

"The Horse of the Bad Man"

Episode 510

Sun Centric

SUMMARY: Flashbacks show SUN'S rebellious years as a young adult living under the authority of her father. This hatred towards Mr. Paik makes Sun run away and enter a world of crime and evil.

2007: SUN and DESMOND continue to track BEN - going to his last known whereabouts. Meanwhile, HURLEY and KATE arrive at OGYGIA. There, HURLEY contemplates his disturbing message. Meanwhile, another allegiance is created. One that does not involve BEN or WIDMORE.

*NOTE - Whenever there is an asterisks (\*) next to a name, it should be assumed that the speaker is not talking in ENGLISH. Rather, they are talking in their native tongue.*

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INT. PAIK MANSION - LIVING ROOM - DAWN: A young girl, about eight years old, is sitting in a large modern living room. She must be SUN. A TV screen sits in front of her. She is close to it. Images of an old 1960's WESTERN reflect on her face. However, she is distracted by a beautiful garden outside the window.

SUN\*  
I'm bored. Can I go outside?

MR. PAIK enters the room with a smile.

MR. PAIK\*  
Bored? How could this bore you?  
It's John Wayne! You use to--

SUN\*  
(annoyed)  
Well I *don't* anymore.

MR. PAIK\*  
(a bit sad)  
No? Very well.

SUN\*  
Please. I really just want to go outside.

MR. PAIK\*  
(sighing)  
Well, if you really want to. Just stay where I can see you.

SUN eyes the GARDEN, then back at MR. PAIK.

(CONTINUED)

SUN\*

Okay.

EXT. SEOK MANSION - GARDEN - DAY: The view pans across the exquisite garden that SUN was eying. She tends to it alone in the dewy grass, humming some unknown tune.

MR. PAIK\*

(a bit frustrated)

What are you doing out?

SUN doesn't flinch at MR. PAIK'S yelling.

SUN\*

What does it look like?

MR. PAIK\*

This is not your garden to tend!

This garden belongs to Ms. Seok!

SUN looks up at MR. PAIK. Her eyes staring with a mix of apathy and anger. She's acting nonchalantly to get a reaction from MR. PAIK.

MR. PAIK\*

You will stop at once, Sun!

SUN\*

I don't take orders from you.

MR. PAIK\*

You dare talk to me with such disrespect! After all I have given for you!

SUN turns away from him, tending to the garden.

MR. PAIK\*

You will face me this instance!

SUN continues to defy MR. PAIK. This causes him to rush over to her and pull out forcefully. SUN reacts with disdain, but doesn't fight him.

MR. PAIK\*

We are going to have a very long talk about this!

SUN\*

(under her breath)

I hate you...

MR. PAIK stops. There's something far too genuine in SUN'S voice for him to ignore the comment. He looks down at SUN.

(CONTINUED)

SUN\*

And one day... I'm going to run  
away from you. And you'll never see  
me again. Just like mother did.

MR. PAIK stares down at his daughter. He grits his teeth in  
anger and marches off with haste, dragging SUN along.

INT. LAX - BAGGAGE CLAIM - DAWN (2007): SUN is standing to  
herself. She looks very sad. Panning around, there sits a  
pot of WHITE FLOWERS. The very same flowers that JIN handed  
her the day she planned to leave him.

DESMOND

Sun? Are you okay? You haven't been  
yourself since the flight. Since  
you called out Claire's name.

SUN breaks her gaze, returning to her newfound cold  
demeanor.

SUN

I'm fine. Are you ready to go?

DESMOND

I suppose. You sure your okay?

SUN

(straight to business)

Yes. Now - this is where we last  
saw Ben. So - it's our job to  
follow the trail he's left behind.

DESMOND

See... what little I know about Mr.  
Linus tells me: he's not the kind  
of man who leaves trails behind.

SUN

Maybe. But you have to understand:  
his daughter died. After that  
point, Ben became a different man.  
He's blinded by revenge. And he's  
become sloppy. There will be a  
trail. I promise you that.

DESMOND

And then what? We can't kill him.

SUN

Oh? We can't? Is that really a law  
of nature, Desmond?

(CONTINUED)

DESMOND

Forgive me, Sun. But you're a woman full of contradictions. My Penny is depending on me to keep her safe.

SUN

What you need to understand is this: What I say in front of Widmore and his men, and what I really think - well - they could not be more different. I want to kill Ben as much as you do. He killed him...

DESMOND

Jin? No. Ben didn't kill him. We both saw what happened. It was Wi-

SUN

Trust me. Ben is solely responsible for the death of everyone on that boat.

(break)

And they will be avenged.

On SUN'S determined look, CUT TO BLACK.

**LOST TITLE CARD**

INT. PAIK INDUSTRIES - PAIK'S OFFICE - DAY: MR. PAIK sits at his desk on the telephone. He speaks in KOREAN, but there are no subtitles. The conversation remains a mystery for the AMERICAN AUDIENCE. There's a knock on a glass door. A young ASSISTANT enters.

ASSISTANT\*

Mr. Paik. Someone here to see you.

MR. PAIK\*

(covering the phone receiver)

Damn it! Can you not see that I am obviously on the phone!

ASSISTANT\*

(looking away in shame)

It's... it's her.

MR. PAIK stops. His face looks terribly shocked. He hangs up the phone.

ASSISTANT\*

Would... you like me--

MR. PAIK is already rushing out of the door.

(CONTINUED)

INT. PAIK INDUSTRIES - LOBBY - DAY: MR. PAIK comes rushing in to see a 20-year old woman. SUN. She is crying as MR. PAIK enters the room.

MR. PAIK\*

My god... it's truly you.

MR. PAIK hugs the girl before him. She's a bit awkward about it, but receives the love nonetheless.

SUN\*

(crying)

I'm - I'm in trouble.

MR. PAIK pulls back and looks at her with determination. He places his fatherly hand on her face.

MR. PAIK\*

No. Not anymore.

INT. HOFFS/DRAWLER FUNERAL HOME - DAY: DESMOND and SUN enter the viewing room where LOCKE once laid. The familiar FUNERAL DIRECTOR steps out.

FUNERAL DIRECTOR

Um. I'm sorry. There are no viewings today. Can I help you?

SUN

We heard there was a... unusual break-in a week ago. A body was stolen from here?

FUNERAL DIRECTOR

I filed my police report.

SUN

We represent a business that had deep seated interest in Mr. Bentham.

FUNERAL DIRECTOR

I said... I filed my police report.

SUN

Of course. Um... are there any security cameras in the vicinity?

FUNERAL DIRECTOR

You do know this is Jefferson Park Aveune, right? Worst crime spot in all LA. You know why? Probably because there's not a whole lot of

(MORE)

(CONTINUED)

FUNERAL DIRECTOR (cont'd)  
funding for security cameras that  
just keep getting destroyed by  
gangs. So - sorry - but your on a  
wild goose chase. Have a good day.

The FUNERAL DIRECTOR leaves into the back office.

DESMOND  
Whose Jeremy Bentham?

SUN  
Who was Jeremy Bentham. You knew  
him actually, except under a  
different name. John Locke.

DESMOND'S jaw drops. He looks away in shock.

DESMOND  
Dead? How?

SUN  
Suicide. So they say.

DESMOND  
And now Ben has his body? Why?

SUN  
Misplaced superstition. Something  
Ben and Charles share in common.

DESMOND  
Well - where does this leave us,  
aye? No leads...

SUN  
No. We have a lead. He just left.

DESMOND  
The funeral man? He didn't know  
anything.

SUN  
Then why was he so nervous?

SUN glances over at the door, pulling out a small FIREARM.

EXT. PAIK INDUSTRIES - CONFERENCE ROOM (FLASHBACK) - DAY:  
MR. PAIK comforts his visitor, who has stopped crying for  
the moment.

MR. PAIK\*

I told you it was too dangerous.

SUN\*

I needed to see her. To ask her why...

MR. PAIK\*

She got involved with something dangerous, child. You cannot pursue her. If she is ever going to return to us - it will be on her terms, not ours. Okay?

SUN\*

It's too late now. They... they know. I... Chiu... he died.

MR. PAIK\*

Who is Chiu, dear?

SUN\*

We... were in love. He said he had connections with the mafia... he said he knew where my mother might be. He helped me...

(crying)

And they kill him because of it. They killed him because of me. I am so sorry... We are in danger now.

SUN stares at MR. PAIK with sincerity.

INT. HOFFS/DRAWLER FUNERAL HOME - OFFICE - DAY: SUN kicks in the door and points her FIREARM at the FUNERAL DIRECTOR, who is startled and scared for his life. DESMOND doesn't know what to do - but his face shows disapproval.

FUNERAL DIRECTOR

What are you doing?

SUN

Tell me how the body was stolen.

FUNERAL DIRECTOR

I don't know what you are talking about! Please! This place was broken into! The lock was busted!

SUN shoots the DIRECTOR in the leg. The gunshot is loud. He screams in pain. DESMOND steps in the way.

(CONTINUED)



DESMOND  
Sun! He's telling the truth!

SUN  
Move!

DESMOND stares her down. SUN locks gazes with him for awhile, but eventually DESMOND moves. He looks guilt-ridden as he does.

FUNERAL DIRECTOR  
Please! I'm just...!

SUN presses the gun towards the DIRECTOR'S NECK.

FUNERAL DIRECTOR  
Okay! Okay! Okay! Look! A man came to me two nights before the body was stolen and demanded the keys to this place! I don't know his name!

SUN pulls back. She exits the building. DESMOND remains, staring at the helpful DIRECTOR as he cries to himself. DESMOND walks out, following SUN.

EXT. HOFFS/DRAWLER FUNERAL HOME - DAY: SUN walks toward her CAR and opens the driver side door. DESMOND gets in as well.

INT. SUN'S CAR - DAY: DESMOND looks down in shame, as if he is going to throw up.

DESMOND  
Why did you shoot that man?

SUN  
He was lying, wasn't he?

DESMOND  
So! He was just a man! And tell me how any of that information told us something we didn't already know! How are we closer to Ben!

SUN  
We aren't. I didn't know his lie was was covering up something insignificant. But it was a gamble I had to take.

DESMOND  
Yeah?! And what about the police?

(CONTINUED)

SUN  
(coldly/ironic)  
Did you not hear the man? This is  
Jefferson Park Avenue. The police  
don't care about these people.

DESMOND  
My god... listen to you...

SUN  
This is the revenge business,  
Desmond. This is the costs.

SUN turns the ignition and drives away. DESMOND just stares  
in deep contemplation - still sick to his stomach.

INT. CESSNA PLANE - NIGHT: HURLEY sits to himself, staring  
out a window. The ocean is crashing on the edge of OGYGIA'S  
shore. KATE notices his sad trance.

KATE  
Hey...

HURLEY turns to see KATE.

KATE  
This is weird, huh? Seeing each  
other again?

HURLEY  
No. Weird is smoke monsters  
terrorizing beaches... or magic  
disappearing islands.

KATE  
(smiling)  
Yeah. I guess so.  
(trying to be kind)  
How are you doing?

HURLEY  
Seriously, dude? We're helping Ben  
now. This is like - I don't know...  
I keep wishing this was all just in  
my mind.

KATE  
We're not bad guys, Hurley.

HURLEY  
Yeah, actually, I'm pretty sure all  
this makes us bad guys. I mean, we  
betrayed our friends, Kate. Penny.  
Desmond. They trusted us.

(CONTINUED)

KATE  
(sadly)  
Yeah... they did...

KATE turns away, unable to face HURLEY anymore.

HURLEY  
You know what's really weird,  
though?

KATE looks back at HURLEY.

HURLEY  
Someone talked to me, Kate... when  
we landed in London. He's been...  
kind of... following me around.

KATE looks at HURLEY suspiciously. HURLEY looks up - almost guilty looking. Suddenly there is a GUNSHOT! KATE and HURLEY jump and look towards the MANSION.

HURLEY  
Uh-oh...

KATE looks back at HURLEY - both are very worried for their friends.

INT. HOTEL ROOM - LOS ANGELES - NIGHT (11:00PM): SUN sits on a chair staring into the city's nightlife. DESMOND lays on the bed, covering his face in fatigue and shame.

SUN  
You know, Desmond. You should be  
more optimistic. Look at the cup  
half-full.

DESMOND  
(sarcastic)  
Yes. You are quite right, Sun. What  
a beautiful sunny day of murder and  
mayhem we had ourselves. Quite  
lovely. Let's do it again tomorrow!

SUN  
Don't worry, Desmond. The bad man's  
horse is always the slowest.

DESMOND  
What are you talking about?

SUN  
My father. He use to say that to me  
when I was younger. He was a big  
(MORE)

(CONTINUED)

SUN (cont'd)  
fan of westerns and... well... I was a child. I used to get worried. The bad guys would steal away the beautiful damsel, or kidnap the mayor of the town - and it always looked like they were going to get away with it.

SUN smiles as she turns towards DESMOND.

SUN  
But eventually the hero - he'd find whoever needed help... which lead to some heroic horse chase between the bad guy and the good guy. I would be beside myself the whole time.

SUN sits down on the bed, staring out the window.

SUN  
(nostalgic)  
And then my father would look down at me, noticing how tense I was, and he'd always say: "don't worry - the horse of the bad man is always the slowest".  
(break - facing DESMOND)  
We'll catch him, Desmond. We'll catch the bad man.

DESMOND  
(spiteful)  
Aye. Assuming we don't become him along the way.

SUN shakes her head at this silly comment. She steps out of the room, leaving DESMOND to himself for the time being.

EXT. PAIK MANSION - GARDEN - DAWN: MR. PAIK opens a door and exits outside. He sees 20-year old SUN sitting on a CHAIR nearby. MR. PAIK sits next to her.

MR. PAIK\*  
Beautiful morning, isn't it?

SUN doesn't say anything. She just turns away.

MR. PAIK\*  
I know you are afraid, child. I know you feel guilty...

SUN still remains quiet.

(CONTINUED)

MR. PAIK\*  
You do know we are safe?

SUN\*  
(finally speaking)  
The past two years... I have seen things... I should never have to see. I've seen evil and I can never be safe again.

SUN stares out at the GARDEN she once played in. She turns to see MR. PAIK with tears in his eyes.

MR. PAIK\*  
(tearing up)  
I always wanted to protect you from that world, child. I'm sorry to have failed you.

SUN\*  
(crying)  
You never failed me. It was me. I... I thought I could bring her back...

SUN places her face into MR. PAIK'S shoulders.

SUN\*  
(sobbing)  
It was me who failed.

MR. PAIK\*  
No. You could never fail anyone.

MR. PAIK continues to cradle her lovingly.

INT. LONDON CAFE - EARLY MORNING (8:00 AM): A man reading a NEWSPAPER, which is dated APRIL 28th, 2007. We see smoke rising up from a cigar that the man is smoking. Suddenly the paper is forced down by ABADDON.

ABADDON  
Hello, Kenneth.

KENNETH forces his paper back into proper form.

ABADDON  
May I sit down?

KENNETH  
Free will exists, right?

ABADDON sits down and looks out over LONDON.

(CONTINUED)

ABADDON

So. How's working for Ben going?

KENNETH folds down his paper. He's been caught!

ABADDON

Don't go for your handgun. We know who will win in that fight.

KENNETH

You going to rat me out?

ABADDON

No. Not exactly.

KENNETH

Then... what?

ABADDON

I wanted to discuss the consolidation of your allegiances. Surely you must be tired of the games?

KENNETH

I like games.

ABADDON

Not this one. Not one that ends with you dead.

KENNETH

Dead? How?

ABADDON

Do you realize who Benjamin Linus is? He's the chief of all lies.

KENNETH

(cocky)

Damn. I thought I had dips on that title. So - we all distrust one another. So - what else is new?

ABADDON

Don't you find it the least bit suspicious that those who can talk to Jacob are being killed one by one? That Ben and Widmore can't seem to keep track of who has to go back to the Island and who doesn't?

(CONTINUED)

KENNETH

So? What's your point, Matthew?

ABADDON

Widmore had me kill Bentham. Ben had his pawn, Sayid, kill Avenillo. Neither of them wants the Oceanic Six to return like they should and both of them openly express their true agenda. They want the same thing, Kenneth. They want a monopoly.

KENNETH

You really think they will kill off all of us? I mean - yeah sure - they got balls - but the rules can only be changed so much.

ABADDON

Just wait. One of the others will die. Richard, maybe. Alvar - if they can ever find him. Maybe it'll be you who takes the next bullet.

KENNETH

(offended)

Hey now...

ABADDON

Don't you see it. We once spoke to the greatest human authority on earth - now we're the puppets of some mind game between two egomaniacs. We won't come out of this alive unless we change the equation.

KENNETH

So... what's your plan?

ABADDON

Keep this ruse up. I will too. Together we can lead Widmore and Ben into a complete war. In the end, they will be the ones who can no longer speak to Jacob.

KENNETH contemplates this for awhile. He looks genuinely disappointed in the way things have turned out.

(CONTINUED)

KENNETH

What about Paik?

ABADDON

Think of him as Central America. Idle, uninvolved. Let's leave him like that. Hanso... he's... God knows where. Alpert might be a problem, but not a present problem.

KENNETH puts his CIGAR out, almost out of anger.

KENNETH

Fine. I'm in.

ABADDON

Good. Reyes should deliver a message to Ben, but I doubt it will persuade him away from Ogygia. So... what we really need to do is contact Kwon. Tell her where Ben is - hopefully her and Hume will eliminate his threat once and for all.

ABADDON sighs and returns his gaze towards LONDON.

ABADDON

Then we can worry about Charles. And once he's eliminated, You, Me, and the others - we all call a truce. No more killing. We let the Oceanic Six return as they should and order is restored.

KENNETH

(a little grumpy)

Sure. What the hell. It was fun while it lasted.

ABADDON

(facing KENNETH again)

And Kenneth, remember - I always have a backup plan. So if you feel the need to inform either Ben or Widmore of this conversation - it won't end very pleasantly for you.

KENNETH nods and sighs. ABADDON gets up to leave.

KENNETH

Matt. Before you go. You should probably know... there's another one. Another seer.

(CONTINUED)



ABADDON  
(turning in shock)  
Who is it?

KENNETH  
Jarrah.

ABADDON  
(after thinking for awhile)  
Hmm. Keep an eye on him... he may  
become a valuable asset.

ABADDON exits, leaving KENNETH in contemplation. He pulls out his cell phone and begins dialing a number.

INT. HOTEL - LOS ANGELES - EVENING (12:42 AM): Both DESMOND and SUN are still awake, though SUN is in bed at this point. DESMOND sits down - still very depressed.

DESMOND  
I think I want out.

SUN sits up.

SUN  
There is no "out" now.

DESMOND  
Don't you have a daughter, Sun? I mean - what if one day you she wakes up and your not there for her? I mean - isn't this a bit too dangerous for a mother?

SUN  
I know what it's like to have your parents, both of them, leave you. But I am doing this for her.

DESMOND  
My god, Sun. How is this helping Ji Yeon? You are basically Widmore's hit man. Don't you see?

SUN  
(cynical)  
Call it the family business.

Suddenly the phone rings. SUN answers it.

SUN  
Kwon speaking.

There is indistinct chatter. SUN'S face turns pale.

(CONTINUED)

SUN  
Who is this?!

The phone clicks. The speaker has hung up.

DESMOND  
What's wrong, Sun?

SUN  
I think I know where Linus is.

DESMOND  
(excited)  
That's excellent news.

SUN  
(gravely)  
No... it's not.

DESMOND looks at SUN suspiciously. Suddenly his face turns cold.

INT. PAIK MANSION - DAY (FLASHBACK): 21-year old SUN walks around the PAIK MANSION. MR. PAIK is nowhere to be seen. Suddenly there is a phone call on her cellphone.

SUN\*  
Hello?

There is indistinct chatter. SUN looks around to see if MR. PAIK is around. He is not.

SUN  
I'm almost there now. I'll meet you tonight. Same spot. Yes.

SUN hangs up the cell phone and walks towards a closed door. SUN takes a KEYCARD and slides it through a scanner. The door unlocks. SUN walks into the OFFICE towards a picture frame on the wall. She removes it to reveal a SAFE.

She looks more and more guilty as she spins the dial of the safe, unlocking it. Inside are folders. She begins to fish through them, looking back at the open door to make sure MR. PAIK does not show. She finds one and takes it.

INT. PAIK MANSION - KITCHEN - DAY: MR. PAIK finishes cooking some KIMCHI (A Korean delicacy).

MR. PAIK\*  
It's almost done, child. Do you want any rice?  
(break)  
(MORE)

(CONTINUED)

MR. PAIK\* (cont'd)

Child?

MR. PAIK grows suspicious. He places the KIMCHI on a plate and heads out of the kitchen. He ventures around the corner to see his OFFICE DOOR is open. He looks inside to see his SAFE has been opened as well. A sadness washes over him as he looks to see the front door is open as well.

A dramatic SCORE is presented by the very amazing MICHAEL GIACCHINO as MR. PAIK looks so defeated that even the audience feels sorry for him as a montage of various scenes begins, synced to fit perfectly with the score.

INT. CAR - DAY (FLASHBACK): 20-YEAR OLD SUN drives with tears in her eyes. She knows she has betrayed MR. PAIK, and she feels terrible about it.

EXT. LAX - LOS ANGELES - DAY: The SCORE continues as DESMOND and ADULT SUN speed towards the AIRPORT. Both of them get out and rush inside.

INT. CAR - DAY (FLASHBACK): 20-YEAR OLD SUN - still crying, but more composed pulls up towards a old WAREHOUSE. She grabs the manilla folder she stole and exits the car.

INT. LAX - DAY: DESMOND and SUN are arguing with a DESK CLERK. DESMOND can be heard shouting over the SCORE.

DESMOND

No! You have to listen to me! We  
need to talk to the pilot, now! We  
have to talk to Frank Lapidus!

INT. WAREHOUSE - DAY (FLASHBACK): 20-YEAR OLD SUN walks towards the warehouse and opens the door. She enters. The SCORE goes from emotional to ominous. Inside the warehouse is a old unworking car and some old dusty crates. Nothing special. The room is light by some fluorescents hanging on the ceiling. SUN stands there for awhile.

MAN

I didn't think you'd actually do  
it.

SUN turns to see BLONDE MAN, about her age. He approaches slowly.

MAN

(cynically)

I guess I should say "it's good to  
see you again". It's been - what?  
Two years?

(CONTINUED)

SUN doesn't say anything.

MAN  
So where is it?

SUN hands him the folder. The MAN begins to flip through it.

SUN  
Can it be done or not?

MAN  
I don't know.

SUN  
You are the most brilliant mind of our age and I am asking for a straight answer. Don't try and protect me. Can it be done?

The MAN sighs. He closes the FOLDER.

MAN  
Probably, but we've never done humans before. Even if we could - do you really want to mess with this? The Ji Yeon I remember didn't care about the past.

Wait. What did he just say? The FLASHBACKS are FLASHFORWARDS! Not of SUN, but of her DAUGHTER: JI YEON KWON! The MAN tosses the folder unto the hood of the car.

JI YEON  
Too much bad has happened. I can change that.

MAN  
Or make things worse.

JI YEON  
We have to try.

MAN  
Don't forget, I'm like the world's most hated person. So if anyone would want to give this a try, it'd be me.

JI YEON  
But that's my point. How could we possibly make things worse in the world?

MAN

Hopefully we won't have to  
find that out.

JI YEON

So then... you will help me?

MAN

(reluctant)

I don't know, Ji Yeon. You think  
you know what your getting into,  
but your wrong. It's never what  
it's like on TV. There's so much  
more involved in this.

JI YEON sighs. She looks down over at the FOLDER.

JI YEON

We've got to try. For them. For us.

We pan around to get a good look at the folder and the  
ORCHID SYMBOL that is inscribed on the front page. The man  
nods in affirmation, grabbing the folder.

JI YEON

Thank you, Aaron.

Well that makes sense. AARON nods and shares a quiet moment  
with JI YEON.

AARON

Yeah... sure...

JI YEON nods and follows AARON out of the building.

INT. LAX - DAY: DESMOND continues fighting with the DESK  
CLERK. SUN lets him continue.

DESK CLERK

Lapidus is taking a extended leave,  
sir. And all our other private  
charters are booked

DESMOND

Call him! I'm a bloody friend!  
He'll help me!

WOMAN (O.S.)

Excuse me? Is everything okay?

DESK CLERK

Oh hey, Bryn. These two people  
demand a charter. I thought you had  
a flight yourself?

(CONTINUED)

WOMAN (O.S.)

They canceled, which means I'm open for the afternoon. So - I could take them. Where's the destination?

SUN

It's a private island, actually. It's in the Mediterranean.

We see that the woman is actually JI YEON from the future.

JI YEON

Well I'd be happy to help. When do you need to leave?

On JI YEON'S smile we cut to black.

**LOST**

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**LOTS O' NOTES:**

- 1) First of all - yes. The 20-year old "Sun" was really Ji Yeon. I felt like this deception was necessary to keep the plot twist intact. Otherwise it would have been far too obvious. I did leave subtle clues though: (like Ji speaking English, Paik never calling her by her name, Paik's less authoritarian character change, Ji using a cell phone, etc.)
- 2) Another clue, while not seen in script form, would be the difference in actress. Sun was 24 when she crashed on the Island. She wouldn't look too different 4 years before that. Casting would be difficult to find someone who both looked like Sun, but was also very different. I figure its plausible since Walt can be 10-years old in flashbacks (Powerless).
- 3) Sun's mother running away from Mr. Paik (as established in the first flashback) is also not a continuity error. Yes - she was at Sun's wedding - but reconciliation could have taken place between this first flashback and this scene. I mainly used this to further cloak my plot twist.
- 4) Mr. Paik would be older 20 years into the future, but it was assumed he looked the same. Note that many characters on LOST appear to be "ageless", such as Richard Alpert.
- 5) Hurley was last seen in the Heathrow Airport, but in this script he is at Ogygia with Kate. The best explanation is that Hurley, Kate, and Ben all went to London and got a private flight to Ogygia. Commercial flights would not go to

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a private island in the Mediterranean. The only complication that arises is how Jack got to Ogygia first. I don't think it's very relevant at this point though.

6) There is an eight hour time difference between Los Angeles and London.

7) The title, "The Horse of the Bad Man", is based on an old saying. It's a term used by Spanish horse trainers who, while on set for filming American Westerns, always noticed how the good guy's horse was unrealistically fast in comparison to the bad guy's horse.

8) I hope the meeting between Birch and Abaddon clarified why Widmore and Ben have been so full of contradictions.

9) The first scene was a flashback. We know this because Mr. Paik called Sun by name. The other flashes were from the future. So - technically speaking - I didn't break the rules because it was Sun-centric.

10) The flash-forwards took place in the year 2025. Granted, that's really far off into the future. However, I figured this is the last half of the fifth season and any final story arcs need to be introduced now rather than later.

11) The reason I introduced Aaron in the future was to give the opportunity to explore the year 2025 more in an Aaron-Centric episode. Aaron saying he is the world's most hated person should remind the reader of Richard Malkin's so-called prophecy.