behind the wheel. Kate beside him. ON JACK, frowning
his brow in confusion -- but also REALIZATION as he looks at
the CHURCH. There is some fear in his voice -- APPREHENSION
as he just LOOKS AT IT.

ON KATE. Watching him. Feeling for him. HELPING him as she
softly asks --

KATE

Do you know where we are?

Jack NODS without turning to her. He's NUMB --

JACK

This is where I was going to have
my father's funeral.

(turns to her; then)

He died. In Australia.

She looks at him with true empathy and understanding --

KATE

I'm sorry.

ON JACK. He's sorry, too. OVERWHELMED. He turns to her --

JACK

Why did you bring me here?

Kate can see how confused he is. Gently takes his hand --

(CONTINUED)

KATE

Because it's where you were going
to have your father's funeral.

And to have his own words -- THE OBVIOUS -- repeated back to
him, Jack slowly begins to GRASP what may be happening to
him. Kate lets go of his hand now. Opens her door as she
nods towards the BACK ENTRANCE --

KATE (CONT'D)

You can go in through the back.

JACK

Wait... Where are you going?

KATE

Inside. I'll be waiting for you
there once you're ready.

Jack shakes his head, CAN'T PROCESS THIS --

JACK

Ready to do what?

KATE

(a smile)
Leave.

And with that, Kate gets out of the car. Walks towards the
main entrance of the CHURCH. Nods to Ben as she walks past
him and ENTERS.

NOW we HOLD ON Jack. He looks towards the back door of the
CHURCH. Afraid of what he might find inside. But he knows
he can't turn back now. Knows what he MUST DO. And so he
EXITS the car as we **WHOOOOOOOOOOOOOOOSH TO:**

WATER pours from the mouth of the underground cavern as the
CAMERA DRIFTS OVER to reveal JACK'S BODY washed out from
inside, just as the Man in Black did all those years ago.

But unlike the Man in Black, JACK IS SOMEHOW STILL ALIVE.

His eyes blink open -- and he instantly understands how
seriously HURT he is. Face covered in blood. His side still
bleeding. And yet. Somehow...

Jack manages to get up.

And he starts to walk. Slowly. Determined. A man who knows
exactly where he's going. And we CUT TO:

162 EXT. JUNGLE - BAMBOO FOREST - DAY

162

THE BAMBOO FOREST as he moves through it. It's hard to grasp that he's even on his feet -- but his eyes are SET.

Jack stumbles as he walks -- deep in the bamboo and surrounded by it. And now he SEES --

A SHOE. Hanging from a tree. Dirty and muddy and worn and battered as if it's been here for YEARS. And Jack allows himself a small smile. Because this is where he was headed --

This is where he began.

And now he can go no further. He sits down. But even that is too much for his ravaged body. And so --

He lays back onto the ground, just like we found him in the pilot. Staring up at the sky through the bamboo stalks. PUSHING IN ON HIM as his eyes blink, a calming PEACE falling over him as for the very last time we **WHOOOOOOOOOSH TO:**

163 INT. CHURCH - BACK AREA - NIGHT - **FLASH SIDWAYS**

163

The room is dark. The only illumination is the moonlight that pours through an OCTAGONAL STAINED GLASS WINDOW. On the opposite side of the room is the DOOR that leads into the CHURCH ITSELF.

CLOSE ON Jack as he enters. A man putting one foot in front of the other, starting to get a sense of where he's going and helpless to stop himself. And as the door closes behind him, he STOPS COLD.

He SEES something. BLINKS. And now we ARM AROUND, dropping behind him to see what has Jack frozen in his tracks --

THE COFFIN.

And it comes as no surprise to us that it's here. Hell, we saw it get dropped off. And Jack isn't necessarily surprised to see it either.

He is, however, extremely AFFECTED.

Jack approaches the coffin now, deeply emotional. A man who has kept the floodgates closed for so long, he has forgotten how to open them. But now he is without fear. He knows that he is very near the end.

He hesitates. Tentative. But COMMITTED. Slowly moves his hand towards the coffin lid. A final decision. He doesn't have to touch it...

(CONTINUED)

But Jack does.

And the moment that his fingers make contact with the lid -- A MAELSTROM -- A TORRENT OF MEMORIES -- OF MOMENTS -- MANY, MANY MORE THAN WE'VE SEEN ANYONE ELSE EXPERIENCE -- SOME LASTING SECONDS -- SOME A FEW SHORT FRAMES --

FLASH! A POV, LOOKING UP THROUGH THE BAMBOO! FLASH! Jack stands over his dead father's body in the Sydney morgue. FLASH! Jack chases Christian through the jungle. FLASH! He smashes the coffin to pieces -- FLASH!

Jack STUMBLES back from the coffin as if PUNCHED IN THE FACE -- OVERLOADED AND OVERWHELMED as if every single moment of his LIFE was being DOWNLOADED in one IMMENSE BURST -- and it ain't OVER YET as --

FLASH! THE POV, LOOKING UP THROUGH THE BAMBOO AGAIN! FLASH! Bearded Jack on the tarmac yelling at Kate as an airplane flies overhead. FLASH! He SMASHES a mirror in the lighthouse. FLASH! He kisses Kate on the cliff's edge. FLASH! The BAMBOO sways gently in the breeze!

Jack blinks his eyes, they're WET with the intensity. And it's clear that he REMEMBERS. Every single thing that ever happened to him on the island. ALL OF IT.

But he doesn't UNDERSTAND why he remembers it. Not yet.

And so he moves forwards. Back to the coffin. Now that he's taken a few steps, he's ready to RUN. Eyes full of emotion and DETERMINATION, he OPENS THE LID --

And of course it is EMPTY.

SILENCE now as Jack rests his hand on the edge of the coffin. And he is not angry nor frustrated that once again he has been denied the closure that he has spent all this time chasing. No...

Now he is just SAD.

VOICE (O.S.)
Hey, kiddo.

Okay.

Here we go.

Jack turns towards the voice behind him. Not surprised. Not scared or startled. It's almost like he EXPECTED to hear it. And of course that voice belongs to --

(CONTINUED)

CHRISTIAN SHEPHARD.

In his suit. And his white shoes. A comforting smile on his face. No sense of threat or weirdness here.

And as much as Jack is gaining a greater understanding of the fact that THIS is not his life, the fact that he's looking at his dead father in the very same room is profoundly INTENSE. A mixture of confusion (and JOY?) as he softly says --

JACK

...Dad?

Shephard nods. Smiles again --

CHRISTIAN

Hello, Jack.

Jack shakes his head. Trying to grasp it, but unable to find a solid foothold...

JACK

I... I don't understand.
(hurts to say)
You died.

CHRISTIAN

(nods)
Yeah. I did.

JACK

Then how are you... here?

Shephard takes a step forward now. Real sympathy in his eyes. LOVE. And then. Quietly --

CHRISTIAN

How are you here?

And this is it, people. Our moment of TRUTH. And let's take our time with it. Because it's a DOOZY.

PUSHING IN ON JACK -- slowly... getting CLOSER AND CLOSER but taking our time with it. Because this is the time it takes him to finally put it together. To finally SAY what he fundamentally understood the moment he REMEMBERED --

JACK

I died, too.

Oh.

(CONTINUED)

Christian moves forwards now. Gently puts his hand on his son's shoulder. And softly says --

CHRISTIAN

It's okay.

And the tears are coming now. Whether they represent grief or relief or equal parts of both is known only to Jack. But it's a complete RELEASE.

And man, it's pretty beautiful.

Jack looks at his father now as if for the first time --

JACK

Are you... real?

CHRISTIAN

(a smile)

I sure hope so.

(beat)

I'm real. You're real. Everything that ever happened to you is real, Jack.

Now Christian NODS at the door behind him. The one that leads INSIDE --

CHRISTIAN (CONT'D)

And everyone in that church is real, too.

ON JACK. Processing the implications of that --

JACK

They're... all dead?

And Christian isn't condescending. Just lovingly matter-of-fact. The best bedside manner this side of the afterlife --

CHRISTIAN

Everyone dies sometime, kiddo.

(then)

Some of them before you. Some of them a long time after you.

Beat. Let that sink in. Then --

JACK

But... why are they all here now?

Christian shakes his head. Jack still ain't getting it --

(CONTINUED)

CHRISTIAN

There isn't any "now" here.

A beat. Jack turns, looks at the door again. His fear and apprehension gradually replaced by ANTICIPATION. Turns back to his father. Softly, almost childlike --

JACK

Where are we, dad?

And here it is. The closest we're gonna come to ever actually describing it --

CHRISTIAN

This is the place you made together
so that you could find one another.

(beat)

And it lasts as long as you need it
to.

Stop. Absorb it. The beauty of it. Shephard moves closer. A soft and intimate closeness, one he never really experienced with his only son until now --

CHRISTIAN (CONT'D)

The most important part of your
life was the time you spent with
those people.

(then; softly)

No one does it alone, Jack. You
needed all of them. And they
needed you.

JACK

(a beat; softly)

For what?

CHRISTIAN

To remember.

(then)

And to let go.

Jack absorbs that. It's washing over him now. ALL OF IT. And everything about it? Just feels RIGHT. Which leaves only one question --

JACK

Kate... she said we were leaving.

CHRISTIAN

Not leaving.

(how to put this..?)

Moving on.

(CONTINUED)

ON JACK. And this is not so much fear as it is a glorious childlike CURIOSITY --

JACK

Where... are we going?

A beat. Another beat. And then...

Christian simply SHRUGS. And then, that old devilish glint in his eye. Almost a DARE as he says --

CHRISTIAN

Wanna come?

And as the tears roll down Jack's cheeks...

HE NODS.

AND WE CUT TO:

164 INT. CHURCH - CONTINUOUS - **FLASH SIDEWAYS**

164

ON JACK as he opens the door and steps through. It's dark in here, too. Just MOONLIGHT through the STAINED GLASS WINDOWS OF THE CHURCH. Jack blinks -- overwhelmed by what he's looking at. And now we ARM AROUND TO FIND --

A GROUP of PEOPLE standing and talking in the aisle between the PEWS. They all seem to be smiling... some EMBRACING. It's like the greatest family reunion ever.

Now one of them turns -- it's Desmond. He SEES Jack. And smiles. The woman beside Desmond turns. PENNY.

Jack can't move. Still overwhelmed. And now, one by one, every member of the group becomes aware of him. Each one turning towards him, SMILING --

The most important people in his life.

BERNARD. ROSE. LAPIDUS. SAYID. SHANNON. BOONE. SUN. JIN. CHARLIE. CLAIRE (BABY Aaron in her arms). LIBBY. HURLEY. And now a MAN is walking from the group towards Jack... striding CONFIDENTLY down the aisle towards him.

JOHN LOCKE. His eyes twinkle as he SMILES. Walks right up to Jack.

LOCKE

We've been waiting for you.

(CONTINUED)

He cocks his head back towards the group -- let's GO. And after a moment, Jack finds his feet. Accompanies Locke down the aisle as the others meet him halfway --

HUGS AND HANDSHAKES as Jack is WELCOMED --

Handshake with Bernard -- hug with Rose -- Jack starts to CRY now as he sees Sun and Jin, touches their shoulders -- GENUINE MOMENTS reflective of his journey with EACH AND EVERY ONE OF THEM.

A NOD OF RESPECT with Sayid. A FAMILY EMBRACE with Charlie, Claire and baby Aaron.

We should particularly favor moments with Juliet, Sawyer and Hurley, who all but picks Jack up in a BEAR HUG. And once he puts him down --

Someone takes Jack's hand and clutches it tight. PANNING UP TO REVEAL Kate. She smiles, eyes wet -- they're finally seeing each other -- the SAME Jack and Kate we've always known -- for REAL.

GIACCHINO playing it now as Kate leads Jack over to one of the PEWS. Sits down on the aisle. And as they smile at each other, we can see everyone else doing the same.

Sawyer with Juliet. Sayid with Shannon. Charlie with Claire and the baby. Hurley with Libby. Desmond and Penny. All sit in the pew closest to the aisle, one behind the other --

Like in an airplane.

Locke (across from Jack at the front), Lapidus and Boone each take their own pew alone, but are just as content.

They all look forwards as the MINISTER comes through the door that Jack just walked through. He walks up the aisle, smiling at them all. Touches Jack's shoulder affectionately as he passes by.

FAVORING JUST THE COUPLES NOW. No longer focused on the group but on the person NEXT TO THEM. Playing the pure LOVE between them.

Charlie brushes Claire's hair out of her face. Desmond gives Penny a sweet kiss. Sun and Jin's hands intertwine... their wedding RINGS sparkling in the MOONLIGHT. Libby LAUGHS at something that Hurley just said. Juliet and Sawyer just stare lovingly into each other's eyes.

And now the Minister has finished his walk. He has reached the FRONT DOOR of the church. He HESITATES --

(CONTINUED)

ONE BY ONE. Our people turn back around, looking over their shoulders towards that door. Their happiness evident... but there is a feeling of PEACE and EXCITEMENT here, too.

And the MINISTER OPENS THAT DOOR...

And the CHURCH IS BATHED IN LIGHT.

Everyone blinks in its INTENSITY as that light now pours through THE DOOR and the STAINED GLASS WINDOWS... FILLING THE CHURCH. Getting brighter and brighter and brighter...

And as we PUSH IN ON JACK, CLOSER AND CLOSER as he's overwhelmed by the light... WHOOOOOOOOOSH TO:

JACK.

Here on his back in the field of bamboo. The green stalks gently swaying in the breeze. The sun shining above him. It is quiet. Beautiful. Peaceful.

Jack rests his hand on the wound in his side. The bleeding has slowed with the beating of his heart.

It's almost over.

And then...

A SOUND. Through the bamboo. Something coming towards him. Jack manages to turn his head slightly. He BLINKS. Not sure he's actually seeing whatever he's seeing... but then, his cracked lips break into a smile as we REVEAL --

VINCENT.

The dog approaches Jack. Just as he did so long ago on the day Oceanic 815 first crashed here. But this time Vincent does not run away.

He stays. And as Vincent nestles into the crook of Jack's arm and gently licks his face, we understand why he has come.

To say good-bye.

Jack runs his hand over the dog's fur. A moment. And as he STARES UP through the swaying bamboo, Jack hears something else now. Distant. Up there in the sky. And now he begins to cry. Because --

THE AJIRA PLANE

RISES INTO THE SKY OVER THE BAMBOO as it climbs higher and higher. And as Jack lies there WATCHING IT FLY, he smiles through his tears.

The plane clears frame, finally free of the island.

Jack Shephard has done what he came to this place to do.

He has found his purpose.

He has found love.

And been loved.

And he has finally found a way to love himself.

The bamboo sways across the blue sky.

And Jack Shephard's eye closes one final time.

He is gone.

THE END