

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

LOST

"Beyond Saving"

Episode 7.17

by
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LOST
"Beyond Saving"

TEASER

AN EYE OPENS

INT. PHILLIPS RESIDENCE - BEDROOM - NIGHT - **FLASHBACK (2015)**

A TEENAGE CLEMENTINE PHILLIPS -- at the age of 13 -- lies on her purple bed, wearing headphones.

Pink's song "DON'T LET ME GET TO ME" begins to BLAST into her ears.

Clementine doodles on a page of her notebook, as though she's in a trance. She reaches over, grabs a handful of peanuts from a jar on her night stand. Pops them into her mouth.

She sketches a very lifelike headshot of HERSELF and A GOOD-LOOKING TEENAGE GUY. In the middle of her etching...

A HAND whisks the notepad away from her.

TEENAGE CLEMENTINE

Hey!

She throws off her headphones, looks up at...

ELOISE HAWKING -- at the age of 78, dressed primly -- firmness on her face.

ELOISE

You're supposed to be doing your homework.

TEENAGE CLEMENTINE

I was taking a break.

Eloise looks down at the sketch.

ELOISE

Who is this young man?

TEENAGE CLEMENTINE

No one. Just give it back.

ELOISE

Not until you tell me who he is.

TEENAGE CLEMENTINE

His name's Brad. I have Math and English with him.

ELOISE
I presume he isn't your study
partner.

TEENAGE CLEMENTINE
Nanny Hawking...

ELOISE
Is this the same Brad whom your mum
told me you're not allowed to see?

TEENAGE CLAMENTINE
She doesn't even know him!

ELOISE
She knew he already has a juvenile
record at fourteen. And she knows
his father is rumored to be a
violent alcoholic.

Clementine pouts, then scowls at her caretaker.

ELOISE (CONT'D)
You stay far away from him,
Clementine.

TEENAGE CLEMENTINE
And what if I don't?

ELOISE
From now on, I will check your
homework every hour on the hour.
To ensure you're getting it done.

She holds up the sketch pad.

ELOISE (CONT'D)
And I know for a fact you don't
take Art until next quarter.

OFF CLEMENTINE, who slumps back onto her pillows. AND AS SHE
FOLDS HER ARMS, SHOOTING ELOISE A LOOK OF DEADLY DAGGERS --

INT. TEMPLE - REFECTORY - DAY

The adult Clementine takes gradual steps down a staircase.

CASSIDY PHILLIPS walks alongside her, helps to keep
Clementine steady.

CLEMENTINE
Mom, I'm fine.

CASSIDY
You're not fine until I say you
are.

CLEMENTINE
Can I at least shovel my eggs into
my own mouth?

Cassidy smiles as they reach the bottom of the stairs. A few scattered OTHERS sit at tables. CINDY CHANDLER emerges from a kitchen entrance.

CINDY
How's she feeling?

CASSIDY
I'm making sure she gets plenty of
rest.

CLEMENTINE
"She" is feeling just fine.
(to Cindy)
But I'm starving.

CINDY
Want me to whip up your usual?

CLEMENTINE
Thanks. That'd be great.

Cassidy escorts Clementine to a table, as Cindy disappears into the kitchen. Mother and daughter sit.

CASSIDY
I should've had Eloise teach you to
cook for yourself.

CLEMENTINE
Yeah, so I could perfect my own
recipes for scones and puff candy.

CASSIDY
(amused)
You really do have his attitude.

Clementine freezes at that reference.

CLEMENTINE
Whose attitude do I have?

Cassidy clamps her mouth shut. As Clementine studies her mother's face...

GABRIEL CHO enters the refectory. He spots Clementine, hurries over to her.

GABRIEL
Clementine?

CLEMENTINE
Yeah...?

GABRIEL
I've been looking all over for you.

CLEMENTINE
Do you need something?

CASSIDY
Clementine -- manners.
(to Gabriel)
What's up?

GABRIEL
It's Charlie. They took him.

CLEMENTINE
Took him? Where?

GABRIEL
I didn't ask. But I saw a bunch of
your people forcing him into one of
those old vans.

Cassidy studies Clementine's face, which is alarmed.

GABRIEL (CONT'D)
I know he's your husband. So I
just thought you'd --

CLEMENTINE
Thank you for telling me, Gabe. I
appreciate it.

Clementine stands up, resolute.

CASSIDY
Do you know where they're taking
him, Clem?

CLEMENTINE
Nowhere he wants to be.

GABRIEL
How are you going to find him?

CLEMENTINE

I'm going to have a little chat
with Gideon, that's how.

She charges straight out of the refectory. Cassidy looks at Gabriel, worried -- and then makes a beeline straight behind her daughter.

EXT. OCEAN

LIAM PACE bursts out of the water, upward. He spits out a mouthful of water, gasps.

He sees A DINGHY in the far distance.

Liam dives down, swims underneath the boat. He uses both hands to steer the bottom of the boat through the water.

ON THE DINGHY

JUDE lowers his gun, turns to KILLIAN -- who stands next to him alongside the bow.

JUDE

Damn. He went under.

KILLIAN

Maybe you hit him? He could be
drowning as we speak.

JUDE

I should make sure.

KILLIAN

We need to get back. Dessalines
doesn't like wasting time.

JUDE

Yeah, fine.

Jude heads for the dinghy's steering wheel.

MINUTES LATER

As the yacht sails away from the massacre sight...

Liam effervesces to the surface again, spits out more water. He watches the dinghy become smaller and smaller.

LIAM

(between gasps)
Starla...

He swims to the edge of the outrigger, climbs aboard. He feels STARLA's neck pulse, glimpses her breathing ever so faintly.

Liam reaches down to take ACHARA's pulse. Nothing.

LIAM (CONT'D)
(between gasps)
Got to... get back to... the
beach... now.

He lifts Achara's corpse, throws it overboard. Grabs an oar, begins to paddle.

WIDE SHOT

Liam, alone with Starla in the outrigger, struggles to reach the shore of the far-off main island.

END OF TEASER

ACT ONE

INT. TEMPLE - CORRIDOR - DAY

A pair of feet plod across the stone tiles.

Clementine walks with determination, her face stiff and focused. Cassidy and Gabriel follow behind her.

CASSIDY

Where are you going?

CLEMENTINE

To find someone who'll tell me where Charlie is.

CASSIDY

I'm sure he's okay.

GABRIEL

I wouldn't bet on it.

Clementine stops, swivels to face Gabriel -- who also halts alongside Cassidy.

CLEMENTINE

What do you mean by that?

GABRIEL

Your people were torturing one of the guys from our camp -- River. Shocking him with electrodes.

CASSIDY

And then Charlie tried to stop them. Aaron and Ji Yeon got in on it, too.

Clementine appears disconcerted.

CLEMENTINE

Was our Temple Master performing those tests?

CASSIDY

Yeah. That crazy woman... Cindy called her "Amy."

CLEMENTINE

That's her.

Clementine does an about face, continues on her trek. They follow.

GABRIEL

What are you going to do?

CLEMENTINE

Talk some sense into Amy.

CASSIDY

You think she'd harm Charlie?

CLEMENTINE

No. But I'm sure she'd like to.

(walks faster)

Olivia probably chose Gideon to do their dirty work.

GABRIEL

Who's Gideon?

CLEMENTINE

He's our sheriff.

CASSIDY

Sheriff? What is this, the Wild West?

WHIRRING and BEEPING can suddenly be heard from various rooms along the corridor. They look around, confused. SUSAN comes running out of one of the rooms.

SUSAN

We're back online!

CASSIDY

What do you mean?

SUSAN

Communications are working again!

CLEMENTINE

So we have a link to the mainland?

Susan nods. Clementine rushes into one of the rooms, approaches a computer. Cassidy and Gabriel follow her inside.

OFF CLEMENTINE, who begins to type on the keyboard at breakneck speed.

We've got to make sure The Lamp Post is still safe! AND AS SHE OPENS A BROWSER, LOGS ONTO AN ONLINE CHAT SERVICE --

EXT. PHILLIPS RESIDENCE - BACKYARD - **FLASHBACK (2016)**

Clementine -- now eight months older -- places a hot dog in a bun. She squirts some mustard on top.

Eloise -- now at the age of 79 -- flips meat on a grill.

ELOISE

Don't get used to this type of meal.

TEENAGE CLEMENTINE

I'm surprised Mom got you to go along with it.

ELOISE

It was my idea, actually. A little taste of the future.

TEENAGE CLEMENTINE

What's that supposed to mean?

ELOISE

It means there is nothing wrong with eating the flesh of wild animals... as long as you thank them for their sacrifice, first.

TEENAGE CLEMENTINE

Whatever...

Clementine takes a big bite of her hot dog. She chews, admires the summer beauty of their yard when she spots...

A MAN -- Caucasian, 49, brunet, rugged-looking with a beard and mustache. It's JASON, whom Kate had recruited to help with the bank robbery in "WHATEVER THE CASE MAY BE."

JASON

Lovely afternoon, ain't it?

Eloise drops her spatula, shields Clementine with her body.

ELOISE

This is private property.

JASON

Ma'am, I'm looking for Cassidy Phillips.

TEENAGE CLEMENTINE

What do you want with my mom?

ELOISE
(to Jason)
Leave!

Jason pulls out a gun, aims it at them.

JASON
I don't want to hurt you or the
kid, but I will be speaking with
Ms. Phillips.

Cassidy -- at the age of 51 -- casually strolls out onto the
patio, only half pays attention. She swings a bag of chips.

CASSIDY
Hey, guys -- I found the potato...

She nearly faints at the sight of Jason with his gun.

CASSIDY (CONT'D)
...chips.
(to Jason)
Who are you? What do you want?

JASON
Ms. Phillips, my name is Jason
Barrow.

CASSIDY
Why are you pointing a gun at my
daughter?

JASON
For some info. I need to find Kate
Austen. Perhaps you know her?

CASSIDY
Kate was killed in a plane crash...
nine years ago.

JASON
Yeah, her second one.
(beat)
Only not really. Because just like
the first one, my employers covered
up what really happened.

CASSIDY
Who are your employers?

ELOISE
Charles Widmore. That's the man he
works for.

ELOISE (CONT'D)

Widmore was responsible for the Oceanic cover-up... before he was murdered.

Cassidy looks back and forth between Eloise and Jason, dumbfounded.

JASON

And Kate's still alive. Don't try to tell me she isn't. She's been spotted on a few continents.

CASSIDY

If Kate survived, I know nothing about it.

She catches Clementine's terrified face.

CASSIDY (CONT'D)

Now, please --

JASON

Kate did this to me, you know. She posed as some chick named Maggie... organized our bank heist. We were all supposed to make out big!

Eloise glances at the grill, where their meat begins to burn.

JASON (CONT'D)

Spent eight years in the slammer because of that bitch. I'd still be there, if it hadn't been for them.

CASSIDY

"Them?"

JASON

The same folks who signed off on me tracking Kate. A little thing called comeuppance.

(beat)

Now where is she?

TEENAGE CLEMENTINE

We haven't seen her in a long time!

JASON

Shut up, kid!

(beat)

I know you've seen her. We traced her steps, and this was one of her last stops before --

FLAMES spontaneously SHOOT UP from the grill. As Jason reacts...

Eloise lunges at Jason, jumps on top of him. The old lady manages to hold her own as she and Jason wrestle around in the grass.

Cassidy ushers Clementine away from the chaos, grabs a fire extinguisher. She puts out the flames, looks up to see...

Eloise holding Jason's arm behind his back at an awkward -- and painful-looking! -- angle. She whispers to him:

ELOISE

Tell your people to stay away from her -- or next time, it will be much worse.

Jason gets to his feet, flees while cringing in pain. Eloise turns to Cassidy, who covers Clementine with her arms.

CASSIDY

How do you know so much about this Widmore-guy?

ELOISE

We're old acquaintances. Went back a long way.

OFF CLEMENTINE, who watches Jason disappear behind the back fence. AND AS SHE CLOSES HER EYES, TREMBLING --

INT. TEMPLE - COMPUTER ROOM - DAY

Clementine slams her hands down near the keyboard. She looks at Cindy and Gabriel, flummoxed.

CLEMENTINE

We're getting a signal. But I can't dial into The Lamp Post.

GABRIEL

What's The Lamp Post?

CLEMENTINE

It's an off-island station in Los Angeles. We use it to figure out where in the world our island can be accessed from.

CASSIDY

But we're already on the island, Clem. Why would it matter to us where -- ?

CLEMENTINE

Because, Mom... we have to make sure they didn't find a way to take control of The Lamp Post.

CASSIDY

"They?"

GIDEON strides toward them from the other end of the hallway. Cassidy and Gabriel look at him with hesitance.

GIDEON

Clementine -- the Temple Master is looking for you.

CLEMENTINE

Good... because I want to have a little chat with her, too.

With a side-glance at Cassidy and Gabriel...

GIDEON

Lock them up before you go see Amy.

CASSIDY

And just who the hell are you?

GIDEON

My name's Gideon. I'm in charge of this Temple when it's caretaker is... indisposed.

CASSIDY

Well, Gideon, if you think I'm leaving my daughter alone with --

CLEMENTINE

(to Gideon)

Anything Amy has to say to me, she can say in front of them.

Clementine stares down Gideon, who relents.

GIDEON

Very well. Follow me.

He leads them away down the corridor. Cassidy and Gabriel exchange glances of uncertainty.

TEN MINUTES LATER - WALKING

Gideon brings Clementine, Gabriel, and Cassidy into another section of the Temple. Cassidy looks in recognition at the WINGED DRAGON embossed upon a door.

CASSIDY

We've been here before. This is where she tortured River.

GIDEON

It wasn't torture.

GABRIEL

Try telling that to River.

Gideon taps on the door several times with a SPHINX-SHAPED DOOR KNOCKER. Susan opens the door, waves them in.

As Cassidy and Gabriel follow Clementine into --

AMY'S CHAMBER

-- they see AMY GOODSPEED pouring some cups of tea next to lit candles. She turns to greet them.

AMY

Clementine... thank you for making time to hear me out.

CLEMENTINE

This better be an explanation of what happened to Charlie.

She glances across the room -- where JI YEON KWON and RIVER are being guarded by more of THE OTHERS.

AMY

(to Clementine)

I wanted you present when I told River why we had to diagnose him.

(to Cassidy and Gabriel)

I suppose the two of you should hear it, as well.

CASSIDY

You mean why you used electroshock therapy on him?

RIVER

Yeah, that's what I'd like to know.

AMY

Our fear, River, was that you had been... claimed.

RIVER

Claimed by who?

AMY

By John Locke. Electrodes were necessary to rule out the possibility of your body being... corrupted by his essence.

GABRIEL

So he must have passed your test, since he's still here.

AMY

Not exactly.

RIVER

Then what, exactly?

AMY

Had Walt approved of your entrance into our Temple, your body would have been able to withstand a high threshold of pain. But you failed to endure that.

RIVER

So... then you think I have been... "claimed?"

AMY

No. A person who has been claimed sees their body respond adversely to the cauterization of their wounds. You... did not.

RIVER

So if I'm not "claimed," and I'm not supposed to be here, what does that make me?

Amy smiles at him, almost maternal.

AMY

Have you heard the term *tabula rasa*?

RIVER

No. Is that Italian or something?

AMY

Latin.
(to Ji Yeon)
Translate for them.

JI YEON

It means... "blank slate."

CASSIDY

So he's a... blank slate? Is that something good or evil?

(gestures to Ji Yeon)

And how does she know Latin?

CLEMENTINE

They make us learn it, Mom.

AMY

River has two choices -- he can become one of us. Declare loyalty to Walt... and to the island.

RIVER

What's my second choice?

AMY

Your second choice is you elect to be corrupted by Locke. In which case... we will eventually be forced to kill you.

Cassidy and Gabriel recoil. River frowns.

RIVER

There isn't a third choice?

AMY

I'm afraid not.

Gideon addresses all three Lancelot survivors.

GIDEON

The twin sisters who survived your plane crash -- Nina and Tina Putnam. They found their way here. We're holding Tina for safekeeping.

GABRIEL

What happened to Nina?

GIDEON

She escaped. Tina confirmed they were both seduced by John Locke.

CASSIDY

So you're going to kill them?

Gideon looks to Amy for clarity.

AMY

No. Unlike her sister, Nina isn't beyond saving. Well, not for certain, anyway.

JI YEON

But we need Tina alive to get Nina back here.

CASSIDY

So you can pump electrodes into her chest, too?

GIDEON

Only to ensure Nina doesn't pose a threat.

CASSIDY

So why didn't you test her when you had the chance?

AMY

I intended to. But she became... unhinged before we could proceed.

JI YEON

And a person must be conscious for the test to be conclusive.

River glimpses all of The Others -- he's clearly pissed off.

RIVER

You people are nutcases! Why are you even telling us -- ?

JI YEON

Because we owe you some honesty, at the very least.

CLEMENTINE

(to Amy)

You still haven't said where Charlie is.

AMY

Someplace safe.

CLEMENTINE

Oh, that's real specific.

AMY

If you do as we ask, Clementine, no harm will come to Charlie.

CLEMENTINE
 No, Amy. I'm not letting you use
 my husband as some pawn.

AMY
 Then I cannot guarantee you will
 see him again.

Clementine gives Amy a deadly stare. Just then...

A WALKIE-TALKIE in Gabriel's back pocket buzzes with static.
 The voice of ZACH SPENCER flows out of its speaker.

ZACH (V.O.)
 Charlie? Are you there?

Gabriel whisks the walkie out of his pocket.

AMY
 Where did you get that?

GABRIEL
 Charlie left it behind... before
 you hauled him away.

AMY
 (to her subordinates)
 Take that from him.

Several of The Others move toward Gabriel to confiscate the
 walkie -- but Clementine shields Gabriel from them with her
 body.

CLEMENTINE
 Not until I know Charlie's safe.

Clementine faces down her own people, as ZACH'S VOICE
 continues to crackle.

EXT. SOUTHEASTERN COAST OF THE ISLAND - BEACH - SAME

ZACH SPENCER speaks into a walkie-talkie of his own.

ZACH
 Charlie? Come in, Charlie.

INTERCUT BEACH WITH THE TEMPLE

Gabriel presses a button on the walkie, speaks into it.

GABRIEL
 Charlie isn't here right now.

ZACH
What? Who's this?

MILES STRAUME snatches up the walkie from Zach's grip.

MILES
Give me that, kid!
(into the walkie)
Who are you?

GABRIEL
My name's Gabriel. I'm at the
Temple.

MILES
Nice to meet you. We've got an
emergency on the southeast coast.

Behind where Miles stands, BERNARD NADLER, JOSEPHINE TILLMAN,
and FRANZ help a waterlogged Liam carry Starla farther
inland. Franz carries a tote bag around his shoulder.

GABRIEL
What kind of emergency?

As The Others physically drag Clementine out of the way...

GABRIEL (CONT'D)
Who am I talking to?

MILES
You're talking to Miles. Now let
me speak to whoever's in charge.

Gabriel looks up, sees The Others close in on him. As Gideon
seizes the walkie out of Gabriel's grip...

GABRIEL
Who the hell is Miles?

The Others separate Gabriel and Cassidy from Clementine.

Gideon looks at Amy, who holds out her hand... her forceful
silence imploring him to give her the device.

END OF ACT ONE

ACT TWO

EXT. SOUTHEASTERN COAST OF THE ISLAND - ONE MINUTE LATER

EMMA SPENCER applies pressure to Starla's abdomen. Josephine kneels next to her, assists.

Miles speaks into the walkie-talkie, paces around where Zach, Bernard, and Franz are huddled -- the three of them towering above Starla's body.

MILES

Roxanna was taking some of them to Hydra Island. The bullets went straight through this chick.

INT. TEMPLE - AMY'S CHAMBER

Gideon speaks into Charlie's walkie, as Clementine, Gabriel, and Cassidy are restrained.

GIDEON

Where's Roxanna now?

INTERCUT BEACH AND TEMPLE

MILES

According to Liam Pace, she jumped overboard to avoid the gunfire.

GIDEON

Did he get a good look at the assassins?

MILES

(to Liam)

Did you see what the assassins looked like?

LIAM

No, mate.

MILES

(into the walkie)

No. He didn't.

GIDEON

It has to be them.

MILES

What should we do?

GIDEON

Put Zach on again.

Miles hands the walkie back to Zach, who picks up the conversation.

ZACH
Gideon?

GIDEON
How does the girl look?

Zach peers over at the huddle. Emma applies more pressure to Starla's wounds. Josephine searches through their tote bag.

ZACH
Not good.
(whispers)
It's still hard to believe she's
lasted this long.

GIDEON
Zach, stay near her. Try to get a
vision of whatever attacked them.

ZACH
You know it doesn't work like that,
Gideon. I can't just --

GIDEON
Try.

He exchanges glances with Amy.

GIDEON (CONT'D)
That's a direct order from the
Temple Master. Oh, and get Emma
back here with those passengers.

Zach sighs, clicks off the walkie. He approaches the group that's attending to Starla, touches Emma on the shoulder.

END INTERCUT

ZACH
(to Emma)
I just spoke with Gideon. He wants
you to bring everyone back to the
Temple right away.

EMMA
No.

ZACH
I'm sorry?

EMMA

Gideon can drive here himself and get them. I'm not leaving her.

ZACH

Emma, it was a direct --

EMMA

I don't care! I'm not leaving her to just die alone.

Starla moans, attempts to blink her eyes open. Zach looks at Miles, helpless.

MILES

All we can do is prepare, man.

He addresses the Lancelot passengers.

MILES (CONT'D)

Those people who killed your friends... it's only a matter of time before they storm these coasts. So we have to be ready.

BERNARD

Miles, we don't even know how many of them there are.

FRANZ

Or what kinds of weapons they have.

MILES

JoJo, set up two watch stations -- one north of here, the other to the south.

JOSEPHINE

Franz, you're with me.
(to the survivors)
Any of you who want to live, come with us.

A few of the survivors follow Josephine and Franz up the coast, still tentative. Zach eyes Starla's wounds, morbid.

ZACH

(to Emma)

What can we even do for her?

EMMA

Nothing.

(beat)

She's beyond saving.

As Starla's eyes flutter open, Emma meets her gaze.

INT. TEMPLE - ISOLATION CELL

Clementine paces back and forth across the floor of a dungeon-like chamber. Cassidy, Gabriel, River, and Ji Yeon sit along benches fastened to the walls.

CASSIDY

Clem, you're going to carve a hole in the ground.

CLEMENTINE

Well, that'd be one way out of here, wouldn't it?

GABRIEL

I still don't understand what they think we're going to do. They're really afraid we'll become violent?

JI YEON

After what I did, yes.

Ji Yeon looks up at them, unashamed.

JI YEON (CONT'D)

I put my hands on Amy. But only because she was hurting River.

RIVER

I get the feeling your beloved Amy doesn't like being challenged.

JI YEON

No one challenges the Temple Master.

CASSIDY

How long are we going to be trapped in this box? They can't just keep us caged forever!

CLEMENTINE

Well, I'm not sitting around doing nothing.

RIVER

Know a quick way out of here?

OFF CLEMENTINE, whose mental wheels turn.

Nothing lasts forever -- not even captivity. AND AS SHE FOCUSES IN ON THE DOOR, HER EYES SCHEMING FOR A SOLUTION --

INT. AIRPLANE - MAIN CABIN - FLYING - **FLASHBACK (2018)**

Clementine -- now at the age of 15, her hair dyed black -- slouches against her seat on an intercontinental flight.

Next to her, Eloise -- now at the age of 80 -- reads a copy of "TIME" MAGAZINE dated February 5, 2018.

ELOISE

I think you'll be fond of Singapore, Clementine. The food there is exquisite.

TEENAGE CLEMENTINE

How many more?

ELOISE

How many more what, dear?

TEENAGE CLEMENTINE

How many more times are we going to do this?

ELOISE

Hush. You know our rule when in public. We don't --

TEENAGE CLEMENTINE

Yeah, I know. We don't discuss anything that's happened -- because "they" could be listening.

ELOISE

I realize it makes no sense to you at the moment. But I must get you to a certain place where you need to be.

TEENAGE CLEMENTINE

Why can't you just bring me there right now?

ELOISE

Because... you're already there. You just don't know it, yet.

Clementine squints, utterly baffled.

TEENAGE CLEMENTINE

Are you going senile?

Eloise chuckles, genuinely amused.

TEENAGE CLEMENTINE (CONT'D)

No, I'm serious. That last thing you'd said sounded like some riddle from Alice in Wonderland.

ELOISE

And it won't be long before you scurry down the rabbit hole, my dear.

Eloise wiggles her eyebrows. Clementine rolls her eyes.

TEENAGE CLEMENTINE

Why don't you just tell me? Why can't I go to this place where I "already am?"

ELOISE

If you were to arrive there this very minute, the results would be... catastrophic.

(harsher)

There will be no further discussion of this topic.

Clementine stares straight forward -- her eyes welling up.

TEENAGE CLEMENTINE

You still haven't promised me I'll see Mom ever again.

ELOISE

That's because I don't want to make a promise I may not be able to keep.

Clementine's tears flow. As a flight attendant pushes his serving cart up the aisle to Eloise's left:

FAMILIAR VOICE

Can I get you any snacks?

Gabriel -- at the age of 18, his facial features younger -- gazes down at them. He takes notice of Clementine crying.

GABRIEL

Peanuts? Or some peanut butter crackers?

ELOISE

No thank you, young man.

GABRIEL

Are you sure?

He focuses on the weeping Clementine, who doesn't even look up at him.

GABRIEL (CONT'D)
Is there anything I can do for -- ?

ELOISE
(sharply)
We don't need anything. Please...
move on.

Gabriel flinches. With one last sympathetic look at Clementine, he turns to the other side of the aisle.

Eloise reaches over, folds her hand over Clementine's.

GABRIEL (O.S.)
Can I get you folks anything today?
Peanuts? Peanut butter crackers?

ELOISE
(to Clementine)
This was meant to be.

Clementine jerks her hand away, unable to bring herself to look at her caretaker. Eloise slumps back.

OFF CLEMENTINE, who brushes away tears with her fists. AND AS HER SOBBING CONTINUES, NEW TEARS REPLACING OLD ONES --

INT. TEMPLE - ISOLATION CELL - DAY

Clementine turns to Ji Yeon, affixes a serious gaze to her peer. Ji Yeon looks down at the floor.

CLEMENTINE
I'm going to ask Amy for permission
to leave.

JI YEON
You are?

RIVER
(to Clementine)
And you think she's just going to
hand you a hall pass?

CLEMENTINE
Yes. I do.
(to Ji Yeon)
But I need to know something,
first.

Ji Yeon still avoids eye contact. Clementine grabs Ji Yeon's chin, gently turns Ji Yeon's face toward her.

CLEMENTINE (CONT'D)
Where did they send Charlie?

A long beat, before Ji Yeon answers:

JI YEON
The Nirvana station.

Clementine studies Ji Yeon's eyes, which don't blink.

CLEMENTINE
Thank you.

She bangs on the door, calls out to a guard:

CLEMENTINE (CONT'D)
Hey! It's Clementine! I need to
talk to Amy -- now!

OTIS -- an African-American Other in his late-forties --
opens the door, blocks the exit.

OTIS
About what?

CLEMENTINE
Walt just appeared to me. I need
to deliver a message to Amy.

Otis looks skeptical, but moves aside as he beckons her.

CLEMENTINE (CONT'D)
My mom comes with, too.

OTIS
No way.

CLEMENTINE
I bring her, or Walt -- and Amy --
will end up very mad at you.
(smug)
Is that what you want, Otis?

They face off for several moments, as everyone else in the cell watches. Finally, Otis relents, beckons Cassidy toward them.

The cell door slams shut, leaving Ji Yeon alone with Gabriel and River.

GABRIEL

Why did they send Charlie to the Nirvana station?

JI YEON

They did not.

(beat)

I lied.

Gabriel and River exchange glances, while Ji Yeon remains stoic.

AMY'S CHAMBER - FIVE MINUTES LATER

Otis and EZEKIEL -- a Caucasian Other, mid-thirties -- lead Clementine and Cassidy inside.

EZEKIEL

Don't even think about doing anything funny.

CLEMENTINE

Who? Me?

Clementine gives Ezekiel and Otis a look of mock-confusion, while Cassidy notices Amy watering some Orchids in a planter underneath solar lights. Without even looking at them:

AMY

Otis, Ezekiel -- thank you for bringing her. Please remain in here.

She turns to acknowledge them.

AMY (CONT'D)

Clementine. I was told you had some information for me?

CLEMENTINE

Yeah. Walt asked me to deliver a message. He said...

(swivels toward Otis)

...sorry.

She delivers a swift kick to Otis's gut -- he goes flying backwards. Clementine seizes the gun that Otis drops, knocks Ezekiel upside the head with it. As Ezekiel collapses...

Clementine turns the weapon on Amy, who reacts with more disappointment than fear.

AMY
I assume this means Walt never
appeared to you?

CLEMENTINE
You're good. Now, let's talk
business...

CASSIDY
Clem...

CLEMENTINE
Mom, I've got this.
(to Amy)
You're going to let both of us walk
right out of here and drive away in
one of the vans.

AMY
Why would I do that?

CLEMENTINE
Because you don't want a bullet
through your heart. And neither
does anyone else.
(beat)
Except maybe John Locke.

Amy swallows, closes her eyes.

AMY
Very well.

CLEMENTINE
Now move.

Clementine marches Amy out of the chamber at gunpoint.
Cassidy follows them. Making their way down:

THE NEAREST CORRIDOR

Amy calls out to the N.D. OTHERS whom they pass by:

AMY
Do not be afraid. Just do as she
asks. Take up no arms against her.

Clementine prods Amy with the gun.

EXT. TEMPLE COURTYARD - FIVE MINUTES LATER

Clementine and Cassidy emerge from inside with a captive Amy
shielding them. Amy gestures for all of the ARMED OTHERS to
move away from the exit.

AMY

This is as far as I can go.

CLEMENTINE

I know.

(beat)

I want your word there's a van
waiting for us, in condition good
enough to drive.

AMY

I give you my word.

Clementine clutches Cassidy's arm. They move toward the
exit.

AMY (CONT'D)

Clementine...

Clementine turns, sees Amy's somber face.

AMY (CONT'D)

You do realize if you follow
through with this misguided
choice... you will never be allowed
to come back.

Clementine turns away, almost emotionless.

CLEMENTINE

I know.

And she guides her mother toward the shadowy doorway.

END OF ACT TWO

ACT THREE

EXT. THE ORCHID - DAY - **FLASHBACK (2019)**

A ball made of black panther skin and lard BOUNCES against the pavement.

Clementine -- now aged past 17 -- catches it with both hands. She smiles back at...

VANESSA -- now at the age of 47 -- who wears a gray DHARMA jumpsuit with her name sewn on one breast pocket.

VANESSA

You're getting good at that, Clem.

TEENAGE CLEMENTINE

Thanks.

VANESSA

Your coordination is way better than mine was at your age.

TEENAGE CLEMENTINE

Yeah, but you weren't brought here as a teenager.

VANESSA

No, I wasn't.

TEENAGE CLEMENTINE

You weren't ripped away from your entire life... from the only person who ever loved you.

Clementine allows the ball to drop to the ground.

VANESSA

No... I wasn't...

Vanessa reaches behind a patch of anthuriums, activates the elevator car. She waves Clementine toward the entrance.

VANESSA (CONT'D)

Follow me. There's something I want to show you.

TEENAGE CLEMENTINE

What?

VANESSA

It's a surprise.

Clementine boards the elevator car. Vanessa closes the door, and they descend.

INT. THE ORCHID - MAIN LAB - TWO MINUTES LATER

Vanessa leads Clementine through the refurbished laboratory. N.D. OTHERS bustle, transport equipment back and forth.

TEENAGE CLEMENTINE

What's going on down here?

VANESSA

Walt has ordered a number of tests to be conducted. They're due to begin four months from now.

TEENAGE CLEMENTINE

Tests? What kind of tests?

Vanessa swivels, faces Clementine with seriousness.

VANESSA

Temporal manipulation.

TEENAGE CLEMENTINE

Wait... you mean... time travel?

VANESSA

You said it.

TEENAGE CLEMENTINE

Vanessa, you're pulling my leg.

VANESSA

How do you think you ended up here when you did, Clementine?

Clementine ponders that.

VANESSA (CONT'D)

Beneath this station is a unique pocket of energy. One that can send people off the island...

TEENAGE CLEMENTINE

...and bring people back to it. People like me.

VANESSA

It creates a portal... a timestream that connects the island to --

TEENAGE CLEMENTINE

Tunisia. And it distorts time.

VANESSA
So you remember.

Clementine nods. Her eyes fixate on the empty VAULT.

TEENAGE CLEMENTINE
That's why Eloise couldn't bring me
here right away.

VANESSA
You might have met yourself. And
you might have met Charlie...

TEENAGE CHARLIE
...before we were meant to cross
paths.

VANESSA
You catch on fast.

TEENAGE CLEMENTINE
He's the only one who's important
to me, now... in my new life. If
meeting my future self might have
prevented that...

Vanessa nods at her.

TEENAGE CLEMENTINE (CONT'D)
...then I'm glad my nanny dragged
me across the world for so long.

Clementine reaches out to Vanessa, takes her hand.

TEENAGE CLEMENTINE (CONT'D)
Eloise said it would result in
catastrophe. So what happens if
two versions of the same person...
touch each other?

VANESSA
Nothing good.

OFF CLEMENTINE, who appears disturbed by what she's just
heard. AND AS CLEMENTINE LOOKS DOWN AT A TIME PIECE --

EXT. JUNGLE - DAY

A DHARMA van cruises through the jungle. Clementine drives,
with Cassidy in the passenger seat.

INT. CLEMENTINE'S HIJACKED DHARMA VAN - DRIVING

Clementine focuses on the trail.

CASSIDY
So what's going to happen now?

CLEMENTINE
We're going to find Charlie.

CASSIDY
But they've... banished us. If we
can't go back to the Temple --

CLEMENTINE
Then the three of us will go
someplace else. Maybe The Hydra...
JoJo will help us. I might even be
able to convince Rose and Bernard --

CASSIDY
Do you even know what you've done?

CLEMENTINE
I've saved the man I love.

CASSIDY
You turned on your own people.
Won't they be out for revenge?

CLEMENTINE
Walt doesn't teach us to think like
that.

CASSIDY
Seems to me Walt can get your
people to do whatever he wants them
to.

Clementine holds a stare on her mother. Cassidy's eyes
glance forward, then bulge.

CASSIDY (CONT'D)
Clem! Watch out!

Clementine's foot hits the brake pedal.

JOHN LOCKE stands in the van's path, inches away from its
headlights. He holds Mr. Eko's JESUS STICK with one hand.

CLEMENTINE
Holy --

CASSIDY
Language!

CLEMENTINE
Sorry, Mom.

CASSIDY
Who is this guy?

CLEMENTINE
John Locke.

Cassidy reacts, direful. Locke strolls over to the driver's side window, which Clementine rolls down for him.

LOCKE
Nice day for a drive, Clementine?

CLEMENTINE
What do you want?

LOCKE
Well, that depends. Quite frankly, I'm surprised Walt and his acolytes let you leave their beloved Temple.

CLEMENTINE
I left on my own.

LOCKE
I see. And where are you going?

CLEMENTINE
To find Charlie. Ji Yeon told me Walt had him sent to The Nirvana.

LOCKE
Ah.
(to Cassidy)
And you must be Cassidy, I presume?

CASSIDY
How do you know my -- ?

LOCKE
I know a lot.
(to Clementine)
If you'd like, I can help you get there faster.

Clementine contemplates.

LOCKE (CONT'D)
It might be the difference between life and death.

Clementine turns to Cassidy, whose face remains conflicted.

EXT. HYDRA ISLAND - SHORE

Vanessa -- now at the age of 51 -- holds a seashell to her ear, listens.

BRAZEN FEMALE VOICE
Trying to phone home, Vanessa?

ROSE HENDERSON-NADLER stands there, brushes some braids out of her face. Vanessa looks amused.

VANESSA
Yeah, right.

ROSE
I hope Bernard and the rest of them get back here soon.

VANESSA
We can't go after them.

ROSE
Honey, I just have a bad feeling about this.

Vanessa puts one hand on Rose's shoulder, tries to smile. But Rose's eyes only bulge as she stares off in the distance.

VANESSA
What's wrong?

ROSE
Look.

Rose points to a tidal wave that crashes against some rocks.

A waterlogged ROXANNA swims ashore with her last ounce of strength.

They run toward her, help Roxanna out of the water.

VANESSA
Roxanna, what happened?

With great effort to choke out her words...

ROXANNA
They're... here.

Rose looks absolutely petrified, as Vanessa puts an arm around Roxanna to help her get warm.

SOUTHEASTERN COAST OF THE ISLAND - BEACH

Emma splashes water from a canteen over Starla's forehead, rubs it against her skin. Starla breathes, heavily.

Zach watches over the rest of the group. Josephine approaches Miles from the south, trailed by Franz, JORDAN, and a few other Lancelot CASTAWAYS.

MILES

JoJo, you're supposed to be --

JOSEPHINE

We left some sentries posted there.
But so far, we can't see anyone.

ZACH

Doesn't mean they're not there.
For all we know, they'll arrive in
a sub -- like Widmore's people did.

Franz holds up his walkie.

FRANZ

I managed to get through to Andrea
in the Looking Glass. They have
had trouble with their equipment --

MILES

We can't wait any longer.

He leans down, unzips the group's tote bag. Pulls out a flare gun. Liam and the other passengers take notice.

LIAM

What are you going to do with that?

MILES

Relax, it's just a flare. We use
it as our universal signal... to
let everyone on the island know
there's an emergency.

LIAM

Can't you tell them that by
speaking into your walkie-talkie?

MILES

Not everyone has one, birdbrain.

He positions the gun. Before Miles can pull the trigger...

BERNARD

Miles, stop.

MILES
What, Bernie?

BERNARD
What about... him?

EMMA
We can't do anything about him.

LIAM
Who's "him?"

MILES
It doesn't matter. We're not going
to worry about him.

CRANKY VOICE
But you do need to worry about me!

NORRIS WILDER approaches them with a gun. Liam turns to
Jordan, accusatory.

LIAM
You were supposed to be watching
him.

JORDAN
Ivy said she'd do it.

NORRIS
Ivy is sleeping right now.

Norris trains his gun on Miles, almost bloodthirsty.

NORRIS (CONT'D)
If you shoot that flare gun, who's
going to see it?

MILES
Anyone within ten miles of here.
Maybe farther.

NORRIS
Give it to me.

MILES
I don't think so.

NORRIS
Give it to me, or you're dead.

ZACH
We're all dead if he doesn't shoot
it.

Bernard steps in-between them.

BERNARD

Look, no one has to get hurt. We can --

NORRIS

Out of my way, Gramps!

JOSEPHINE

If you know what's good for you, you'll put it down.

NORRIS

Stay out of this, Aunt Jemima!

JOSEPHINE

Come a little closer so you can say that to my fist.

Liam steps into the fray. BONG-CHA stands behind him.

LIAM

Guys, let's talk about this. There has to be --

NORRIS

Don't give me an excuse to put one through your heart! I've been waiting for a long time to --

The FLARE GOES OFF, rockets upward into the air. Everyone watches as smoke EXPLODES and SCATTERS through the sky.

Miles holds the flare with an unapologetic stare.

MILES

(sotto)

Ooops.

Norris quivers, tightens his grip on the gun.

JUNGLE - LESS THAN A MILE AWAY

The pillar of black smoke WEAVES and CAREENS its way between trees at the speed of an amusement park ride. It suddenly HALTS...

And the smoke CLEARS -- leaving Locke, Cassidy, and Clementine standing in the jungle.

CASSIDY

My stomach feels like it's going to cave in.

CLEMENTINE
(to Locke)
Why'd you stop?

LOCKE
Because we've got company.

Locke points toward a clearing.

ROB HAMILL, SAMI RUBBA, HUGO "HURLEY" REYES, and their group of SURVIVORS stand there, weapons ready.

ROB
(to Locke)
Whatever you are, we're not going to get in your way.

LOCKE
Well, that's good to know.

SAMI
(to Clementine and Cassidy)
Why are you two with him?

CLEMENTINE
We're surviving.

LOCKE
Not to break up the conversation, but I think you folks may want to turn your collective attention toward the heavens.

Locke points upward. Clementine, Cassidy, Hurley, Rob, Sami, and the N.D. Survivors all crane their necks.

The flare that Miles ejected RAINS DOWN from below clouds.

ROB
(to Locke)
What does that mean?

LOCKE
Nothing good.

They all look disconcerted.

END OF ACT THREE

ACT FOUR

EXT. EDGE OF THE JUNGLE - DAY

Locke leads Clementine, Cassidy, Hurley, Rob, Sami, and the N.D. Lancelot survivors through the jungle.

SAMI

(to Locke)

So, Mr. Locke... how did you...?

He's unable to find the words.

LOCKE

How did I become like this?

SAMI

Yes...

LOCKE

It's a long story. One that I'll have to save for another day.

ROB

And you're not planning to kill us?
Like you did to Nina and Tina?

LOCKE

No, I'm not. And the twins are fine, for your information.

ROB

So why are you taking us back?

LOCKE

Because you left some of your people behind. And if that flare is any indication of what's to come, you'll want to get your friends off that beach.

He halts at the treeline, turns to face the group.

LOCKE (CONT'D)

This is as far as I go.

HURLEY

Dude, what are we supposed to -- ?

LOCKE

You can tell them whatever you want, Hugo. Just emphasize they need to get out of harm's way.

Hurley looks uncertain. Locke meets the stare of Clementine, who regards him with caution.

LOCKE (CONT'D)

Clementine, I have the feeling
you'll find what you're looking
for, here.

CLEMENTINE

Only if Charlie's on that beach.

With a cordial smile, Locke walks away from the group. Hurley leads Rob, Sami, Clementine, Cassidy, and the other survivors out onto the:

SOUTHEASTERN COAST OF THE ISLAND

Norris sees them approaching, jets toward them with his weapon drawn. Miles, Bernard, Liam, and Bong-Cha also follow -- with Miles brandishing his own weapon.

NORRIS

(to Rob and Sami)

What are you doing with them?

ROB

Take it easy, Norris. We ran into
them in the jungle. Saw the flare.

He gazes toward where Zach and Emma sit beside Starla.

ROB (CONT'D)

What happened?

LIAM

Out in the middle of the ocean...
some men came and shot her. She
isn't doing well.

Hurley dashes toward Starla with all of his energy. Rob, Clementine, and Cassidy run after them.

HURLEY

Starla!

Hurley drops to his knees next to his mortally-wounded ex-girlfriend. She looks up at him -- sadness and regret evident in her eyes as she struggles to breathe.

HURLEY (CONT'D)

Starla, don't worry! We're going
to fix you!

(turns to Rob)

Tell me you can fix her!

Rob examines Starla's wounds, while Zach and Emma give Hurley their non-verbal condolences.

ROB
She's lost too much blood...

HURLEY
But we can take her to the Temple... dip her in the healing spring...!

ROB
She doesn't have very long.

EMMA
And we don't have a working van.

HURLEY
(to Zach)
Turn on your walkie! Tell our people to get their asses -- !

ZACH
They're not "your" people anymore, Hurley. I don't think they're going to come.

Hurley snatches the walkie away from Zach, holds Starla's hand tightly. Clicking it on and speaking into it:

HURLEY
Olivia! Amy! Gideon! Walt!
Dammit, somebody pick up!

Miles, Bernard, Norris, Sami, Liam, Jordan, Bong-Cha, Franz, and Josephine all watch Hurley from a distance, as tears stream down Hurley's eyes.

HURLEY (CONT'D)
(into the walkie)
Somebody -- HELP!

Clementine looks from Starla to Hurley, her own tears forming. She gulps, stands up -- and hurries away from everyone. Cassidy follows her back toward the treeline.

OFF CLEMENTINE, whose gaze lingers on the panicked Hurley.

He probably blames himself for not being able to save her. AND AS SHE PUNCHES A TREE BRANCH OUT OF HER LINE-OF-VISION, DISSOLVING INTO SOBS --

EXT. ARIZONA BILTMORE HOTEL - DAY - **FLASHBACK (2021)**

An adult Clementine -- now at the age of 19 -- makes her way through the cabana area, past umbrella tables, over to:

A handsome BLOND GUY -- Caucasian, 20, fluffy hair -- who picks at a tofu salad with his fork.

Over Clementine's shoulder, a slightly younger CHARLIE HUME -- at the age of 16 -- glances down at his lover's SmartPhone.

CHARLIE

Are you sure this is a good idea?

CLEMENTINE

No. But I might never get another chance.

They arrive at the blond guy's table, from which he looks up.

CLEMENTINE (CONT'D)

Bradley Percy?

BRAD

Do I know you?

CLEMENTINE

Yes.

Brad takes a closer look at her.

BRAD

Clementine...?

CLEMENTINE

Hi, Brad.

He stands up, takes a better look at her. Charlie bristles.

BRAD

What happened to you? Everyone thought you got --

CLEMENTINE

Kidnapped. Yeah, I know.
(awkwardly)
I've been... out of the country.

BRAD

Doing what?

CLEMENTINE

(gestures)

Brad, this is my fiancée, Charlie.
We both work for the same guy.

BRAD

(to Charlie)

Hey, man.

CHARLIE

Hey.

BRAD

(to Clementine)

So you didn't get kidnapped? Then
why did you disappear?

CLEMENTINE

It's not that...

BRAD

Your mom thought you'd run off with
me. She came to my house, went
ballistic...

CLEMENTINE

...simple.

(beat)

And unfortunately, I don't have
much time to explain things.

Brad looks at her, a shadow of regret on his face.

BRAD

Then why are you here?

CLEMENTINE

I had to see you.

(gestures to Charlie)

We don't get out much. And Charlie
told me to put my past behind me --

BRAD

A hell of a way to do it. Just
popping out of nowhere, refusing to
say where you've been.

CLEMENTINE

I wanted to tell you I'm sorry.

Brad's face softens.

CLEMENTINE (CONT'D)

The week before I... disappeared...

BRAD
Yeah, I remember.

CLEMENTINE
We had that huge fight. I told you
I hated you.

BRAD
I remember that, too.

CLEMENTINE
And a bunch of other mean things.
I just wanted to say...
(vulnerable)
...I'm sorry. For everything.

Brad nods. Charlie looks at his watch.

CLEMENTINE (CONT'D)
Brad, will you please forgive me?

BRAD
Clem, I still don't understand --

A series of bullets PELT Brad's chest, leaving BLOOD
SPLOTCHES behind.

Charlie dives, tackles Clementine to the ground. They take
refuge under the table.

SCREAMS from other cabana patrons RING OUT amid lingering
GUNSHOTS.

UNDERNEATH THE TABLE

Charlie shields a panicked Clementine with his own body.

CLEMENTINE
Brad...!

CHARLIE
He's gone! We have to get out of
here!

POLICE SIRENS WAIL as Charlie drags Clementine under the
refuge of additional tables. The FEET of terrified
bystanders scamper every which way.

CHARLIE (CONT'D)
Clementine, we've got to go! They
found us!

CLEMENTINE
But we can't leave Brad -- !

CHARLIE
We can't let Walt down!

OFF CLEMENTINE, as Charlie helps her to her feet and they merge into the FRENZIED MOB of people. AND AS CLEMENTINE ALLOWS CHARLIE TO HERD HER THROUGH THE PANDEMONIUM, SHE GAZES BACK AT BRAD'S CORPSE ON THE GROUND --

EXT. EDGE OF THE JUNGLE - DAY

Clementine weeps, as Cassidy puts her arms around her daughter. Through her sobbing:

CLEMENTINE
She's already dead, isn't she?

CASSIDY
I think she knows... she needs to let Hurley say goodbye.

CLEMENTINE
I never got to.
(beat)
With Brad.

CASSIDY
I saw that on the news. A drive-by. Poor kid...

CLEMENTINE
I was there.

Cassidy does a double take.

CLEMENTINE (CONT'D)
With Charlie, when Brad died. He was killed because of us.

CASSIDY
Sweetie, what do you mean?

CLEMENTINE
Walt sends us off the island on assignments. I knew Brad was living in Phoenix, so we managed to track him down.
(through more tears)
If I hadn't been so selfish... if I hadn't insisted on seeing him that one last time...

CASSIDY
You can't blame yourself, Clem.

FEMALE VOICE
She's right, Clementine.

The spirit of KATE AUSTEN -- appearing to be in her late-thirties, wearing a maroon blazer and khakis -- stands a few feet away from them. Both Clementine and Cassidy react.

CLEMENTINE
Aunt Kate...?

CASSIDY
Kate, is that really -- ?

KATE
Yes, it's me.

CASSIDY
So... you're...?

KATE
Dead. It happened years ago.

CASSIDY
How?

KATE
I was doing the kind of work
Clementine does now.
(beat)
There are some very bad people back
home, trying to get to the island.
Walt had us keeping tabs on them.

She looks at Clementine, affectionate.

KATE (CONT'D)
I'm bringing a message to you,
Clem. From your father.

CLEMENTINE
Mom told me my father was dead.

KATE
She lied.

Clementine turns to Cassidy, who nods in shame.

CASSIDY
I did it to protect you.

Clementine flinches at her mother, turns back to Kate with hope in her eyes.

CLEMENTINE
So... my dad is still alive?

KATE
No. He died on this island, too...
years before me.

CLEMENTINE
So why hasn't he appeared to me,
himself?

KATE
He has his reasons. But he wants
you to know... he loves you very
much.

Clementine devolves into tears again. Cassidy holds her.

KATE (CONT'D)
And he says you have to follow your
heart. Because some of those very
bad people are about to arrive
here... and unless you trust your
instincts...

CLEMENTINE
Yes?

KATE
...they're going to win the war.

Kate FADES from sight. Clementine cries even harder, buries
her head into her mother's arms.

After about thirty seconds...

Someone clears his throat.

Jordan stands several feet from them, tentative.

JORDAN
I'm sorry to interrupt...

CLEMENTINE
It's okay.

She brushes her tears away.

CLEMENTINE (CONT'D)
You were one of the people on my
mom's flight?

JORDAN
Yeah.

CASSIDY

I remember you. Weren't you a few rows in front of me?

JORDAN

With my cousin. That's what I wanted to ask you about. You both came from your... Temple, right?

They nod.

JORDAN (CONT'D)

Well, my cousin and I were on the other side of the island when that Locke-guy attacked everyone.

CLEMENTINE

Where's your cousin now?

JORDAN

Probably ran for it. Into the jungle.

(beat)

Is there any chance he might have made it to your Temple?

Cassidy looks at Clementine, thoughtful.

CASSIDY

What's his name?

JORDAN

River. He's blond, about the same height as me...

CASSIDY

Yes. We met him. He's still there. And he's fine.

Jordan breathes a sigh of relief. Cassidy glances back at her daughter, uncomfortable.

CASSIDY (CONT'D)

For now.

Jordan's face falls, becomes inquisitive.

Cassidy sighs, unsure what to say next.

END OF ACT FOUR

ACT FIVE

INT. LIGHTHOUSE - SIGNAL ROOM - DAY - **FLASHBACK (2022)**

Clementine -- now eight months older -- wanders into the uppermost chamber of Jacob's old lighthouse. New furnishings include fused silica glass mirrors and a glossy, translucent bakelite surface atop Jacob's stage wheel.

She places her hand on one of the wheel's three-hundred-and-sixty slabs, traces a finger counterclockwise until she arrives on...

Number 324 -- "PHILLIPS"

MALE VOICE

Clementine?

She swivels to face...

The man who calls himself DAVID DEGROOT, nine months younger than when we last saw him on-island in the present.

DAVID

What are you doing?

She hides her hands behind her back.

CLEMENTINE

Nothing.

DAVID

It doesn't look like nothing.

CLEMENTINE

Gideon asked me to bring him --

DAVID

You're not allowed to be in here. We both know that. Only Walt, Olivia, Gideon, or myself may enter.

CLEMENTINE

Sorry. I had to see it.

David puts one hand on Clementine's shoulder.

DAVID

You still blame yourself, don't you? For what happened to Declan?

CLEMENTINE

It was my fault. I could've saved him if I'd just --

DAVID

He knew it was the end for him, Clementine.

CLEMENTINE

How can you say that? You'd never even met him.

DAVID

On this island... when you're number's up, it's up.

CLEMENTINE

But if I hadn't let Eloise send me here --

DAVID

He still would have died. Somehow.

Clementine looks back down at the wheel.

CLEMENTINE

Declan hasn't ever appeared to me. And it's been years.

DAVID

Sometimes they're not ready to show themselves to us. No matter how long they've been dead. And no matter how much forgiveness you hope they'll give you.

Clementine gestures at Walt's revamped stage wheel.

CLEMENTINE

Why's my name on there?

DAVID

How do you know it's your name?

CLEMENTINE

How many other Phillipses are there on this island?

DAVID

When Walt decides you need to know, he'll tell you.

Clementine grimaces, not pleased with that answer.

DAVID (CONT'D)

It's time for you to leave. Don't tell anyone what you saw inside this lighthouse... and I won't tell Walt I caught you up here.

OFF CLEMENTINE, who reluctantly follows David toward the staircase. AND AS SHE GLANCES BACK AT THE WHEEL, UNABLE TO SHAKE HER SENSE OF CURIOSITY --

EXT. SOUTHEASTERN COAST OF THE ISLAND - BEACH

Clementine and Cassidy wander over to the crowd of people. They see Hurley kneeling next to the dying Starla, tears in his eyes. Everyone watches, unable to speak.

Starla looks up at Hurley, gasps.

STARLA

Hugo...

HURLEY

Don't try to talk. I'm going to figure out a way...

She reaches up, puts one finger over his lips. Silences him.

STARLA

You can't... save me.

Hurley gazes down at her, utterly helpless. He clasps one of his hands around one of hers.

Liam reaches to hold Hurley back, but Bong-Cha blocks Liam's motion with her own hands.

BONG-CHA

No. Let them do this.

Starla looks up at Hurley with deep remorse.

STARLA

I'm... sorry. I should have... given you... a chance... to explain.

HURLEY

It's okay. Don't be sad...

STARLA

You always... treated me... like a princess. Remember our... trip to... Disneyland?

Hurley manages a faint chuckle.

HURLEY

You told Cruella de Vil to "talk to the hand."

(musters a grin)

And you challenged Princess Jasmine to a girlfight because she gave me so much attention.

Starla laughs through her agony, squeezes Hurley's hand.

STARLA

I'll... always love you, Hugo.
Always.

With a final heave, Starla gurgles out blood from her mouth, bulges out her eyes... and DIES.

Hurley sobs, overcome with grief. He reaches down with one hand, uses it to close Starla's eyelids shut.

Sami, Rob, and Miles appear horrified. Liam, Bernard, Josephine, and Bong-Cha have tears in their eyes. Jordan bows his head. Norris frowns.

Clementine tries to suppress the tears from her own eyes. She takes Cassidy's hand, clasps it.

Cassidy squeezes her daughter's hand -- as Clementine loses it, allows her tears to flow.

As the group mourns beside Starla's *al fresco* "death bed"...

DOWN THE BEACH, AT LEAST TWO MILES AWAY...

Kate's spirit watches the grieving -- and next to her is the spirit of JAMES "SAWYER" FORD, still appearing in his late-thirties, wearing a dark blue collared shirt and jeans.

KATE

You can't keep avoiding her, James.

SAWYER

I know.

KATE

We all feel it coming. If she's going to survive... she'll need you.

SAWYER

It ain't easy, Freckles. So many years went by... and I was never there for her --

KATE

You can be there for her now.

SAWYER

(sarcastic)

The same way you are for Aaron?

KATE

That's different. I'm not his real mother.

SAWYER

Well, you'd better start acting like it. Because we've all felt what's in store for him, too.

KATE

For all of them.

Kate and Sawyer both face the ocean.

ACROSS MILES AND MILES OF CALM SEA WATERS...

A lone CATAMARAN glides slowly through the water, making a beeline toward the main island at a snail's pace, as we...

SMASH TO BLACK.

END OF SHOW