

1974 - SAWYER'S GROUP IN DHARMA TIMES
 1977 - JACK/KATE/HURLEY RETURN, THE INCIDENT
 2001 - (AFTER APRIL) NIGERIAN PLANE CRASHES ON ISLAND
 2004 - (9/22) FLIGHT 815 CRASHES
 2005 - ISLAND MOVED OCEANIC 6 RESCUED
 ALEX BORN
 DONKEY WHEEL
 OCEANIC 6
 ROUSSEAU
 1950 OTHERS
 LOCKE IN TUNISIA (OCT 2001)
 LOCKE CAPTURED BY WIDMORE, RESCUED BY SAYID
 ADVENTURE OF O.C.
 LOCKE IN CO... JACK/BEN STA... MISSION TO CONVINCE O.C. 6

"THE PACKAGE"
 610
 SUN/JIN
 "EVERYBODY LOVES HUGO"
 611
 HUGO
 "THE CANDIDATE"
 612
 JACK/ROSE
 "HAPPILY EVER AFTER"
 613
 DESMOND
 "THE LAST RECRUIT"
 614
 LINDSEY
 "ACROSS THE SEA"
 615
 KATE
 JACK LOCKE
 KATE
 SAYID
 JIN
 BOONE
 BERNARD
 JULIE
 HURLEY
 CLAIRE
 LAPIDUS
 CANDLE
 PENNY
 SUN
 ROSE
 CHRISTIAN
 SAWYER
 CHARLIE
 LIBBY
 DESMOND
 WERT
 FRIENDLY
 SHANNON
 ISABELLA
 LOCKE
 PI WAKES UP - ATTACK - PICKED UP, CARRIES INTO JUNGLE - PUTS AGAINST TREE - JACK PASSES OUT
 PYLONS BEING SET UP - PEOP WALK TO CAGES - "THROW THEM IN" - SAWYER DISARMS SEAMUS - GUNSHOT - HAS KATE "NEED YOU, NOT HER... COOPERATE OR BULLET IN HER." - TAKES GUN - PUT IN CAGES - "TURN FENCE ON."
 JACK | BERNARD - DENTIST OFFICE - J: "I WANT TO ASK YOU ABOUT A PATENT'S ACCIDENT."
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GETTING

LOST

LOST EXECUTIVE PRODUCERS DAMON LINDELOF AND CARLTON CUSE.



After **SIX SEASONS** of riveting weirdness—*smoke monsters!* *wormholes!* *tropical polar bears!* —*Lost* is coming to a close. **THE CREATORS** of the most puzzling yet entertaining TV show ever explain how they did it and what, exactly, is going on.

IN 2004, ABC CALLED ON PRODUCER J.J. ABRAMS to create a prime-time drama that capitalized on the success of *Survivor*: something tropical, *Cast Away*-ish, and closer to *Lord of the Flies* than *Gilligan's Island*. Oh, they asked, and could you make it a towering, mainstream megahit, please? What executives got from the guy best known for a brainy college soap (*Felicity*) and an even brainier spy soap (*Alias*) was *Lost*, a fiendishly obscure, cast-of-thousands epic ▶

PHOTOGRAPH BY ART STREIBER



about ... well ... to say it's about people on a magic island is selling it short. To say it's about Everything—which its adherents swear it is—is a bit grandiose. So let's just say it's about destiny. And metaphysics. And quantum physics. And leadership, torture, time travel, synchronicity, Skinner boxes, geodesic domes, polar bears, doomsday equations, comic books, the Casimir effect, and the no-less-potent Cass Elliot effect. It was weird. Even weirder: It was a hit. A towering, mainstream megahit. You'd think a show like this could happen only in some alternate television universe. Maybe so. Maybe for the past six years we've been living in *that* universe. That would be so *Lost*.

The series endured thanks to the power of faith (coincidentally, a theme of the show) and a more modern expression of devotion—fandom. More to the point, faith in fandom: *Lost*'s producers never stopped trusting their viewers' intelligence. Pressed for answers (which, let's be frank, they probably didn't have), the high priests of *Lost* instead delivered deeper mysteries. Queried about the flashbacks, they responded by flashing forward and even sideways into a parallel world. They



**PRESSED FOR ANSWERS,
THE HIGH PRIESTS OF
LOST INSTEAD DELIVERED
DEEPER MYSTERIES.**

sowed the Web with the show's sprawling mythology. They borrowed liberally and respectfully from science fiction and comic books. They understood that *Lost*, like God, would live in the cloud, kept alive by the theorizing and communing of its acolytes.

When *Lost* leaves the airwaves on May 23, its creators have pledged never to speak of it again. It's for the best. That's why we're stopping time here and making that fidgety, spatiotemporally promiscuous island sit still long enough for us to plumb and pay tribute to its mysteries. Once more into the hatch! —*Scott Brown*



**THE Island
PARADOX**

Executive producers **CARLTON CUSE** and **DAMON LINDELOF** ponder order, chaos, and time travel with physicist **SEAN CARROLL**.



How will the series end? What do the numbers mean? And what's the deal with Libby?

Lost executive producers Carlton Cuse and Damon Lindelof aren't telling. They were, however, happy to sit down with theoretical physicist (and *Lost* fan) Sean Carroll, author of *From Eternity to Here*, to talk time travel and the universe—and to reveal the link between *Lost* and Chuck E. Cheese.

SEAN CARROLL *You've used every type of time travel in your narrative—flashback, flash forward, flash sideways. You now have two timelines: life after the hydrogen bomb is detonated and life as if the plane had never crashed. Will season six end up making sense of how these two timelines fit together?*

DAMON LINDELOF That, to us, is the only answer we owe. Right now, the charac-

ters are not aware that there's any timeline other than the one they are in. But if they were to become aware of the parallel worlds, what might they do about it? That becomes a fundamental question.

SC *I always say that without physics, there's no drama. Because there are rules. I think scientists don't always understand that in a science fiction context the rules may not be the rules of our world, but there are still rules.*

CARLTON CUSE As we draw into the final season, the mystical quotient rises. But it was really important to us to stay rooted in empiricism. It allowed us to establish Jack as an empiricist and Locke as a man of faith, and to have these characters debate the essence of what they were experiencing. Was it a mystical experience, or was it just a really, really weird place that has incredible physical anomalies?

SC *It's like purposefulness versus randomness.*

DL That's right. It's order versus chaos. But first it had to start as science versus faith, because Jack is a doctor and Locke is a guy who got up from his wheelchair and walked. Now the question has been boiled down to its essential



THE ART OF DEVOTION

Comedian Paul Scheer showed up at Comic-Con last year with a velvet painting of *Lost* executive producers Damon Lindelof and Carlton Cuse posing with the show's iconic polar bear (whose appearance early on cues the castaways that their new island home is no paradise). Cuse liked the painting—by LA artist Misha—so much that he hung it in his office and adopted it as his Twitter icon.
—Maren Jinnett

root—is there a God or is there nothingness?

SC Presumably, if it is order versus chaos or purpose versus randomness, there is no right answer. It's not as if in the finale you're going to say, "Yup, it was order."

CC I don't think there's a right answer.

DL But the show can't have its cake and eat it, too. At the end of the day, if Jack and Locke were to sit down and say, "Well, we were kind of both right," that would not be satisfying.

CC There's still going to be plenty of room for debate when the show is over. We are going to take a stab at provid-

ing a conclusion, one that we hope will be satisfying. The bigger questions, we recognize, are not answerable.

DL It's like when you spend time with a 3-year-old, you quickly find out that one question just begets another—there's a "why" in the wake of every "why"—and the only way to end the conversation is to say, "Oh look, a Chuck E. Cheese!" The show is doing its best to say, "Oh look, Chuck E. Cheese!" For example, we've now given the viewers as much as we're willing to say about the numbers, and we're moving on.

CC I think there's this essential human desire to have a unified

field theory. But there is no unified field theory for *Lost*, nor do we think there should be. Philosophically we don't buy into that. The great mysteries of life fundamentally can't be addressed. We just have to tell a good story and let the chips fall where they may. We don't know whether the resolution between the two timelines is going to make people say, "Oh, that's cool" or "Oh, *fuck* those guys, they belly-flopped at the end." But the fact that we're nervous about it and that we're actually attempting it—that is what we had to do. We had to try to make the dive.



/ THE LOST LEGACY /

"The writers mingled their mythology with the real world, making our world that much more fantastic and beautiful and scary."

—ZACK SNYDER / DIRECTOR OF WATCHMEN AND 300

The CARGO

Lost begins as Oceanic Airlines flight 815 from Sydney to Los Angeles breaks up over the Pacific. Here is what's recovered from that Boeing 777-300ER. —Nick Veronin

- 324 PASSENGERS
- 1 YELLOW LABRADOR RETRIEVER
- 1 DOG LEASH
- 1 PLANE MANIFEST
- 1 LIFE RAFT
- ELECTRICAL WIRE
- 1 FIRE EXTINGUISHER
- 1 TRANSCIVER
- 1 SCREWDRIVER

- 1 ROLL OF ELECTRICAL TAPE
- 3 ELECTRONIC COMPONENTS
- 1 CIRCUIT BOARD
- 2 METAL BASINS
- 1 BEVERAGE CART
- 1 METAL BOWL
- 4 ROLLS OF TOILET PAPER
- 20 SEAT CUSHIONS
- 3 BLANKETS
- 1 PILLOW
- 1 PAIR OF SCISSORS
- PLASTIC TUBING
- 10 TARPS
- 6 FLASHLIGHTS
- 1 COMPASS
- 2 NETS
- 2 ROLLS OF MEDICAL TAPE
- 2 ZIPPO LIGHTERS
- 4 BIC LIGHTERS
- 3 YARDS OF TWINE
- 6 4 X 4-INCH SQUARES OF GAUZE
- 10 ACE BANDAGES
- 30 YARDS OF ROPE
- 1 AX
- 1 PAIR OF HANDCUFFS
- 3 BOTTLE ROCKETS
- 5 GUNS
- 2 BOXES OF AMMUNITION
- 11 BACKPACKS
- 1 FANNY PACK
- 1 LAPTOP
- 2 TOILETRY KITS
- 1 SEWING KIT
- 1 TUBE OF SUNBLOCK
- 1 STRAIGHT RAZOR
- 1 WHEELCHAIR
- 2 BOTTLES OF ANTACID
- 1 BOTTLE OF ISOPROPYL ALCOHOL
- 1 ASTHMA INHALER
- 3 BOTTLES OF HYDROGEN PEROXIDE
- 10 MEDICATIONS



THE Real FAKE BAND

How creating **GERONIMO JACKSON** brought one staff writer's fantasy to life.



If there's any group of devotees more loyal and obsessed than *Lost* fans, it's Deadheads. And long before Eddy Kitsis was hired as a writer for *Lost*, he dreamed of being the Grateful Dead's Jerry Garcia. So when he became a Hollywood scribe instead of a guitar-plucking warbler, he decided to create a fictional Grateful Dead-style band for his own amusement—and then became fixated on making the world believe it was real.

The result was Geronimo Jackson—named after Barry Hannah's award-winning novel *Geronimo Rex*—a 1970s band that occasionally pops up on *Lost*, whether on a hitchhiker's T-shirt in a Locke flashback (above) or blasting from a Dharma Initiative van on the island. Kitsis

crafted the band's initial "image" by borrowing heavily from the Dead's *Steal Your Face* album art and vintage typefaces from *Creem* magazine. But having fictional followers on *Lost* wasn't enough for Kitsis, and the writer soon finagled \$20,000 from ABC execs to bring the bogus band to life. Childhood friend Craig Finn, lead singer for the Hold Steady, suggested he check out a San Diego-based indie quartet called the Donkeys. Kitsis liked what he

heard and hired the group to rerecord its tune "Excelsior Lady" as a show-referencing track called "Dharma Lady." The song, which aired for 11 seconds in a February 2009 episode, was then discreetly planted on iTunes.

"Dharma Lady" immediately gave the Donkeys—er, Geronimo Jackson—a loyal following among *Lost* viewers and gave Kitsis a taste of rock stardom by proxy. But true success came when Kitsis met one of his musical heroes, Dead bassist Phil Lesh, and learned he was a fan of the show. "How do you tell him, 'You inspired me so much, I created a fake band after you!'" Kitsis says. If Lesh does tune in every week, there's no need to tell him. —ERIK MALINOWSKI



/ THE LOST LEGACY /

"We have dissected to death the essence of the *Lost* concept. It has the ability to straddle audiences and interests—that's why it's a success." —DAVE HOWE / PRESIDENT OF THE SYFY NETWORK

THE MAN BEHIND THE SOUND



Who can claim the most screen time on *Lost*?

No, not Jack or Kate or Locke—it's a player you never even see. For more than 100 episodes, composer Michael Giacchino has supplied about 35 minutes of music for each 43-minute episode.



It's been a dream (and Emmy-winning) assignment for a guy who once made a living scoring *Medal of Honor* video-games. *Lost* creator J.J. Abrams loved Giacchino's game music and hired him to add a frenetic, electronic tempo to his ABC series, *Alias*. So when it came time to choose a composer for *Lost*, Giacchino was first on the list. His assignment: Help the audience interpret the show's mystifying action. Would Boone survive? Not if those mournful piano chords were any indication. And what was Smokey doing to Jacob's gun-toting foot soldiers? Nothing good, according to that bombastic brass.

All was rendered clear (OK, clear-ish) thanks to the aural showmanship of the composer who also became Pixar's music man, scoring *The Incredibles*, *Ratatouille*, and last year's *Up*, which earned him an Oscar. *Lost*'s twists and turns may be complex, but Giacchino's process isn't: "I just let the story tell me what to do," he says. "I watch and react emotionally, then turn that reaction into music." Cue the triumphal trumpet blast.—E.M.



THE FACT-CHECKER

Continuity czar **GREGG NATIONS** keeps *Lost*'s characters—and chronology—from getting lost.

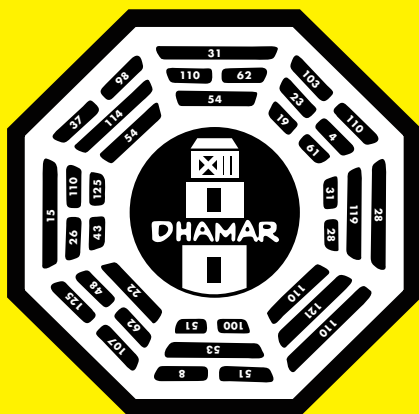


For its first season, the producers of *Lost* were flying blind. That's right, the people running a show with interwoven narratives—backstories, future stories, alternate-reality stories, and stories that even a savant couldn't keep track of—weren't keeping track of all that stuff. Once it became clear that season one wouldn't be *Lost*'s last, executive producer Carlton Cuse realized he needed a continuity czar. His pick: Gregg Nations, a former *Nash Bridges* colleague. Nations had only one question: "How did you make it out of the first season alive?"

Nations set about documenting every detail of *Lost*'s amorphous, time-shifting, mind-bending universe—Sawyer's swindles, Kate's hair colors and aliases, Shannon's addresses—in sprawling Word documents. He became the go-to source for all prop, art, and script questions. "I tell the writers, you guys are writing that Kate has a rifle," Nations says. "She doesn't have a rifle; she has a handgun." If Jack gets punched in the face during a fight, Nations makes sure that makeup artists ▶

THE PUZZLING SCIENCE PROJECT

When Oceanic flight 815 crashes, its survivors find intriguing remnants (polar bears!) of the Dharma Initiative, a 1970s-era research project with roots in Taoism. The group's logo shows up on hatch covers and beer cans—even on a Rubik's Cube on executive producer Carlton Cuse's desk.



◀ show the bruise healing realistically. Where is Jack's wound? How many days has it been since the fight? Plus, "the island makes you heal faster," he says. "So factor that in, too."

But fight scenes are nothing compared with flight scenes. The plane, Nations says, "is the bane of my existence." The task of keeping, say, row numbers straight in a hectic production on a cramped set makes his stomach turn, especially

as they've filmed essentially the same scene over multiple seasons. His solution: Scrub the plane of identifying details. Nations convinced the production crew that the passengers' general placement (midsection versus tail) and proximity (Rose and Jack speak on the plane) is what matters most. "Oh, my God, that stupid plane," Nations says. "Perhaps I was naive when I thought, 'Oh, this isn't going to be that difficult.'" —*Rachel Swaby*

KAYAK.COM; ALL OTHER IMAGES: ABC

THE

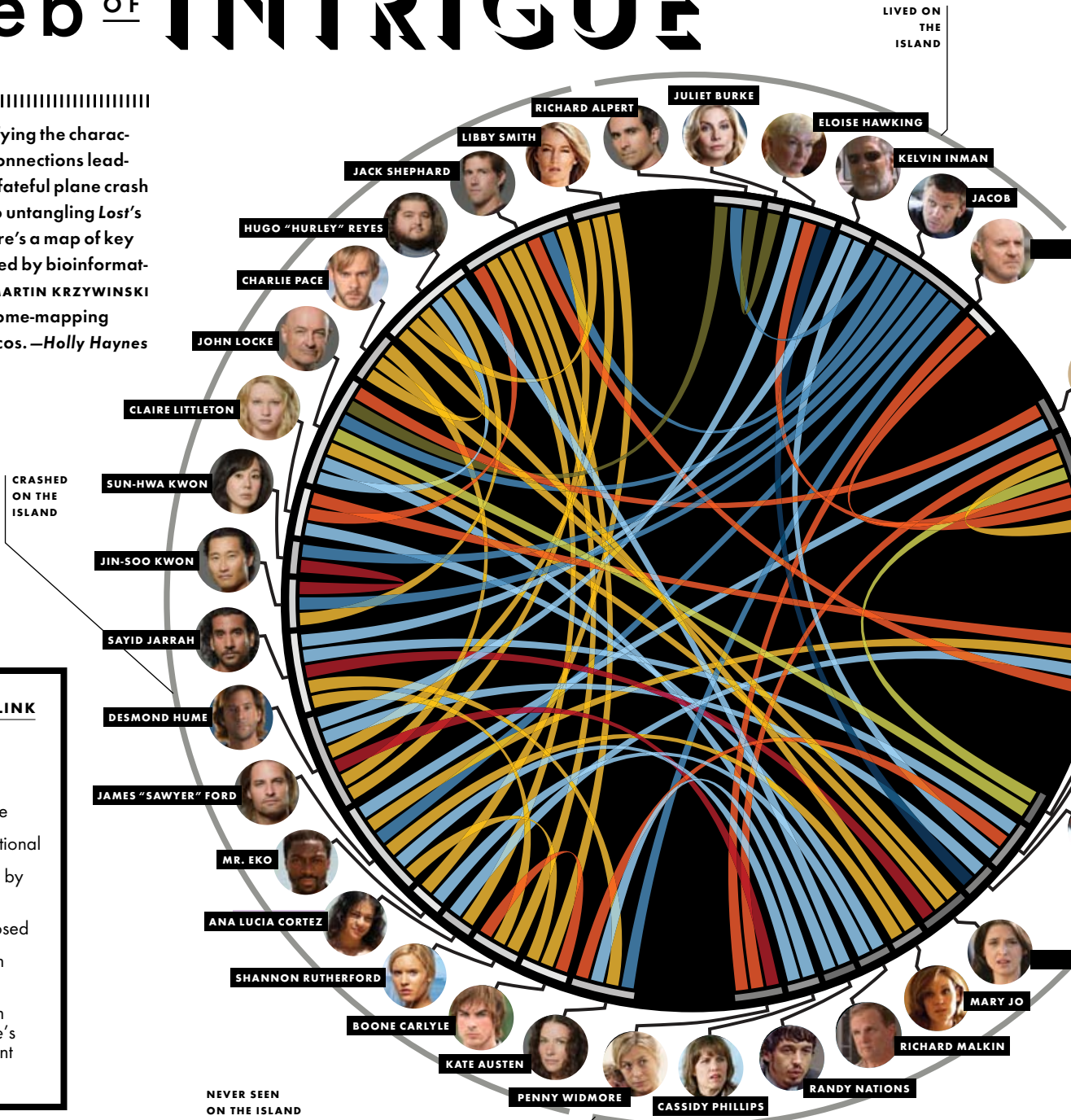
Web OF INTRIGUE



Identifying the characters' connections leading up to the fateful plane crash is essential to untangling *Lost*'s plotlines. Here's a map of key links, rendered by bioinformatics scientist MARTIN KRZYWINSKI with the genome-mapping software Circos. —*Holly Haynes*

TYPE OF LINK

- Chance
- Family
- Romance
- Occupational
- Touched by a Jacob
- Undisclosed
- Visit from Richard
- Visit from *The Wire*'s Lieutenant Daniels





/ THE LOST LEGACY /

“Lost taught the audience how to watch a big, serialized, sprawling epic; but more important, it taught the networks that this model was viable.” —TIM KRING/CREATOR OF HEROES



THE HIDDEN CLUES

Lost demands constant focus: Blink and you'll miss a clue to the big WTF. Fans have cracked the Easter eggs—or have they? Here are four of our favorite secret messages and four that might be nothing at all. (Two more might be concealed in these pages.) —Angela Watercutter

4 EASTER EGGS WE LOVED



Hurley dreams of raiding the stash in the hatch. As he takes a swig of milk, we see Walt's missing-person photo on the carton, though Hurley doesn't know yet that the boy has been kidnapped.



The funeral parlor handling Locke's corpse is named Hoffs/Drawlar, an anagram for “flash forward”—and a clue to the imminent plot shift.



The trippy film Karl is forced to watch in Room 23 is teaser heaven. The highlight? Played backward, the dialog says, “Only fools are enslaved by time and space”—referencing the time travel yet to come.



Richard Alpert visits a young John Locke to give him a test. Check out little Locke's drawing of the smoke monster he will one day (sort of) become.

4 (PROBABLE) RED HERRINGS



Locke is bitten by his father in a fight. When he examines the wound, viewers said, they saw the name Alex on his arm. More likely: random arm-hair pattern.



Fans swore they spotted a faint Dharma Initiative logo emblazoned on the wreckage of Oceanic 815. Just a trick of the light.



Before season six began, eagle-eyed frequent flyers noticed that Oceanic Airlines flights from Sydney to LA were available on the travel site Kayak.com. Well played, Kayak.



As Kate enters a courtroom in a flashback scene, a man yells ... something. Played backward, it sounds like “We hate you!” Or not. Nothing to hear here.

BROUGHT TO THE ISLAND

CHARLES WIDMORE

ANTHONY “SAWYER” COOPER

DANIEL FARADAY

CHARLOTTE LEWIS

CHRISTIAN SHEPARD

MATTHEW ABADDON

SAM AUSTEN

BROTHER CAMPBELL

NADIA JAZEEM

NEVER SEEN ON THE ISLAND (ALIVE)

- 2 CARTONS OF BILSON CIGARETTES
- 1 BAG OF HEROIN
- 1 BOTTLE OF BUG REPELLENT
- 1 PREGNANCY TEST
- 9 BOOKS
- 4 PENS
- 5 NOTEBOOKS/DIARIES
- DIAPERS
- 2 PAIRS OF SUNGLASSES
- 15 PAIRS OF EYEGLASSES
- 1 COFFIN
- 27 BOTTLES OF WATER
- 8 AIRLINE MEALS
- 1 APOLLO CANDY BAR
- 7 SETS OF PLASTIC UTENSILS
- 1 COFFEE POT
- 9 COFFEE CUPS
- 1 BAG OF COFFEE TEA
- 9 KNIVES
- 3 ICE CHESTS
- 16 MINI BOTTLES OF ALCOHOL
- 1 BOTTLE OF MACCUTCHEON SCOTCH
- 1 750-ML BOTTLE OF MAKER'S MARK BOURBON
- 1 GREEN LANTERN COMIC BOOK (EN ESPAÑOL)
- 6 MAGAZINES
- 1 GUITAR
- 1 BASS
- 1 BACKGAMMON SET
- 1 PORTABLE CD PLAYER
- 2 PAIRS OF HEADPHONES
- 1 THE BEST OF PHIL COLLINS CASSETTE
- 1 TENNIS BALL
- 1 TOY AIRPLANE
- 1 SET OF GOLF CLUBS
- 7 CHILDREN'S DOLLS
- \$8 MILLION WORTH OF DIAMONDS