

"Still Lost" - The \*Virtual\* 7th Season

LOST

"The Parameter"

Episode 7.02

by  
Tony Eichberger

Tony Eichberger  
(818) 736-7126  
Tony.Robert.Eichberger@gmail.com

LOST  
"The Parameter"

TEASER

AN EYE OPENS

INT. BEDROOM - DAY - 2014

A TEENAGE GIRL, 12, lies on her back atop a frilly, purple bed. Boredom in her eyes.

Her feet hit the carpet. One hand grabs a CD case from the shelf. She pops the indistinctly marked disc into a CD player, presses the "ON" button.

The CD counter begins to tick upward from "0:00"

She plops back down onto her comforter. The Jonas Brothers' "BURNIN' UP" begins to blare from the speakers.

As the song plays, the girl closes her eyes -- she sways her head along with the music. Jumps up, dances on her bed. Then, leaps to the floor.

With each new verse, the girl moves around her bedroom. She tousles the shaggy white fur of a stuffed polar bear -- then picks up a stuffed dolphin, dances with it.

She removes an oat bar from her drawer -- tearing it open and taking a bite. She presses her nose against the glass of an aquarium, makes a face at the tropical fish inside. Wiggles her finger at the POINTY CACTUS CENTERPIECE inside the tank.

A KNOCK on the door, followed by an ADULT FEMALE VOICE...

VOICE

Sweetie!

The girl ignores her mother. She removes a HOLLOW BOOK from her shelf, opens it. Her fingers caress a stack of cash -- multiple hundred dollar bills.

The doorknob jiggles, but her locked door won't budge.

VOICE (CONT'D)

The music's way too loud! Turn it down!

The girl turns up the volume on her CD player.

FROM THE OTHER SIDE OF THE DOOR

A fist POUNDS against the wood.

BEDROOM

The girl waves her arms in time with the music, as though she's conducting an orchestra. A proud smirk.

VOICE

I'm serious...!

All of a sudden, the music STOPS. The time counter reads: "1:08"

The teenager clicks the buttons on her CD player. Nothing. She slams the wall, annoyed.

GIRL

Son of a bitch!

Another knock on the door.

VOICE

Open up!

HALLWAY

The door opens; the girl stands in her doorway. She looks a combination of lethargic and pissed.

GIRL

What?

VOICE

She's here.

We pull back to reveal...

GIRL (O.S.)

Mom!

...CASSIDY PHILLIPS, now at the age of 49, staring down her daughter.

CASSIDY

I'm not joking, Clementine. I want you on your best behavior.

Clementine trudges down the hallway behind her mother. They descend a staircase.

CLEMENTINE

I'm too old.

CASSIDY  
 This new job is important to me.  
 To us. I need to know you'll be  
 safe when I'm not home.

CLEMENTINE  
 Yeah, whatever.

They reach the bottom of the stairs.

LIVING ROOM

A pair of feet patter across the carpet, almost without  
 sound. Brown orthopedic shoes, matching socks.

Clementine stares at the new arrival, unimpressed.

CASSIDY  
 Meet your new nanny --

ELOISE HAWKING, almost at the age of 77, dressed primly,  
 smiles at her young charge.

CASSIDY (CONT'D)  
 -- Mrs. Hawking.

ELOISE  
 Hello, Clementine.

Clementine folds her arms, averts eye contact.

ELOISE (CONT'D)  
 (to Cassidy)  
 She doesn't seem very pleased to  
 see me.

CASSIDY  
 Clementine, don't be rude.

CLEMENTINE  
 (to Eloise)  
 Hi.

Eloise moves toward Clementine, who backs away.

ELOISE  
 You probably think you're too old  
 for a glorified babysitter, eh?

CLEMENTINE  
 Duh.

ELOISE

I understand how you feel. But trust me -- you'll be better off now.

Clementine rolls her eyes. Cassidy's cell phone RINGS. She pulls it out, moves toward the next room.

CASSIDY

I need to take this. Why don't you two get to know each other?

Cassidy disappears into the kitchen. Clementine scrutinizes Eloise, who just smiles pleasantly.

CLEMENTINE

So do you have kids?

ELOISE

I did. A son.

CLEMENTINE

What happened to him? Car accident? Plane crash?

ELOISE

He was shot in the back.

CLEMENTINE

Oh.

(beat)

Sucks to be you.

She gives Eloise one final glare, jets back up the stairs.

OFF ELOISE, staring at a recent FRAMED PHOTO of Cassidy and Clementine.

Children! They just can't accept what we tell them. AND AS HER EYES WANDER OVER TO THE STAIRS --

EXT. SCHOOL - ESSEX, MASSACHUSETTS - DAY - **FLASHBACK (1980)**

A MIDDLE-AGED ELOISE, 43 -- dressed as primly as her future self someday will -- peers out from behind a brick wall covered with ivy. She stares at...

THE COURTYARD OF A PRIVATE SCHOOL

Uniformed STUDENTS, ranging from the ages of twelve to eighteen, socialize across cobblestone paths between buildings. Pristine, exquisite landscaping.

A YOUNGER DANIEL FARADAY, 14, sits down atop a round platform. He chats with a pretty REDHEADED GIRL, roughly the same age as him. The two teenagers laugh; Daniel caresses her hand.

Eloise moves in like a stealth bomber, heads straight for her son. A combination of fury and pain on her face.

YOUNG DANIEL

(to the girl)

I never knew English literature had so many double entendres. If my mother was here, she'd blow a --

Eloise seizes Daniel by the arm. He gasps, turns.

YOUNG DANIEL (CONT'D)

-- gasket.

(beat)

Mother? What are you doing -- ?

MIDDLE-AGED ELOISE

Making sure you don't dally after school. With frivolities.

She shoots a critical gaze at Daniel's classmate -- the girl has straight, reddish-blond hair and a cherubic face; she returns Eloise's look with a shy smile.

YOUNG DANIEL

Mother, this is Elizabeth. She's in my World Literature course.

ELIZABETH

Pleased to meet you, Mrs. Faraday.

MIDDLE-AGED ELOISE

I didn't keep his father's surname.

Another piercing glare at Elizabeth.

MIDDLE-AGED ELOISE (CONT'D)

It's time for Daniel to be getting home.

ELIZABETH

(to Daniel)

See you in class on Monday?

YOUNG DANIEL

Looking forward to --

MIDDLE-AGED ELOISE  
 (to Elizabeth)  
 Off you go, dear.

Daniel's and Elizabeth's fingers separate. Elizabeth waves, strolls toward one of the buildings.

Eloise pulls Daniel from the courtyard.

FRONT YARD OF THE SCHOOL - TWO MINUTES LATER - WALKING

Eloise still has her son by the arm. They plow past trimmed hedges and Greek statues.

YOUNG DANIEL  
 You embarrassed me.

MIDDLE-AGED ELOISE  
 You need to focus on your studies, Daniel.  
 (beat)  
 Now, tell me what you learned today in Mathematics, hmm?

YOUNG DANIEL  
 Professor Valenzetti introduced us to our next unit. It's about mathematical functions.

MIDDLE-AGED ELOISE  
 Tell me more.

YOUNG DANIEL  
 I looked ahead in the text. Parameters.

Eloise raises her eyebrows.

MIDDLE-AGED ELOISE  
 What about them?

YOUNG DANIEL  
 A parameter is the building block of a function. It uses a common variable to determine an equation's characteristics.

YOUNG ELOISE  
 And how would you apply that in real life, sweetheart?

YOUNG DANIEL  
 A parameter makes an argument to define the equation.  
 (MORE)

YOUNG DANIEL (CONT'D)

Constants and variables are  
dependent on it.

(beat)

So I guess it would stipulate what  
ratios are used in a given  
function. Ratios for anything...  
even food.

MIDDLE-AGED ELOISE

Such as strands of pulp to ounces  
of water, in a glass of mango  
juice.

YOUNG DANIEL

Or ounces of ranch dressing per  
surface area of a salad.

Eloise tousles his hair.

YOUNG ELOISE

Since we're on the subject of food,  
why don't we go out for dinner  
tonight? A new Thai restaurant  
just opened downtown.

As they head off...

MIDDLE-AGED DANIEL

Mother, someday I'm going to fall  
in love. And not even you will be  
able to stop me.

We pull back to see...

CHARLES WIDMORE, also 43, watching his biological son from  
underneath a shady cluster of trees.

RESUME DANIEL AND ELOISE

MIDDLE-AGED ELOISE

It's quite premature for you to be  
thinking of such things.

Daniel rolls his eyes.

MIDDLE-AGED ELOISE (CONT'D)

You may not realize it right now,  
but what I'm doing is for your own  
good.

OFF ELOISE, as she walks hand-in-hand with Daniel, subtly  
gulping down her guilt --

INT. THE PHILLIPS RESIDENCE - LIVING ROOM - ALBUQUERQUE

Eloise locks her eyes on the staircase. Then, she marches upstairs, feet clacking against each step. Resilience on her face.

CLEMENTINE'S BEDROOM - SECONDS LATER

Eloise flings the door open, bursts in. A stern look plastered on her face. She finds Clementine reclined on the bed.

CLEMENTINE

Hey! What the hell?

ELOISE

I am your elder, Clementine. You don't have to adore me, but you will show me respect.

CLEMENTINE

You can't just come in here without knocking.

ELOISE

Your mum says differently.

Clementine's mouth just hangs open; she's speechless.

ELOISE (CONT'D)

I will pick you up from school promptly at three-thirty every afternoon. We will return here for a healthy snack, and you will be diligent in completing your homework.

Clementine falls on her back atop the bed.

ELOISE (CONT'D)

If you can prove to me you are absorbing your studies in an analytical way, with no distractions, I will allow you some limited leisure time in front of the television set.

Clementine puts on her headphones. Eloise flounces over to the teen, whisks away the set of earpieces.

ELOISE (CONT'D)  
Your weekends will be reserved for  
pre-selected enrichment activities,  
and for socializing with  
appropriate friends of the same  
sex.

Clementine shoots her nanny a murderous glare.

ELOISE (CONT'D)  
Your mum will be working much  
longer hours. We... she can't risk  
placing you in harm's way.

Eloise folds her arms.

ELOISE (CONT'D)  
Do I make myself clear?

Clementine throws a blanket over her head, curls up into a  
ball.

ELOISE (CONT'D)  
It's for your own good, dear.

Eloise turns, approaches the door. As she prepares to exit  
Clementine's bedroom, she suddenly sees...

An adult, bearded DANIEL FARADAY, 30, wearing a light blue  
DHARMA jumpsuit. A gaping, bloody hole through his abdomen.  
He gives her a stare of stoicism -- he's clearly an  
apparition of some sort.

Eloise takes a deep breath, disappears into the hallway.

END OF TEASER

ACT ONE

EXT. PHILLIPS RESIDENCE - PATIO - DAY - 2014

Eloise waters a pot of ORCHIDS with a spray bottle. She glances through the GLASS PATIO DOORS.

Clementine sits at the kitchen table, completes her homework.

Eloise turns back to the flowers, gives them one more spritz of mist. She turns, opens the patio door.

KITCHEN

Eloise walks over to Clementine, who reads a copy of "LANCELOT" by Walker Percy.

ELOISE  
How's the reading?

CLEMENTINE  
It doesn't totally suck.

ELOISE  
Well, that's good, isn't it?

Clementine doesn't answer.

ELOISE (CONT'D)  
Who knows? Maybe someday you'll even desire to join a book club?

CLEMENTINE  
Yeah, right.

Eloise opens the refrigerator.

ELOISE  
You've done an outstanding job with your assignments this week.

CLEMENTINE  
So does that mean I can invite Tara over?

ELOISE  
Which one is she, again?

CLEMENTINE  
Blonde, green eyes. Tall, smarter than me.

ELOISE  
Don't put yourself down.

CLEMENTINE

Her dad works for that one drug  
company outside of town.

ELOISE

Oh, I remember now.

(beat)

No. Not her.

CLEMENTINE

Why not?

ELOISE

She doesn't come from a good  
family.

CLEMENTINE

Nanny Hawking -- !

ELOISE

I have a list of your peers whom  
I've met, denoting those who meet  
my approval. You may only spend  
time with the ones on the list.

Clementine slams her book down on the table.

CLEMENTINE

You've got to be kidding!

She brings a pitcher over to Clementine, begins to pour.

ELOISE

Have some iced tea.

CLEMENTINE

I don't want iced tea.

ELOISE

It's good for you.

Clementine makes a face, pushes away the glass.

ELOISE (CONT'D)

How about mango juice? I just  
bought some more yesterday.

CLEMENTINE

You're the only one of us who  
drinks that crap. I never will.

(beat)

I want soda.

ELOISE  
You can't have soda.

Clementine strides over to the refrigerator, flings it open. She grabs a soda from the side compartment, shows it off.

With a smirk, Clementine pops the cap.

OFF ELOISE, who engages Clementine in a mutual stare-off.

This one is going to be tough to mold. AND AS SHE SOFTENS HER FACIAL EXPRESSION --

INT. BUTLINS HOLIDAY CAMP - ENGLAND - **FLASHBACK (1998)**

An ATHLETIC MAN, Caucasian, 27, long bobs of brown hair, swims laps in the pool. As he reaches the pool's staircase, his face is revealed and we see it's...

DESMOND, who wears only swim trunks, his shoulders and torso glistening with water.

He stops short at the topmost step of the ladder.

DESMOND  
You.

Eloise stands there, stares at him. She's all business -- despite her casual dress and bare feet.

ELOISE  
Hello, Desmond.

Desmond crinkles his face for a moment, realizes...

DESMOND  
I've met you before. The jewelry shop.

ELOISE  
I don't work there anymore.  
(beat)  
It was a temporary position.

DESMOND  
Why are you here?

ELOISE  
Your memories are returning, aren't they? Those you've suppressed for the past two years.

Desmond looks baffled.

ELOISE (CONT'D)  
They've always been with you, deep  
within your consciousness.

DESMOND  
I... I... how do I know you, again?

Eloise glances down at the pool, then back at him.

ELOISE  
Learning to swim, I see.

DESMOND  
Been at it for eight months now.  
Channeling my inner David Wilkie.

ELOISE  
Your mum and dad never took you for  
a dip when you were younger, did  
they?

Desmond steps across the tiled floor.

DESMOND  
Never took me much of anywhere. My  
uncle brought me here a few times.  
I was too chicken to jump in.  
(beat)  
Why do you care? Why are you  
stalking me?

ELOISE  
Stalking you? What kind of a  
person do you think I am?

Desmond winces, places his fingers on his temples. Eloise  
notices, but continues her explanation.

ELOISE (CONT'D)  
No, I've come to deliver a message.

DESMOND  
And what would that be?

ELOISE  
You love Penelope Widmore, do you  
not? You would do anything to be  
with her?

DESMOND  
Aye. But you told me there was no  
way I'd end up with her.

Eloise's eyes tilt leftward, as she purses her lips. Then...

ELOISE

I may have been mistaken. But first, before she takes you back, you must embrace opportunities to see the world.

DESMOND

I don't need to see the world. Penny is my world.

ELOISE

Only fools are enslaved by space and time, Desmond.

(beat)

I hear Tunisia has some fascinating sights.

DESMOND

So now you want me to take off for Africa?

He scoffs, rolls his eyes.

DESMOND (CONT'D)

What fun things am I going to do there? Run naked through the jungle?

ELOISE

I understand you're skeptical, my boy. But --

DESMOND

I'm not "your boy." And if you do have any kids of your own, I feel sorry for them!

His face turns red. Eloise recoils, as Desmond's fury grows.

DESMOND (CONT'D)

If you don't get out of my face right now, old woman -- !

Desmond suddenly drops to his knees, hollers. His face constricts with intensity.

Eloise watches as A FLASH OF LIGHT ERUPTS; she blinks, momentarily blinded. Opening her eyes...

A very different Desmond stares back at her, disoriented as he opens his eyes in his twenty-seven-year-old body.

FUTURE DESMOND

Where am I? What year is it?

ELOISE  
 It's Nineteen-Ninety-Eight.  
 (beat)  
 You know who I am, I presume?

FUTURE DESMOND  
 Aye... you're a liar.

Eloise holds her gaze on Desmond; his tone grows more bombastic.

FUTURE DESMOND (CONT'D)  
 You told me that Penny and I would never be together. Well, we are.

ELOISE  
 I simply meant --

FUTURE DESMOND  
 We have a son, too. Charlie. A lively, soulful young lad.

ELOISE  
 And the island?

FUTURE DESMOND  
 It's where it's supposed to be... but you'd know far more about that than I would -- right, Eloise?

Eloise flinches, almost unnoticeable.

ELOISE  
 You'd be surprised.

ANOTHER FLASH. Eloise listens to Desmond release another wild YELP. The light FADES.

Present-day Desmond has returned to his rightful body.

DESMOND  
 What happened?

ELOISE  
 Do you know what year it is, Desmond?

DESMOND  
 Nineteen-Ninety-Eight, last time I checked.  
 (beat)  
 And I'll be damned if I waste anymore time with a deceitful bitty like you.

ELOISE  
 No, Desmond. You'll be damned if  
 you don't.

He strides away, but Eloise follows. Desmond reaches the  
 entrance to the men's locker room.

LOCKER ROOM DOOR

He turns, sees a frantic Eloise on his tail.

ELOISE  
 Please, I need to know if you  
 remember --

DESMOND  
 You can't come in here. Gents  
 only.

He turns, then stops. Faces her again.

DESMOND (CONT'D)  
 How does it feel, not having all  
 the answers? Whose life are you  
 going to try to control now?

Desmond disappears into the locker room.

OFF ELOISE, staring after him. AND AS SHE WRINGS HER HANDS  
 THROUGH HER HAIR, FRAZZLED AND ANXIOUS --

INT. PHILLIPS RESIDENCE - KITCHEN - DAY

From across the table...

Eloise -- calm and confident -- watches Clementine finish her  
 homework. Clementine looks up, bristles at Eloise. The soda  
 sits next to Clementine's notebook on the table.

CLEMENTINE  
 What?

ELOISE  
 I'm just so impressed with how hard  
 you've been working.

CLEMENTINE  
 Isn't that what you wanted?

Eloise smiles, rises from her chair. She opens the  
 refrigerator a second time, notices a pitcher of milk.

ELOISE

I think we can indulge in a special  
treat before dinner, just this  
once.

Eloise brings over a cookie jar from the counter, sets it  
down in front of Clementine.

Clementine lifts the lid, reaches inside. She retrieves an  
Oreo-like cookie.

CLEMENTINE

You never fill the cookie jar.

ELOISE

I made an exception. Decided to  
add a new variable to our equation.

Clementine gives her a confused squint.

ELOISE (CONT'D)

Just have one.

CLEMENTINE

Mom says cookies are full of junk.

ELOISE

Well, your mum isn't here.

Clementine brings the cookie to her nose, sniffs.

ELOISE (CONT'D)

I won't tell if you don't.

(beat)

I personally enjoy licking the  
cream from the middle, first.

Clementine uses her fingers to split it in half, brushes her  
tongue against the white cream center.

CLEMENTINE

Mom would be blowing a gasket right  
now, if she saw what we were doing.

ELOISE

Only God can see what we're doing,  
dear.

Eloise picks up a cookie, nibbles on it.

Clementine smirks, scoops up all the rest of the cream  
filling with one finger.

CLEMENTINE

We got any milk?

She sucks the smooth treat from her finger, as Eloise beams.

END OF ACT ONE

ACT TWO

INT. MIDDLE SCHOOL - PRINCIPAL'S OFFICE - DAY - 2015

DIANA MORENO, 37 -- Latina, trim body, professionally dressed -- sits behind a desk. She directs a hard stare at...

Clementine, now approximately one year older. The teen slumps in her chair, arms folded.

MORENO

We have a zero tolerance policy for drugs, Ms. Phillips.

Cassidy, seated next to Clementine, gives her daughter a glare.

CASSIDY

Oh, trust me, Principal Moreno. She's going to be grounded for a long --

MORENO

It's heroin.

CLEMENTINE

It wasn't even mine. Tara wanted me to hide it in my locker.

MORENO

(skeptical)

And you had no idea what it was.

CLEMENTINE

I didn't ask.

Moreno cocks her head. Yeah, sure.

CASSIDY

Can't she do something like community service? Or maybe --

MORENO

Zero tolerance means zero tolerance.

Eloise sits on Clementine's other side.

ELOISE

Madame, don't you feel the punishment should fit the crime? An eye for an eye. Young Clementine didn't buy the heroin.

(MORE)

ELOISE (CONT'D)

She didn't bring it into your school.

MORENO

I'm sorry... why are you here, again?

ELOISE

I'm Clementine's nanny, Eloise Hawking.

MORENO

Her nanny?

CASSIDY

I was promoted to an executive position at Hanso Medical Group. Public Relations. Long hours.

Cassidy looks winded just thinking about it. Eloise jumps in, clarifies.

ELOISE

I answered her ad. I've been supervising the girl's academic progress for the past year.

MORENO

And it's been excellent, based on her transcripts. But I don't make the rules, Mrs. Hawking.

ELOISE

No, but you can change the rules. Or at least, how they're enforced.

MORENO

If I bend the rules for Clementine, I'll have to bend them for all students.

CLEMENTINE

Tara was turning everyone against me. I had to prove I wasn't a loser.

MORENO

Sorry, but that's no excuse. There are no loopholes, Ms. Phillips.

ELOISE

Clementine's a good girl. If you kick her out, you'll be losing a very special soul.

(MORE)

ELOISE (CONT'D)

(beat)

She's misunderstood. Trying to  
find her place in this world.

OFF ELOISE, who looks over at the sulking Clementine.

Oh, the stressful thoughts that must be racing through that  
head of hers. AND AS SHE TRIES TO GIVE HER CHARGE A  
REASSURING SMILE --

INT. SANTA ROSA MENTAL INSTITUTION - DAY - **FLASHBACK (2002)**

CAROLINE pushes Daniel, in a wheelchair, down a sterile  
hallway. Eloise walks alongside them, dressed in a doctor's  
labcoat.

DANIEL

Mother?

ELOISE

Hush, baby.

CAROLINE

You do want the headaches to go  
away, don't you, Daniel?

Daniel's eyes move from one wall to the next.

DANIEL

Yes.

ELOISE

That's why we're bringing you to a  
specialist, dear. He's got a  
sterling reputation.

HURLEY walks down the hall past them, clad in a bathrobe. He  
appears to be talking to an invisible companion.

HURLEY

Um, no, Dave -- I've never been  
trapped in a volcano.

Hurley continues to make his way down the hall. Caroline  
leans in to mumble to Eloise, as they glance at him.

CAROLINE

Poor thing. How's he going to earn  
a living if he ever gets out of  
here?

HURLEY  
 (to "Dave")  
 Yeah, that would get kind of hot,  
 wouldn't it?

Caroline wheels Daniel around a corner, Eloise on their heels.

A WAITING AREA

DR. BROOKS greets the three visitors. He nods at Eloise

BROOKS  
 Dr. Hawking.  
 (to Daniel)  
 You must be Daniel.

DANIEL  
 Must I?

BROOKS  
 Glad to have you with us, Dr.  
 Hawking. How's Harvard Medical?

ELOISE  
 Cold.  
 (looks around)  
 Where is he?

FOOTSTEPS approach, created by light brown hush puppies. A white labcoat covers the chest of --

BROOKS  
 Here he is now.  
 (to Eloise)  
 Dr. Hawking, this is Dr. Alpert.

-- RICHARD ALPERT, who stands there with a warm smile.

BROOKS (CONT'D)  
 Specializes in neural anomalies.  
 Works in conjunction with UCLA  
 Medical Center through a grant from  
 Mittelos Bioscience in Portland,  
 Oregon.

RICHARD  
 We'll do our very best to help your  
 son, Dr. Hawking.

He kneels to Daniel's eye level.

RICHARD (CONT'D)  
 Hey, Daniel. We're going to have  
 you take some tests.

DANIEL  
 Tests?

RICHARD  
 To learn more about that special  
 mind of yours.

BROOKS  
 I'll make sure the lab is ready.

Dr. Brooks forges ahead of the rest of them. Daniel tugs at  
 Eloise's labcoat.

DANIEL  
 Why does he think you're a doctor?

ELOISE  
 I am a doctor, today.

DANIEL  
 Why, Mother? Why are we  
 pretending?

Eloise puts her fingers to her lips. Richard pats Daniel on  
 the knee. Daniel remains in his half-trance as Richard leads  
 them away.

INT. MRI LAB - HALF AN HOUR LATER

TECHNICIANS supervise as Daniel undergoes a CAT SCAN. He  
 emerges from the CT SCANNER -- calm, sedate.

OBSERVATION DECK

Eloise, Richard, Caroline, and Dr. Brooks watch as Daniel  
 completes the procedure.

ELOISE  
 Santa Rosa was issued equipment for  
 this new procedure?

BROOKS  
 State of the art.

RICHARD  
 It measures his neural patterns,  
 assigns values to each fluctuation.  
 (MORE)

RICHARD (CONT'D)

Analyzes the presence of any variables that could make his brain chemistry unique, and identifies any constants as a benchmark.

ELOISE

I see.

BROOKS

He'll be groggy for another hour. We can keep Daniel here overnight if you'd like.

Eloise exchanges glances with Caroline, who nods.

ELOISE

Caroline will stay with him. I'll be at a nearby hotel.

(beat)

I assume he'll receive a private room.

RICHARD

Of course.

BROOKS

All of our extreme cases have singles.

Dr. Brooks gestures; they follow him.

INT. HALLWAY - MOMENTS LATER - WALKING

Brooks speaks as he leads Eloise and Richard through the hallway.

BROOKS

Dr. Alpert's innovative technology allows us to customize our treatment of certain patients, to best meet their needs.

ELOISE

Certain patients?

BROOKS

Those suffering from schizophrenia, severe bipolar disorder. Multiple personality disorder.

Dr. Brooks leads them into...

A HOSPITAL ROOM

They approach a bed, someone covered with hospital sheets.

BROOKS

This is one of our more...  
challenging cases.

He reaches over, gently pulls back the linens.

BROOKS (CONT'D)

Libby?

LIBBY lies in the bed, her hair dyed brown. She groans, eyes closed.

BROOKS (CONT'D)

Ms. Smith here began showing signs  
of irregular brain patterns as a  
med student at Yale.

ELOISE

What happened to her?

BROOKS

Suffered a nervous breakdown after  
her first year. Tried to enter the  
psychology program, but never fully  
received her degree.

Libby tosses and turns.

RICHARD

She's prone to... outbursts. Can  
keep herself under control for long  
periods of time. But she's a  
ticking clock.

BROOKS

She also knows how to work people.  
Her ability to make up elaborate  
stories is extraordinary --  
bordering on pathological.

RICHARD

We've found undulations in her  
neural pathways. Hopefully,  
regular medication will keep Ms.  
Smith stabilized.

Eloise gives Richard a tight smile.

BROOKS

I'm going to check on Daniel's X-rays. We should be able to make a diagnosis that will enable him to have a long, happy life.

Dr. Brooks exits. Eloise presses her lips together, looks at Richard -- who raises her eyebrows at her.

ELOISE

Neural pathways?

RICHARD

Hey, I'm the specialist. He isn't.

ELOISE

Maybe next you can "discover" a new growth hormone to fight wrinkles and sagging skin.

He shoots her a friendly smirk. OFF ELOISE, who gives him a tight smile. AND AS SHE STARES DOWN, LIPS QUIVERING --

EXT. MIDDLE SCHOOL - PARKING LOT - AN HOUR LATER

Eloise pulls Clementine along by the wrist as they trudge toward their vehicle. Cassidy stays on her daughter's rear.

CLEMENTINE

Nanny Hawking, that was awesome!

ELOISE

There's nothing awesome about what just happened.

CLEMENTINE

Are you kidding? You laid the Mary Poppins smackdown on her. No one crosses Moreno.

CASSIDY

Clem, you can't keep doing this.

ELOISE

If you draw attention to yourself, only bad things will happen.

CLEMENTINE

But --

Eloise stops, holds Clementine in place.

ELOISE  
You are forbidden from seeing Tara  
again.

CLEMENTINE  
No way!

CASSIDY  
I agree with Nanny Hawking.

Clementine swerves her head from Cassidy to Eloise, grunts.  
Complete betrayal!

CLEMENTINE  
You both suck!

She storms away down the sidewalk.

CASSIDY  
Clementine! Clem, you come back  
here!

Cassidy takes off after her daughter. Eloise lingers,  
stares...

ACROSS THE PARKING LOT

MCDONALD, burly, dressed in business-casual attire and  
sunglasses, gazes at Clementine -- who's chased down by her  
mother. He makes eye contact with Eloise, who glares at him.

He ducks into his black sedan, begins to drive away.

CASSIDY (O.S.)  
Why do you give me endless  
headaches?

CLEMENTINE (O.S.)  
I hate you!

Eloise holds her glare on McDonald's departing vehicle.

END OF ACT TWO

ACT THREE

INT. RESIDENTIAL HOUSE - ALBUQUERQUE - NIGHT - 2016

Clementine, now 14, wears hippie garb, dances wildly among her peers in a crowded living room. Everyone around her -- primarily high school aged -- also wears 1970s attire.

From a CD player, "SHAMBALA" by Three Dog Night BLARES. Retro decorations adorn the room; beads, windchimes, peace signs, flowers, and other Eastern religion symbols.

Clementine rubs her body up against a handsome TEENAGE GUY, his shirt hanging open. A dead ringer for Claude Bukowski.

CLEMENTINE

Killer moves.

TEENAGE GUY

Thanks. Yours are groovy.

CLEMENTINE

Groovy? That was the Sixties.

Eloise wanders into the party, scans the room. She spots Clementine on the dance floor.

Clementine and her dance partner do "The Pony." TARA, 14, dressed as Cher, shuffles over to them, clearly inebriated.

TARA

Clem, you up for some fun?

CLEMENTINE

What do you have in mind?

TARA

It's almost midnight. Some of the guys want to go streaking.

CLEMENTINE

Like, no clothes?

TARA

Come on! You only live once.

TEENAGE GUY

I'm down.

The music suddenly CUTS OUT. Eloise stands by the CD player, holds its plug.

ELOISE

She isn't!

CLEMENTINE

(mutters)

Eloise...

ELOISE

Just so everyone's aware, the  
authorities are on their way.

GROANS and GRUMBLES echo across the room.

Eloise gives the evil eye to Clementine, who pouts and  
glowers back at her nanny.

INT. CAR - TWENTY MINUTES LATER - TRAVELING

Eloise drives; she and Clementine sit in tense silence.

On Eloise's CD player, "EVERYDAY" by Buddy Holly and the  
Crickets PLAYS.

CLEMENTINE

Do we have to listen to your old  
lady music?

ELOISE

You could learn a lot from the  
Fifties, dear.

Eloise clicks off the music.

ELOISE (CONT'D)

Your mum has considered sending you  
away to boarding school.

CLEMENTINE

At least I'd be rid of you.

ELOISE

Think again. She'll send me along  
with you. Make sure you don't get  
into more trouble.

Clementine stews.

ELOISE (CONT'D)

I don't understand you, child. One  
minute, you're doing so well.  
Then, in the next second, your  
behavior becomes so...

CLEMENTINE

Bad?

ELOISE  
I was going to say misguided.

CLEMENTINE  
Whatever.

ELOISE  
Where did you get all that money?  
The bills stashed in the hollowed-  
out book on your shelf?

Clementine gapes at Eloise, mouth wide open.

CLEMENTINE  
How -- ?

ELOISE  
I went through your bedroom while  
you were at school. Had to make  
sure you weren't using any heroin.

CLEMENTINE  
You had no right.

ELOISE  
Did you steal it?

CLEMENTINE  
No. It was birthday money.

Eloise keeps one eye on the road, directs an intense side-  
glance at her passenger.

ELOISE  
Why are you lying to me,  
Clementine?

CLEMENTINE  
And what would you know about  
lying, Eloise?

Eloise's gaze drops to the dashboard.

CLEMENTINE (CONT'D)  
I sold some stuff to people at  
school.

ELOISE  
What kind of "stuff?"

CLEMENTINE  
Painted rocks. I told them my  
great-grandpa was a gold  
prospector, and he left them to me.

ELOISE  
Conning your classmates out of  
their hard-earned assets? How do  
you sleep at night, child?

CLEMENTINE  
Hey, they were dumb enough to  
believe it.

They pull into the driveway of the Phillips residence.

INT. GARAGE - SECONDS LATER

Eloise and Clementine get out of the car. As they prepare to  
enter the house through a side door...

ELOISE  
Your mum won't be home until noon  
tomorrow. I want you in your room  
until I call you for breakfast.

CLEMENTINE  
Um, Eloise...

ELOISE  
I don't want to hear any arguments,  
Clementine.

CLEMENTINE  
Who are they?

Eloise holds the keys in mid-air, slowly veers her head  
toward...

THE OPEN GARAGE ENTRANCE

McDonald, along with two other beefy men -- SPANGLER and  
O'BRIEN -- stand there, quietly.

Eloise's head retracts. A THWAP of an echo closely follows.  
She winces.

ELOISE  
Run, sweetheart!

The men rush forward. Eloise hastily unlocks the door,  
ushers Clementine through it.

McDonald grabs Eloise by the shoulders; Spangler punches her  
in the face. Eloise's head retracts; she winces. O'Brien  
charges into the house after Clementine.

As Spangler takes another swing at Eloise...

She juts out her legs, trips him. Even as Spangler attempts to resist her, Eloise skillfully uses both of her feet to seize him by his neck, like forceps.

CRACK!

With one swift motion, Eloise snaps his neck. She maneuvers around, faces the shocked McDonald. Knees him in the groin. He's down.

KITCHEN

Eloise dashes into the house from the garage.

ELOISE  
Clementine!

OFF ELOISE, who races forward, frantic.

This cannot be happening, not to her! AND AS SHE TEARS THROUGH THE COMMON ROOMS --

INT. THE LAMP POST - LOS ANGELES - **FLASHBACK (2003)**

DR. VINCENT BOLE, 65, thick gray hair with matching beard, bifocals, leads Eloise into the chamber. She takes in the enormity of its furnishings, awestruck.

The SWINGING PENDULUM arcs at various angles above a floor-based map of the world. Various COMPUTER EQUIPMENT BLINKS along the walls. A CHALKBOARD and an AUTOMATED GRID of changing coordinates take up space in other corners.

ELOISE  
So this is it?

Bolé speaks with a thick German accent.

BOLE  
This is it.

ELOISE  
Amazing.

BOLE  
They called it "The Lamp Post."

Eloise reaches over to finger the coordinate grid.

BOLE (CONT'D)  
I wouldn't touch that if I were you.

ELOISE

Of course not. Where are my manners?

BOLE

It has nothing to do with manners. One accidental move could disrupt its parameters. If you change a single variable --

ELOISE

We risk damaging the constant. I know.

Eloise looks up at the SHIFTING COORDINATES.

ELOISE (CONT'D)

This calculates probabilities?

BOLE

It was engineered based on Karen DeGroot's displacement formula.

He leans in, conspiratorially.

BOLE (CONT'D)

There were rumblings that she'd had a tryst with Enzo Valenzetti when he'd guest lectured at Ann Arbor.

Eloise waves away Bolé's gossip. Her eyes focus on the grid.

ELOISE

So we can predict the island's position during a given window of time?

BOLE

Not just the "where" and the "when." But the "how," which will tell us "who."

ELOISE

Who...

Dr. Bolé looks at her with utmost seriousness. He folds one of his hands over hers.

BOLE

It's absolutely crucial that Widmore and his allies never be allowed to find this sanctuary.

ELOISE

And that's why you're giving me the key?

Bolé unclasps his hand from Eloise's, reveals a brass key.

BOLE

You're the next in line.

ELOISE

Liddy. God rest her soul.

BOLE

Teleportation. Astral projection. Necrocognition. Telekinesis. If the world truly knew what its inhabitants were capable of...

Eloise strokes the key with her fingers.

ELOISE

I'll guard it with my life.

BOLE

And when it's approaching its conclusion --

ELOISE

I pass our key along to the next Keeper. Or appoint someone as my proxy, in case...

She trails off, looks up at the numbers.

ELOISE (CONT'D)

Is Benjamin aware that the key has changed hands?

BOLE

He knows.

ELOISE

Desmond is still on the island?

BOLE

Hume is where he's supposed to be.

(beat)

And even if he finds a way off, the island will call him back.

ELOISE

Will the island ever call me back, Vincent?

BOLE  
Why not see for yourself?

Eloise approaches a diorama of the island, places her hands on it. She closes her eyes.

A gasp escapes her throat. She tenses up, stands alert. Her face harbors shock, grief, then despondence.

ELOISE  
I'm not supposed to go back...

She looks at Bolé, almost tranquil.

ELOISE (CONT'D)  
...but there are those who must go  
back in my place.

Bolé nods.

ELOISE (CONT'D)  
And if they don't... the only  
result will be disaster.  
Asymmetry. Chaos.

OFF ELOISE, a horrified expression on her face. AND AS SHE STARES UP AT THE SWINGING PENDULUM --

INT. PHILLIPS RESIDENCE - STAIRCASE - NIGHT

Eloise runs up the stairs.

ELOISE  
Clementine!

CLEMENTINE (O.S.)  
Eloise!

Eloise turns the corner into...

CLEMENTINE'S BEDROOM

O'Brien corners Clementine, holds her at gunpoint. He glances over to see Eloise appear in the doorway.

O'BRIEN  
If you move, the kid gets it.

ELOISE  
And then what are you going to do?  
Kill me? Were those the  
instructions you were given?  
(beat)  
(MORE)

ELOISE (CONT'D)  
Is that what Charles would have  
wanted you to do?

Eloise takes a step forward. O'Brien angles the gun at her.

O'BRIEN  
I have my orders.

Eloise continues to wade her way toward him, pace by pace.

ELOISE  
Am I to believe your new leader  
asked you to take her alive?  
Either of us?

O'BRIEN  
I'm warning you!

Eloise takes another step toward him. O'Brien pulls the  
trigger, and...

The gun LOCKS.

O'BRIEN (CONT'D)  
What the -- ?

He tries to shoot it a second time. Another misfire.

Eloise smiles, broadly. She whisks the gun out of his hand.

ELOISE  
It won't let you pull the trigger.

O'Brien snaps out of his dumbfounded state. He lunges at  
Eloise -- but she's ready for him. Eloise wrests him by the  
wrists, flips him back into...

CLEMENTINE'S FISH TANK

His backbone SMASHES against the aquarium; it collapses into  
thousands of glass shards.

Eloise clutches Clementine, who throws her arms around her  
nanny.

O'Brien lies motionless atop a blanket of water and glass.  
Fish FLOP on the carpet. The cactus sculpture -- once an  
aquarium decoration -- impales him through the chest.

CLEMENTINE  
Who are they?

ELOISE  
We've got to go!

They race out of the bedroom, down the stairs.

CLEMENTINE

What about my mom?

ELOISE

There's no time, sweetheart. If we don't leave now --

As they rush through:

THE LIVING ROOM

A pair of hands blindsides Eloise, clasps her around the neck. She struggles to resist.

McDonald chokes her, causes Eloise's eyes to bulge out as she struggles against his weight. He shoves her against the arm of a couch, forces her into a helpless position.

Eloise gags, breaths slipping away...

McDonald squeezes harder, face hardened in pure, unbridled fury, when...

A CLUNK, as something hits the back of his head. He falls, knocked out cold. Eloise sits up, regains her breath. She heaves, looks over to see that...

Clementine wields a vacuum by its handle. She wears an intense expression.

CLEMENTINE

Sweet dreams, Bluto.

Eloise looks at her, incredulous.

CLEMENTINE (CONT'D)

Mom got me a bunch of *Popeye* DVDs when I was five.

Eloise nods in approval.

ELOISE

Very resourceful.

McDonald lies on the floor, blood seeping from his scalp.

END OF ACT THREE

ACT FOUR

INT. FLAT - ESSEX, ENGLAND - DAY - 2017

A KNOCK on the door. Another hand unlatches it, turns the knob. The door opens. Eloise stands in the hallway.

ELOISE  
Jeanette Lewis?

JEANETTE LEWIS, 65, curly gray bobs of hair, looks back at her.

JEANETTE  
Yes?

ELOISE  
Mrs. Lewis, my name is Eloise Hawking. I wish to have a moment of your time.

JEANETTE  
What's this about?

ELOISE  
Your daughter.

Jeanette reacts.

JEANETTE'S FLAT - TEN MINUTES LATER

Eloise and Jeanette sit at a dining room table. They drink from glasses, buffered by a tall pitcher of iced tea.

JEANETTE  
So your son knew Charlotte?

ELOISE  
Thirteen years ago. A man named Charles Widmore hired them for a sensitive mission.

JEANETTE  
Sensitive?

ELOISE  
You remember Flight Eight-One-Five. The Oceanic Six.

JEANETTE  
Yes. The wreckage was too deep to retrieve.

(beat)  
(MORE)

JEANETTE (CONT'D)

And four years later, they disappeared again. All of them.

ELOISE

They never disappeared. They went back.

JEANETTE

Back? To where?

Eloise stares at her, sharply.

ELOISE

I think you know.

Jeanette flinches.

ELOISE (CONT'D)

The island.

JEANETTE

But the account they gave --

ELOISE

Lies. Charles Widmore was a very dangerous man. His people have been trained to follow that example. The Oceanic Six had to protect those who were left behind.

(beat)

Including your daughter.

JEANETTE

You mean -- ?

ELOISE

Did you honestly believe you could keep it from her forever, dear?

JEANETTE

I just hoped... I thought if I pushed her down a different path --

ELOISE

She'd forget all about those blurry memories of hers?

(beat)

No. The island was where she was meant to go. It was her destiny.

JEANETTE

How do you know this?

ELOISE  
Because I was there, too. At the  
same time you were.

JEANETTE  
You were a member of the DHARMA  
Initiative?

ELOISE  
No.

Jeanette's eyes widen.

JEANETTE  
You were one of them?

ELOISE  
Until I realized that no good would  
come of it. Not if I stayed.

OFF ELOISE, whose eyes veer toward the window.

And after all I had to give up! AND AS SHE TIGHTENS HER  
GRIMACE --

EXT. DOCK - PORT OF SUVA, FIJI - DAY - **FLASHBACK (2004)**

The Kahana is docked, its CREW loading up cargo. Daniel and  
CHARLOTTE carry some fish nets up the dockside ramp.

CHARLOTTE  
Looking forward to having some more  
Omega-Threes in your diet, Daniel?

DANIEL  
I guess...

He suddenly drops to his knees, yelps in pain. Brings his  
fingers to his temples.

Charlotte releases her netting, quickly kneels next to him.

CHARLOTTE  
Daniel? Daniel, is it happening  
again?

DANIEL  
I don't know how much more of this  
I can take!

ELOISE (O.S.)  
Here. I have what you need.

Charlotte looks up. Eloise stands above them, her arm extended. A bottle of pills.

CHARLOTTE  
I'm sorry, who are you?

DANIEL  
(through grunts)  
She's my mother.

ELOISE  
I'm here to see you off. Thought  
these might come in handy.

Charlotte takes the pill bottle from Eloise, opens it. She feeds some to Daniel.

ELOISE (CONT'D)  
No more than two at a time, dear.

CHARLOTTE  
Daniel?

He swallows.

DANIEL  
Mother, this is Charlotte Staples  
Lewis. Charlotte, my mother.

CHARLOTTE  
Pleased to meet you.

Eloise ignores her.

ELOISE  
I just want you to know, my son...  
I'm proud of you.

DANIEL  
Proud?

ELOISE  
Very. The work you're doing with  
these people is important.

VOICE  
Faraday!

NAOMI DORRIT runs up the dock. MARTIN KEAMY is on her heels. They approach Daniel, kneel.

NAOMI  
Faraday, what happened?

CHARLOTTE

His head.

NAOMI

Again?

Keamy looks at Eloise through narrowed eyes.

KEAMY

Who the hell are you?

ELOISE

I'm his mother.

KEAMY

And you came all the way to Fiji,  
why? To give him a care package?

ELOISE

Watch your tone, young man. Or  
someday, someone will stab you to  
death... with no reservations  
whatsoever.

NAOMI

Keamy, it's fine.  
(to Eloise)  
We set sail in one hour.

Daniel nods, as Charlotte puts a hand on his shoulder. Naomi heads toward the Kahana, followed by Keamy -- who trades hostile glares with Eloise.

CHARLOTTE

(to Daniel)  
Come on, let's get you inside.

Daniel nods. He looks at Eloise with bitterness.

DANIEL

Goodbye, Mother.

ONE MINUTE LATER

Eloise chokes out tears, watches as Charlotte walks Daniel up the dock.

A hand clamps down on her shoulder.

VOICE

Don't cry, Ellie.

She turns, sees...

CHARLES WIDMORE. He stands alongside her, watches their son board the freighter with Charlotte.

WIDMORE  
He's doing what he's supposed to.

ELOISE  
Why are you here, Charles?

WIDMORE  
Just seeing it through.  
(beat)  
You?

ELOISE  
The same.

OFF ELOISE, who directs a quick side-glance at Widmore... an expression of pure hatred. AND AS SHE WATCHES DANIEL LAUGH WITH CHARLOTTE --

INT. JEANETTE'S LOFT - DAY

Jeanette listens, intently. Eloise takes a sip of tea.

JEANETTE  
So, Charlotte and your son...

ELOISE  
There was chemistry.

JEANETTE  
Was she... did Charlotte seem...?

ELOISE  
She believed in her work. Just as Daniel did. It's what drew them together.

Eloise rises, and Jeanette follows suit.

ELOISE (CONT'D)  
I just wanted you to know that in her final hours, Charlotte was... she was with the man who truly...

She forces out the word, sadly.

ELOISE (CONT'D)  
...loved her.

JEANETTE  
Her final hours? So... Charlotte...?

ELOISE  
She didn't survive.

Jeanette begins to sob. Eloise pulls back a curtain, looks out the window of the flat.

SIDE ALLEY

A rental car. Clementine, now 15, sits in the right-hand passenger side, looks up at Eloise with a lost gaze.

INT. HOTEL - LONDON - TWO HOURS LATER

Clementine stares out the window, looks upon the streets. Eloise brings a basket of rolls over to her.

ELOISE  
You have to eat something.

CLEMENTINE  
Why are we running, Eloise?

ELOISE  
You know why. Some very bad people want to harm you.

CLEMENTINE  
Will my mom be safe?

ELOISE  
Yes. As long as we don't contact her.

CLEMENTINE  
Will I ever see her again?

Eloise hesitates.

ELOISE  
I don't know.

CLEMENTINE  
So the fake passports... all those strange people we stay with...

ELOISE  
It's all necessary. To get you to where you need to be.

CLEMENTINE  
How do you know all of this? Why should I believe anything you say?

Eloise takes a deep breath.

ELOISE

Because I have a gift. I know what's going to happen before it actually does.

CLEMENTINE

What, you think you're some kind of psychic? That you can see the future?

ELOISE

I cannot exactly "see" events in time, dear. But I can... sense things. Feelings. Instinctive knowledge.

CLEMENTINE

How long have you been like this?

ELOISE

Since the age of seventeen. I wasn't much older than you, actually.

(beat)

It comes to me weeks, days, minutes, or even seconds, before something happens.

CLEMENTINE

Did your son have these superpowers too? That's why they killed him?

Eloise presses her lips together.

CLEMENTINE (CONT'D)

You never talk about him. You don't trust me?

Eloise tries to muster a smile for her charge.

ELOISE

He didn't have the same... gifts as me. Daniel's gifts were... different.

CLEMENTINE

Was it hard for him to deal with, growing up?

ELOISE

From what I saw. I sent Daniel away at a very young age. Into foster care.

(MORE)

ELOISE (CONT'D)

It wasn't until years later when I was able to reclaim custody of him.  
(beat)

All that time apart... it hurt our relationship. It's one of my biggest regrets. But it had to be done.

Clementine looks at Eloise with a sliver of sympathy.

CLEMENTINE

And you knew this was going to happen, too? From the moment you walked into our lives. You knew these people would come after me?

ELOISE

I didn't know when, or how.  
(beat)

But yes, Clementine... I've always been aware of your destiny. The path you must follow.

CLEMENTINE

The only path I want to follow is the one that leads back to Mom.

ELOISE

You can't do that.

CLEMENTINE

Don't tell me what I can't do, Eloise.

Eloise clutches Clementine by the shoulders.

ELOISE

Don't you see? If you seek out your mum, they will destroy her in order to get to you.

Clementine slumps back as tears blur her eyes.

ELOISE (CONT'D)

You may not be able to see your mother quite yet. But you might be meeting your father soon.

CLEMENTINE

My father's dead.

ELOISE

I'm sure that's what she told you.

Clementine tenses up, marches into the bathroom. She slams the door behind her.

Eloise opens her wallet. A fake ID with her recent photo reads: "THERESA LAZENBY."

She thumbs through plastic pages until she comes to a wallet-size photo of HER AND DANIEL.

She fingers the photo. A single tear slips from her eye.

END OF ACT FOUR

ACT FIVE

EXT. OUTDOOR CAFE - TOZEUR, TUNISIA - DAY - 2018

Clementine, now 16, her hair dyed black, eats from a plate of couscous. Eloise sits across from her, drinks from a glass of mint tea. They are shaded by an umbrella-like covering.

CLEMENTINE

I'd rather be eating a  
cheeseburger.

ELOISE

You're going to have to get  
accustomed to dining on exotic  
foods.

CLEMENTINE

What's that supposed to mean? That  
we're going to be running like this  
forever?

Eloise merely spoons some *chorba* from a bowl into her mouth.

CLEMENTINE (CONT'D)

It's been a year. When will we be  
safe?

ELOISE

Hopefully soon.

CLEMENTINE

I don't like this. Hiding in a  
different country every week.  
Staying with people I don't even  
know.

ELOISE

Everything changes.

FOOTSTEPS approach them. Clementine and Eloise turn their heads to see...

JILL, from Simon's Butcher Shop in Los Angeles, now 58, wears lightweight, desert-friendly clothing. She harbors a look of sheer terror.

CLEMENTINE

Another friend of yours?

ELOISE

Jill, what is it?

JILL  
They know you're here.

Eloise jumps from her chair, grabs Clementine by the wrist.

CLEMENTINE  
Hey!

ELOISE  
We've got to go!

JILL  
I'm parked over there.

Three pairs of SHOES tromp across the sandy ground.

MINUTES LATER

Eloise ushers Clementine into a humvee, makes her lie flat.  
Jill revs the engine.

CLEMENTINE  
Who are they?

ELOISE  
More bad people!

GUNSHOTS penetrate the side of the humvee. Jill zooms away  
in a cloud of dust.

Jill's humvee speeds across the desert, pursued by a similar-  
looking vehicle. Indistinct male VOICES shout out words IN  
FRENCH.

Clementine's face is pressed against the base of the humvee.  
Eloise's hands hold down Clementine's neck.

CLEMENTINE  
Eloise!

ELOISE (O.S.)  
Stay down, sweetheart!

OFF CLEMENTINE, who squints through panicked tears.

Why is this happening? AND AS SHE TASTES THE FLOOR --

INT. PHILLIPS RESIDENCE - KITCHEN - DAY - **FLASHBACK (2006)**

As a CHORUS OF VOICES finishes singing "HAPPY BIRTHDAY," a  
much YOUNGER CLEMENTINE blows out four candles on her  
enormous cake. Guests APPLAUD; she smiles, broadly.

Cassidy stands behind her, helps Clementine position a knife over the cake.

CASSIDY

Okay, Clem -- you get the first piece.

A mixture of PARENTS AND THEIR CHILDREN watch the birthday girl slice into her delectable treat. Among them are...

KATE AUSTEN, nicely dressed, who bounces a two-year-old AARON on her lap.

KATE

Clementine, you are looking more and more like your... mother, everyday.

YOUNG CLEMENTINE

Thanks, Aunt Kate!

Kate hears what sounds like A PEBBLE TAP against the glass patio doors. As all the guests pay attention to Clementine's cake-cutting, Kate glances over her shoulder to see...

THROUGH THE GLASS DOORS

BENJAMIN LINUS, who lurks covertly in the Phillipses' garden, shrouded by the shade of a eucalyptus tree. He makes eye contact with Kate -- who rises, lifts Aaron.

KATE

Hey, Cassidy, I'm going to step outside to get some fresh air. Can you take Aaron?

CASSIDY

Of course.

Kate transfers the bubbly Aaron into Cassidy's arms. Cassidy carries Aaron with her to the kitchen, as Kate slides open the patio door.

CASSIDY (CONT'D)

Aaron, why don't you help me pour some milk for Clem's guests.

YOUNG CLEMENTINE

I want soda!

CASSIDY

You got it, sweetie.

EXT. BACK YARD

Kate steps out into the back yard garden. Ben waves her over to him. In a low voice...

KATE  
What the hell are you doing here?

BEN  
So that's her?

KATE  
Who's her?

BEN  
You know who I mean, Kate. The little girl in there, celebrating her birthday.

THROUGH THE GLASS DOORS

Clementine high-fives several of her friends.

BEN  
Sawyer's daughter.

KATE  
That's none of your business.  
(beat)  
How did you even get off the island?

BEN  
She's looking more like her father everyday.

KATE  
I'm warning you... stay away from me and my son.

BEN  
Your son?

Kate gives him a deadly stare.

KATE  
And stay away from Cassidy and Clementine.

BEN  
It's not up to me. If the island wants her --

KATE

She's happy! They're happy! Why can't you just let us be happy?

YOUNG CLEMENTINE (O.S.)

Aunt Kate?

Clementine stands in the now-open doorway, gazes at them.

KATE

It's okay, Clementine. Just go inside.

YOUNG CLEMENTINE

Who's that man?

Cassidy comes up to her daughter from behind.

CASSIDY

Kate, what's -- ?

(sees Ben)

Who are you, and what are you doing in my backyard?

Ben takes a step toward them. Cassidy places her hands over her daughter's chest.

BEN

Ms. Phillips --

KATE

He was just leaving.

BEN

I wanted to give young Clementine a present.

He unclenches a fist, reveals a COMPASS in his palm.

CASSIDY

You have eight seconds to get off my property before I call the police!

Kate shoots holes into Ben with her eyes. Ben kneels, sets the compass on the grassy lawn. He then backtracks out of the yard, hands surrendered.

CASSIDY (CONT'D)

(to Kate)

Did you know that creep?

KATE

No.

Kate returns inside the house through the patio doors.

As Cassidy slides the door shut, locks it...

OFF CLEMENTINE, appearing utterly confused by what's just happened. AND AS FOUR-YEAR-OLD CLEMENTINE STARES AT THE ABANDONED COMPASS THROUGH THE GLASS --

EXT. TUNISIAN DESERT - DAY - AN HOUR LATER

Clementine runs across the desert floor, her free hand clutching Ben's compass. Eloise yanks her forward by one arm.

GUNSHOTS RING OUT.

Jill uses a rifle to FIRE BACK several shots.

The three females take refuge behind...

AN OASIS OF ANCIENT RUINS

A stone fortress, partially dilapidated, sits with palm trees lined around it. They crawl on hands and knees as BULLETS NICK the protective wall.

JILL

I don't know if I can hold them off  
for much longer!

Jill fires more shots through an opening in the wall.

IN THE DISTANCE

Two men in robes and shawls collapse into the desert sand.

More GUNSHOTS ECHO as Jill presses her back up against the wall.

JILL

Get her to the spot!

Eloise nods, guides Clementine across the ground on flattened knees.

CLEMENTINE

Spot? What spot? What's she  
talking about?

ELOISE

Don't worry, you'll be safe soon  
enough.

JILL  
 (to Eloise)  
 I think I can take out the last  
 two! But we need to get her out of  
 here, just in case!

CLEMENTINE  
 Where? Where am I going?  
 (to Eloise)  
 Are you going with me?

ELOISE  
 No, sweetheart. I'm not.

Eloise puts a hand of restraint on Clementine, whose knees  
 and legs now fall directly within A HALF-CRESCENT CARVING  
 dusted with sand. Clementine speaks through heavy sobs.

CLEMENTINE  
 Why are they doing this? Why do  
 they want me dead?

ELOISE  
 Because you're special, Clementine.  
 Never forget that!

Eloise removes a brick from one spot in the wall of the  
 oasis. She taps her fingers against a series of  
 HIEROGLYPHICS carved into tiles in the stone cache.

A WHOOSH

Dust begins to envelope Clementine, who screams.

Jill fires another round through the fortress fissures.

ELOISE (CONT'D)  
 I loved you, Clementine! As though  
 you were my own daughter!

OFF CLEMENTINE, whose screaming segues into raucous coughs.  
 AND AS THE SANDSTORM ASPHYXIATES CLEMENTINE, CAUSING A FLASH  
 OF LIGHT TO RISE AROUND HER --

EXT. JUNGLE - DAY - **FLASH FORWARD (2023)**

Feet plod across the terrain.

A hand brushes aside overhanging vines.

Two hands are interlinked.

An OLDER CLEMENTINE, age 21, paces forward dressed in a Greco-Roman tunica. One hand clutches a bouquet of lilacs. Her other set of fingers hold the hand of...

A YOUNG MAN, 18, handsome, with voluminous bobs of curly blond hair. He wears an ivory toga.

They approach...

A CLEARING

It leads onto a sandy beach, ocean waves lapping the shore.

AN ELDERLY WOMAN -- slender with long, flowing whitish-blond hair -- stands at an altar. She appears to be no older than in her early-seventies, and wears a ceremonial robe. A CROWD OF SPECTATORS, dressed in pirate-like clothing, is gathered.

ELDERLY WOMAN

I stand before these witnesses  
today, joining Clementine Phillips  
and Charles Hume.

Charlie -- Desmond and Penny's grown son -- looks deeply into Clementine's eyes.

ELDERLY WOMAN (CONT'D)

Clementine and Charlie will now  
exchange the vows they have  
written.

Charlie speaks with a British accent.

OLDER CHARLIE

After all of the bad things that  
have happened over the past three  
years, you've been my one constant.  
A pearl in this sea of chaos and  
heartache.

Clementine blushes. To her right, an ASIAN WOMAN, 18, long jet black hair, delicate features, pats Clementine on the shoulder.

OLDER CHARLIE (CONT'D)

Only God knows what the future  
holds for us.  
(looks around)  
All of us. But I do know one  
thing: I treasure the thought of  
spending every remaining moment of  
it with you.

To Charlie's left, another YOUNG MAN, 19, shaggy dark-blond hair, gives him a friendly punch on the shoulder.

ELDERLY WOMAN

Clementine?

OLDER CLEMENTINE

I lost so much at a young age. At the time, I didn't understand any of it. Why me? Why was I being yanked away from everything I'd ever known?

Clementine chokes on her words, recomposes herself.

OLDER CLEMENTINE (CONT'D)

But now it's so clear to me. I was meant to be led to this time, in this place... to be with you.

Charlie gives her a sad smile.

OLDER CLEMENTINE (CONT'D)

You're the only one who makes me laugh in that way you do. The only one whose smile washes away my tears, replacing them with hope and optimism. I'd never felt that good about myself, before meeting you.

She wipes back tears.

OLDER CLEMENTINE (CONT'D)

I love you, Charlie.

ELDERLY WOMAN

Aaron, Ji Yeon, the rings, please.

Aaron hands Charlie a ring, which Charlie slips onto Clementine's finger.

Ji Yeon unfolds her palm so Clementine can collect her ring for Charlie, to reciprocate.

ELDERLY WOMAN (CONT'D)

In the name of the island, I christen you as life companions. Namaste.

Clementine and Charlie kiss. The spectators applaud.

AN HOUR LATER

The two young couples stroll together down the beach.

OLDER CLEMENTINE

Eloise was right. This is what was meant to happen.

OLDER CHARLIE

I wish our parents could have been here to see us joined.

Ji Yeon speaks with a trace of a Korean accent.

OLDER JI YEON

Aaron and I felt the same way when Olivia performed our ceremony.

Aaron speaks with an American accent.

OLDER AARON

But you know what? I have a feeling they've been here all along, watching over us.

The quartet moves farther down the beach, viewed by...

JAMES "SAWYER" FORD -- wearing a dark blue collared shirt -- who stands there, alone.

SAWYER

That's my girl.

VINCENT plows over the beach after the foursome. The dog's four-legged body PHASES STRAIGHT THROUGH Sawyer's spirit form, which then FADES.

Sawyer disappears from view. Vincent swerves around, barks.

MOMENTS LATER

Vincent nuzzles up against Clementine's leg. She reaches down, tousles his coat of fur.

OLDER CLEMENTINE

Hey, old boy. What's got you so riled up?

Vincent stares back in the direction in which Sawyer stood.

SMASH TO BLACK:

END OF SHOW