

Episode #: 617

LOST

"Coda"

by
Josh Hamelin

TEASER

INT. RICHARD'S APARTMENT - LIVING ROOM - NIGHT

A quiet, empty room. Very modest - A couple bookshelves, filled to the brim with books, a desk and chair, and a small television set with an armchair placed strategically before it.

The serenity is disturbed as the front door opens. RICHARD ALPERT enters, wearing a black suit. He's aged considerably since we've seen him last - every hair is grey, and wrinkles are carved into his face everywhere.

He looks tired, above all. He moves slowly to the armchair and sits heavily into it. For a moment he stares at the room ahead of him, his face void of emotion.

Then, he grabs the remote and switches on the television.

ON THE SCREEN

A TELEVISION BROADCAST is underway. A FEMALE REPORTER, in mid-sentence -

FEMALE REPORTER

Almost fifteen months ago, five members of the Oceanic Six disappeared, only to return one year ago today. We tried to interview the survivors about their unexplained absence but have not been able to make contact -

Richard watches the broadcast just as stoically as before. He raises the remote and switches the television back off. He puts the remote aside and for a moment, all is silent.

Suddenly, Richard gasps, his eyes going wide. He gasps again and again, quickly now, but rather than stand, he only lies back in the chair, accepting his fate.

Hands braced against the arm rests, Richard looks up at the ceiling. He lets out one last gasp and then a long sigh.

His eyes close. Richard dies.

END OF TEASER

ACT ONE

INT. FUNERAL HOME - VIEWING ROOM - NIGHT

The viewing room, which can only be described as polite, is empty. Fresh carpet lines the floors and flawless wallpaper covers the walls. A couple rows of white chairs are organized perfectly at the front near a COFFIN - closed for the time being.

A FUNERAL DIRECTOR, CHRISTOPHER, enters, straightening his tie. He stops in the threshold and turns to face outside of the room. He folds his arms patiently in front of him and waits in silence for a few moments before the front door opens.

HURLEY lumbers inside, closing the door behind him. He walks across the room with his head slightly lowered, feeling it's the polite thing to do. He's greeted by Christopher.

CHRISTOPHER
(in hushed tones)
Hello. Welcome, come inside. Sit if
you like. Let me know if you need
anything.

HURLEY
Thanks, dude, but I think I'll
stand.

Hurley continues on towards the coffin and Chris follows him.

HURLEY
Can I look?

CHRISTOPHER
It's best to wait until the others
arrive.

Hurley nods and a moment of silence passes.

HURLEY
Haven't seen him in a while.

CHRISTOPHER
I see. This isn't like any service
we've done before, you know.
Very... different. I've never seen
anything like it.

HURLEY
He deserves this.

EXT. THE ISLAND - DAY - **FLASHBACK**

JACK lies in the grass, long gone, VINCENT THE DOG still by his side. Vincent lies flat, his face next to Jack's, whimpering despite his inability to help.

The brushing of leaves on grass can be heard in the distance. HURLEY appears in the clearing, BEN not far behind. Hurley stops dead in his tracks when he sees Jack in the distance.

HURLEY
Jack...

Hurley bolts from his spot, yelling out Jack's name as he makes his way to him. Ben can only stand in silence, immobilized by shock.

Hurley falls to his knees before Jack and lifts him up in his arms. Hurley throws his head back, his face tear-streaked.

HURLEY
NO!

He continues crying out as Ben turns away, unable to look at his fallen comrade.

INT. FUNERAL HOME - VIEWING ROOM - NIGHT

Back at the head of the room, by the coffin. Hurley and Chris are silent now. The front door opens again and the two are soon joined by BEN.

Ben stops in the threshold, unsure if he's worthy enough to be in the deceased's company. Hurley smiles bravely.

HURLEY
Come on over, man.

Ben hesitates for only a moment before making his way over in silence.

INT. AJIRA PLANE - COCKPIT - DAY - **FLASHBACK**

FRANK LAPIDUS captains the plane, with MILES in seat next to him.

LAPIDUS
Buckle up, friend. This one's
gonna' be even rougher than the
last one.

Miles doesn't wait a second before following orders.

MILES
Just don't kill us, Frank.

LAPIDUS
No promises.

Lapidus grabs the intercom mic and speaks into it.

INT. CABIN - CONTINUING

KATE, SAWYER, CLAIRE and RICHARD sit in their seats, just as
we left them. Frank's voice comes on over the intercom.

FRANK
This is it, folks. Fasten your seat
belts. Don't let me tell you twice.
We may just get through this.

COCKPIT - CONTINUING

Frank hopes to hell he's telling the truth as he replaces the
mic. He lets out a breath and begins landing procedures.

CABIN - CONTINUING

Claire can't stop shaking in her seat.

KATE
Claire...

Claire tightly grips Kate's hand beside her.

KATE
Claire, it's alright. We're going
to make it.

Claire can't find the courage to look at Kate as her panic
continues.

CLAIRE
What's he like?

KATE
Who? Aaron?

CLAIRE
Yes-what's he like!

Kate is momentarily thrown off by Claire's abruptness.

KATE
He's... shy. Quiet. But he has the
biggest heart. And when he sees
you, he'll know you're his mother.

Claire finally looks at Kate.

CLAIRE
What if he's forgotten me? What if
he doesn't remember who I am!?

Kate shakes her head, fighting back tears.

KATE
That won't happen.

Kate squeezes Claire's hand tight and Claire squeezes back.
They both look back ahead.

COCKPIT - CONTINUING

Lapidus tilts the plane downwards.

EXT. LAX - RUNWAY - DAY

The sky and runway are clear - all except for a tiny dot in
the sky - the plane.

INT. COCKPIT - DAY

Lapidus and Miles look out into the abyss below them,
paralyzed by fear as the ground draws ever closer.

CABIN - CONTINUING

Kate and Claire wait nervously in their seats. SAWYER sits by
himself, unaffected by the increasing turbulence. His face is
filled with a cold sadness.

EXT. LAX - RUNWAY - DAY

The remaining wheels on the plane emerge from inside. The plane hits the ground with a thud.

INT. CABIN - CONTINUING

All are whipped forward in their seats upon impact.

LAX - RUNWAY - CONTINUING

The plane comes to a screeching halt.

CABIN - CONTINUING

Lapidus, face-planted on the control deck, sits back in a daze. He looks outside again, and remembers where he is. He lets out a laugh of relief.

LAPIDUS
God damn! We made it!

Miles, who sits with his arms gripped on the seat, hasn't come to that conclusion just yet. He doesn't move, petrified to the spot.

Lapidus pats him hard on the shoulder as he cheers. But the celebration is cut short by the sounds of voices and footsteps approaching.

Lapidus turns his sights back on the runway before him. Numerous SECURITY GUARDS are surrounding the plane, guns drawn.

LAPIDUS
Uh-oh.

INT. JAIL - CELL BLOCK - DAY

Kate, Sawyer, Claire, Richard, Miles and Lapidus share a large cell. Kate stands at the edge of the cell holding onto the bars, while Richard stands at the opposite end looking out a window.

He silently takes in the Los Angeles scenery - passing cars, palm trees blowing in the wind. A world unfamiliar to him.

The rest of the group sits on benches. Kate signals the GUARD on duty.

KATE
Hey. Hey!

The guard slowly approaches.

KATE
Where's our phone call?

GUARD
You don't get a call until we've figured out what you're all doing here. We instructed you not to land but you went ahead and did it anyway.

Lapidus stands.

LAPIDUS
Our communication equipment is shot. It went down after our last landing.

GUARD
Which was where?

A long pause from Lapidus.

LAPIDUS
I don't know.

The guard smiles, knowingly. He doesn't buy Lapidus' story.

GUARD
Yeah... right.

KATE
If you could just let us -

The guard taps his baton loudly against the prison bars and Kate shuts up.

GUARD
Back away, Austen.

Just then, the doors to the cellblock open and DAN NORTON, Ben's attorney, enters - escorted by TWO OTHER GUARDS. Kate's eyes go wide, and she backs away from the bars - the awful memories of the custody battle returning to mind.

GUARD
Who are you?

DAN
Dan Norton. I'm the attorney for
these six people.

Meanwhile, Sawyer notices the concern on Kate's face. They
make a hushed exchange:

SAWYER
What's up, freckles?

KATE
He works for Ben. Ben used him to
get me to come back to the island.

Sawyer's eyes narrow as he turns to Dan, staring him down.

GUARD
All six of them? Really?

GUARD #2
Back off, Joe. He checks out.

DAN
Thank you. I'd like a moment with
my clients.

But Joe's still hesitant. He exchanges an unpleasant look
with Dan before finally moving past him and out of the cell
block. The other guards close the door behind them as they
also leave.

Dan moves towards the cell and Sawyer meets him there,
grimacing.

SAWYER
What the hell do you want?

Dan slips a hand through the bars.

DAN
Hello Sawyer, I'm Dan Norton. We
haven't met but I know who you are.

SAWYER
Yeah? Well I know who you are, too.
Ben's lapdog.

Dan realizes Sawyer doesn't intend to return the handshake,
and drops his hand by his side.

DAN

Despite what you may think, I am here to help you.

SAWYER

How'd you know we were here? Ben's still on the island.

DAN

It's everywhere on the news. The missing Ajira plane, only six passengers. Let's just say I don't need Ben's help to figure this one out.

SAWYER

We don't need your help.

DAN

Actually, you do. As it is now, none of you will be getting out of here for a while. You have some explaining to do. The police want answers.

KATE

The guard recognized me. People are going to know who we are. What are we supposed to tell them?

DAN

Nothing. According to your last story, Ms. Austen should be the only one alive out your group.

All eyes are on Dan now. Even Sawyer can't hide the fear from his face.

DAN

And to add to everything, one of you doesn't seem to have any ID. No passport. Nothing.

Richard is still lost in space, unaware that Dan refers to him. Mile catches on to this and gently touches Richard's arm.

MILES

Hey...

Richard turns around, slightly startled.

DAN

Ben never told me about you. What's your name?

RICHARD

I'm Richard Alpert.

DAN

Mr. Alpert, can you tell me why there's nothing about you on record?

RICHARD

I haven't been on the mainland for more than a couple days at a time since 1867. I've been on the island most of my life.

DAN

Well. We're definitely going to have to do something about that. But luckily, I can get you all out of here.

CLAIRE

How long will that take?

DAN

I can have you all out by tomorrow afternoon, Ms. Littleton.

SAWYER

How you going to do that. You God or something?

Dan laughs a little.

DAN

Of course not. But I'm aware of the different... channels available to us.

LAPIDUS

If you can get us out of here by tomorrow, Mr. Norton, I'll gladly call you God.

DAN

Sit tight for now. You'll be out soon.

Dan goes to leave, but Claire stops him.

CLAIRE
Wait!

DAN
Yes, Ms. Littleton?

CLAIRE
Does my mother know I'm here? Can I see her?

DAN
Unfortunately, due to the media frenzy that has resulted from your arrival, visitors have been forbidden.

Claire hangs her head, fighting back tears.

DAN
I'll be in touch.

Kate watches Dan go, still unsure of whether he can be trusted.

INT. FUNERAL HOME - VIEWING ROOM - NIGHT

Hurley, Ben and Chris stand by the coffin.

CHRISTOPHER
Excuse me, I must return to the foyer to greet the guests.

Chris moves back to the foyer, moving so quietly he's almost tiptoeing.

HURLEY
Still think we did the right thing?

BEN
Yes. You?

A long pause from Hurley.

HURLEY
Yeah. You were right.

Another pause.

HURLEY
Do you miss him?

BEN

Yes. I thought that, having not
seen him for almost a year, I
wouldn't. But I do.

The front door opens again and Chris greets the next guest.

CHRISTOPHER (O.S.)

The service is just inside.

FEMALE VOICE (O.S.)

Thank you.

Hurley and Ben turn in the direction of the noise. KATE steps
inside. Hurley smiles.

HURLEY

Hey, Kate.

Kate smiles back and joins them at the coffin.

END OF ACT ONE

ACT TWO

INT. FUNERAL HOME - VIEWING ROOM - NIGHT

Kate and Hurley hug.

BEN
Hello, Kate.

She looks over at him, her small smile fading.

KATE
Hi.
(to Hurley)
You should have called me. I could
have helped. You didn't need to
organize this all yourself.

Hurley shrugs it off, a small innocent smiling curling the
corners of his mouth.

HURLEY
It's okay. I figured he wouldn't
want to trouble all of us. He was
alone most of the time, anyway.

Kate nods.

KATE
He was, wasn't he? Even after we
came back.

INT. JAIL - ENTRYWAY - DAY - **FLASHBACK**

The survivors slowly filter into the entryway, free. Claire
is first, and her eyes quickly scan the room, finally locking
on her mother, CAROLE, and her three-year-old son, AARON.

CLAIRE
Mom. Aaron!

CAROLE
Claire!

Claire runs towards Carole and wraps her arms tight around
her. Carole is in tears as they reunite.

Kate and Sawyer are next. Their faces are grim, not expecting
to be greeted by familiar faces. Aaron looks over Claire's
shoulder at Kate, and it takes Kate's entire will to hold
back tears.

Bringing up the rear are Lapidus, Miles and Richard. Miles heads towards the exit. Just before leaving, he takes one last look at the other survivors.

Sawyer and Miles' eyes meet. Sawyer nods and Miles nods back. Miles leaves.

Richard takes a few steps forward, daunted by the choices that face him in his new life. Lapidus puts a hand on his shoulder.

LAPIDUS

Hey, buddy. Don't worry. I'll take care of you.

Richard nods in silent approval.

Having confirmed that no one has indeed come for them, Sawyer and Kate turn to each other.

SAWYER

See you around, sweet cheeks.

Sawyer takes off.

KATE

Sawyer, wait.

Sawyer stops and turns back. Kate tries to speak, but nothing comes out. Sawyer understands, but continues on out. Lapidus and Richard leave soon after along with Claire, Carole and Aaron.

Kate watches them all go, completely alone now.

EXT. THE ISLAND - DAY - **FLASHBACK**

Jack's body lies still on the ground again. Hurley kneels beside him, quiet and calm now. Ben approaches him.

BEN

What are we going to do with the body?

HURLEY

Not now, Ben.

BEN

We can't just leave it here.

Hurley bolts to his feet, his speed taking Ben by surprise.

HURLEY

How can you ask that!? Jack just died, and all you care about is how to get rid of him!

Ben manages to stay calm.

BEN

He'll be prey for wild animals if we don't do something.

HURLEY

You don't care about Jack! All you ever cared about was how he fit into your master plan, how he could help you.

BEN

I know that's what you think. I understand that you'll never be able to fully trust me. But Jack was a good man. I always believed that.

Hurley's anger dissipates and is replaced with sadness.

HURLEY

I'm sorry dude. I just can't believe he's gone.

Hurley cries again, but nowhere near as much as before. He wipes a few tears away and looks back up at Ben.

HURLEY

I think we should take him home with us.

BEN

What? Hurley, unless we plan on getting off this island in the next day, that can't happen.

Hurley's rage returns.

HURLEY

I don't care! Jack can't stay here all alone! We owe it to him to bring him back.

A rustling in the bushes behind Ben startles the two to silence. Ben turns and Hurley looks over Ben's shoulder, and they see DESMOND appear, woozy and disoriented.

DESMOND
What the hell is going on?

INT. SAWYER'S CAR - DAY - **FLASHBACK**

Sawyer drives, eyes locked on the road, stoicism still etched all over his face.

EXT. CASSIDY'S HOUSE - DAY

Sawyer pulls the car into the driveway and gets out.

He knocks on the front door. CASSIDY opens it. A child can be heard playing in the background. Cassidy frowns, crossing her arms.

CASSIDY
Wow. Never thought you'd have the
guts to come back.

Sawyer tries to smile - gets a small one out.

SAWYER
Is that your way of saying "come
in" or "hit the road"?

Cassidy hesitates a moment and then finally steps aside, opening the door wide. Sawyer steps inside.

INT. CASSIDY'S HOUSE - PORCH - DAY

Cassidy shuts the door and quickly steps in front of Sawyer before he can move any further.

CASSIDY
I don't want her to know you're her
father. Understood?

Sawyer masterfully hides the jabs of pain attacking his gut. He smiles again to mask it.

SAWYER
Understood.

Cassidy leads him into the living room.

LIVING ROOM.

The moment Sawyer sees five-year-old CLEMENTINE he freezes, unable to move, unable to anticipate the emotional impact of seeing his daughter for the first time.

Clementine plays with large building blocks, stacking them as high as she can reach, unaware of Sawyer's presence. Cassidy kneels beside her.

CASSIDY

Hey, sweet-pea. I want you to meet someone...

Clementine stops playing and looks over at her mother. Cassidy motions to Sawyer and Clementine finally looks in her direction, sending another wave of emotion through Sawyer's body.

CASSIDY

This is James.

Clementine turns a little, in shyness, towards her mother and Sawyer finally snaps out it. He kneels in front of Cassidy, holding out a hand for her to shake.

CASSIDY

Go on, Clementine.

Clementine tentatively shakes Sawyer's hand.

SAWYER

(smiling)

Nice to meet you, Clementine.

Clementine blushes and Sawyer's smile fades. He stands unexpectedly.

SAWYER

Where's your bathroom?

Cassidy can tell something's wrong with Sawyer.

CASSIDY

Just down the hall where we came in.

SAWYER

Thanks...

Sawyer quickly leaves.

INT. BATHROOM - DAY

Sawyer enters and stops in front of the mirror, bracing his hand on the counter top.

A couple tears start to form, but he fights to hold them back. He succeeds and steps back from the mirror, wiping his nose.

INT. LIVING ROOM - DAY

Sawyer enters, pretending to be confident and emotionless. Cassidy sits on the couch; Clementine is gone.

SAWYER
Where's the little lady?

CASSIDY
Watching TV in her room.

SAWYER
Quite the cutie.

CASSIDY
I think enough's been said about her.

Sawyer nods and sits beside Cassidy.

CASSIDY
Did Kate ever tell you that she visited? Just like you asked?

SAWYER
She did.

CASSIDY
Kate's an interesting girl. I can see why you like her... the same way I can see why you let her go.

Sawyer's grimace returns.

SAWYER
Stop it, Cass.

CASSIDY
Prove me wrong. You with her now?

Sawyer waits before answering, unable to look Cassidy in the face.

SAWYER

No.

CASSIDY

You're such a coward. First me,
then your daughter. And now Kate.
Do you enjoy being alone, James, or
are we just not good enough for
you?

Sawyer doesn't answer, the tears returning. He can't hold
these one's back.

CASSIDY

How many lives are you going to
destroy before you're happy?

SAWYER

That's enough.

CASSIDY

What have ever you ever done to
make somebody else happy?!

Sawyer whips his head in Cassidy's direction.

SAWYER

I fell in love!

Cassidy is shocked to silence. Tears are streaming from
Sawyer's eyes now.

SAWYER

Her name was Juliet. She changed my
life and I changed hers. She made
me a better person. And then she
died.

Sawyer pulls out the engagement ring he had back on the
island.

SAWYER

I was going to give this to her.

He stands, pocketing the ring. A tear or two from Cassidy
now.

CASSIDY

Sawyer...

SAWYER

I am not the person you think I am.

Sawyer leaves without another word.

INT. LAPIDUS'S APARTMENT - DAY - **FLASHBACK**

The door unlocks and opens. Lapidus leads Richard inside.

LAPIDUS
Home sweet home.

Richard takes in the room. Lapidus moves to the fridge and takes out an old beer.

LAPIDUS
You can stay here for now. I'll
help you find a place tomorrow. You
have any money?

RICHARD
Just a little. An account was set
up for me. For when I had to visit.

Lapidus cracks open the beer - recoils at the taste but keeps drinking it anyway.

LAPIDUS
Good.

RICHARD
I don't know what I'm doing here.

LAPIDUS
Hm?

RICHARD
The few times I've been back,
everything was laid out for me,
everything was taken care of...

Lapidus still isn't sure if he understands.

RICHARD
I don't know what I'm supposed to
do. I don't know how to live in
this world.

Lapidus smiles sympathetically and moves over to Richard.

LAPIDUS
Nobody does, my friend. That's just
part of life.

Lapidus starts to move away but Richard stops him.

RICHARD
I feel different... ever since the
island's power was contained.

Richard takes strands of hair between his fingers so that
Lapidus can see.

RICHARD
My hair is turning grey. It hasn't
changed in over 150 years.

Richard pauses. Lapidus doesn't know what to say.

RICHARD
Am I dying?

Lapidus shrugs.

LAPIDUS
Maybe. But then again, so is
everyone.

Lapidus smiles sympathetically again.

EXT. THE ISLAND - DAY - **FLASHBACK**

Hurley and Desmond sit where Desmond entered, and Ben stands
beside them. Desmond looks over at Jack's body in dismay.

DESMOND
Jack sacrificed himself... It was
supposed to be me.

BEN
He knew you had someone waiting for
you. Maybe that's why...

Desmond remembers about Penny.

DESMOND
Oh my god, Penny!

Desmond bolts up to this feet.

DESMOND
I have to get back. I have to get
home to Penny. To Charlie!

Hurley stands.

HURLEY
We'll help you dude, don't worry.

DESMOND

How? How are we going to get back?
I tried leaving before, remember?

BEN

Things have changed, Desmond. The
rules are different. Hurley and I
are in charge now.

Desmond remembers the attack on his life by Ben back on the mainland, and Desmond's eyes quickly fill with fury. He moves eye-to-eye with Ben.

DESMOND

Well you better hope you can get me
off this island. Because you don't
wanna' know what I'll do to you if
I'm stuck here with you.

A realization dawns on Hurley.

HURLEY

Locke's boat! If it's still there
we could leave!

Hurley leads a hopeful Ben and Desmond out of the clearing.

INT. FUNERAL HOME - FOYER - NIGHT

The front door opens. SAWYER enters, and moves towards the viewing room. He's greeted by Chris.

CHRISTOPHER

Good evening.

Sawyer nods and continues in to the

VIEWING ROOM.

Hurley, Ben and Kate turn in Sawyer's direction. Hurley and Kate smile. Sawyer joins them.

HURLEY

Hey, Sawyer.

Sawyer smiles.

SAWYER

Hey Hugo.
(to Kate)
Freckles.

Kate, unable to hold back, hugs Sawyer.

KATE
Thank you for coming.

SAWYER
Wouldn't miss it.

END OF ACT TWO

ACT THREE

INT. KATE'S APARTMENT - LIVING ROOM - NIGHT - **FLASHBACK**

Kate sits on the couch, a glass of wine in hand. She looks around the empty room, forlornly, completely alone.

A knock at the door disrupts her loneliness. Kate answers it. PENELOPE is on the other side. Kate sets the wine aside and hugs Penny.

KATE

Penny. It's so good to see you. How are you?

They pull away and Penny puts on a brave smile.

PENNY

I'm alright.

CUT TO:

LATER.

They both sit on the couch now. Kate admires a picture Charlie.

KATE

How old is he now?

PENNY

Two. Almost three.

Kate hands the picture back and Penny pockets it.

PENNY

I'm sorry to barge in on you.

KATE

No, not at all. It's weird being alone. I can't remember the last time I've been by myself.

PENNY

The others that came back with you... I didn't know any of them, of course. You were the only one.

Kate's reminded of all the people that were left behind - Jack, Sayid, Sun & Jin, and Hurley.

KATE

Yeah...

PENNY

What happened to the others?

KATE

Hurley... Hurley's still on the island. But the rest...

A few tears roll down Kate's cheeks.

KATE

They're gone. They're all gone.

Penny's eyes go wide.

PENNY

And Desmond?

Kate's eyes go wide now, almost forgetting about Desmond.

KATE

Oh no! Desmond's fine. He's alive.

PENNY

Oh thank God!

Penny starts tearing up now, and hugs Kate again.

KATE

He was unconscious when we left, but Hurley and Ben will take care of him.

Penny quickly pulls away.

PENNY

Ben!

Kate nods.

PENNY

Ben tried to kill me. He almost killed Desmond!

KATE

I didn't know. I'm so sorry. But you have to trust me. Ben is different now.

PENNY

He better be. Because if he ever
gets off that island without
Desmond... I'll kill him.

Kate looks at Penny nervously.

INT. CAROLE'S APARTMENT - CLAIRE'S ROOM - DAY - **FLASHBACK**

Claire lies in bed, asleep. At some point between arriving home and now, Claire has showered. The dirt, the grime - the physical evidence of her time on the island - have all been washed away.

She looks as good as new.

Claire awakens to voices in the kitchen. She sits up and finds herself in -

EXT. THE ISLAND - HUT - DAY

Claire looks wildly around the hut belonging to "The Man in Black." Gasping repeatedly, she takes in the small dilapidated area that once harbored a very different, questionably insane, Claire.

Claire notices that she's back in the dirty clothes she wore during her last days on the island and starts to panic even more. She tugs at her equally-dirty hair, releasing it from its unkempt bun.

Claire whips her head in the direction of the entryway when she hears footsteps approaching. Suddenly, a male hand (belonging to the fake Locke?) grips the side of the opening, but before the person can enter, Claire snaps back to -

INT. CLAIRE'S ROOM - DAY

The door opens and Carole enters, immediately noticing Claire's distress.

CAROLE

Claire? Is everything alright?

Still shaking, Claire manages to calm herself down and nods.

CLAIRE

Mhm. Just a nightmare.

CAROLE
Well, breakfast is ready.

Carole closes the door behind her as she leaves. Claire sits in bed, trying to sort everything out.

INT. KITCHEN - DAY

Claire enters cautiously, still in her pajamas. Aaron is in the middle of eating brunch - a feast of eggs, bacon and fruit. Carole approaches with a frying pan and slides a couple chocolate chip pancakes on the plate.

Two more plates contain the same sustenance as Aaron's, minus the pancakes. Carole divides the rest of the pancakes between the two of them.

CAROLE
Good morning, dear.

CLAIRE
Morning, mom.

Aaron looks up at Claire as she and Carole sit at the table. Claire smiles.

CLAIRE
Hello, sweetheart.

Aaron doesn't respond, and turns back to his meal. Claire's entire body sinks a little, devastated. Carole begins to eat.

CAROLE
Go on, Claire. Eat.

Claire looks down at the plate and utensils.

CLAIRE
It's been forever since I've had a regular meal.

CAROLE
I imagine it will take you a while to get used to everything again. But whatever you need, I'm here. We both are.

Carole smiles reassuringly and Claire smiles back, momentarily content and at ease.

AARON
Where's mommy, Grandma?

CLAIRE
I'm right here, darling. Grandma
and I explained everything to you
yesterday, remember?

AARON
I want my real mommy.

Claire begins to have a flashback,

KATE (V.O.)
I took him.

INT. THE ISLAND TEMPLE - DAY - FLASHBACK

*In the middle of a conversation, Kate looks down at Claire,
trapped in a pit.*

CLAIRE
What?

KATE
I took him off the island. You were
gone and we couldn't find you so...
I raised him. And he is the most
beautiful, amazing little boy. But
I came back here to rescue you so
that you could be with him. So that
you guys could be together again.

CUT TO:

EXT. THE ISLAND - DAY - FLASHBACK

*In the middle of the jungle, Claire suddenly attacks Kate,
knocking her to the ground. The fake Locke rushes over and
pulls Claire off.*

LOCKE
What are you doing?

CLAIRE
She took him! She took Aaron!

The flashback ends.

INT. CAROLE'S APARTMENT - KITCHEN - DAY

Claire looks down at Aaron narrowing her eyes. The old Claire
is fighting its way back inside.

CLAIRE
Aaron. I am your mother.

Aaron looks up Claire.

AARON
No! Kate is my mommy!

Claire's eyes flare and she grabs Aaron's wrist, causing him to cry out in pain. Carole rushes to Aaron's aid.

CLAIRE
Stop saying that! I'm your mother!

Aaron starts crying as Carole rips Claire away, shielding Aaron with her body. Claire returns to normal and becomes fully aware of what she's just done. She looks at Carole and Aaron in horror and rushes from the room.

CAROLE
Claire!

INT. ENTRYWAY - MOMENTS LATER

Claire rushes to the front door but Carole gets to her before she can leave. She holds onto Claire's arms.

CAROLE
Claire, what's wrong?

Claire struggles to get away but Carole is stronger.

CLAIRE
No! I can't!

CAROLE
Please! Tell me! Whatever it is!

CLAIRE
I lost my mind out there, mom!

All is quiet for a moment, and Carole lets go of Claire in shock.

CLAIRE
After Kate took Aaron I went mad. I forgot who I was. I killed people!

Carole gasps, bringing a hand to her mouth.

CLAIRE

I don't want to hurt Aaron. I need help, mom.

Claire breaks down and falls to the ground in a heap. Carole kneels down beside her, wrapping her arms around Claire.

CAROLE

It's okay, sweetheart. I'll get you all the help you need. Don't worry.

She kisses Claire's forehead, a few tears of her own running down her cheeks.

INT. RICHARD'S APARTMENT - ENTRYWAY - DAY - **FLASHBACK**

Lapidus opens the door to Richard's new apartment. Richard takes the place in, just as he did with Lapidus's apartment.

LAPIDUS

The landlady said that rent's due the second day of each month. So you gotta pay her the same amount then.

Richard nods, unsure if he completely understands everything Lapidus has been telling him.

RICHARD

Okay...

Lapidus puts a slip of paper on an end table beside them.

LAPIDUS

If you need anything, just call. The phone's been hooked up. Same with the TV.

RICHARD

Thank you. But I think I'll be alright. I'm going to figure all of this out.

Lapidus smiles.

LAPIDUS

Good for you.

Lapidus and Richard shake hands.

LAPIDUS

Good luck.

Lapidus leaves. Richard walks over to the window and opens the shades, watching the world pass by before his eyes.

INT. SAWYER'S APARTMENT - DAY - **FLASHBACK**

Sawyer sits in his quiet, darkened apartment. The few beams of light that stream through the closed shades hit Juliet's engagement ring.

Sawyer turns it around in his fingers, lost in memories from a better time.

INT. MILES'S APARTMENT - DAY - **FLASHBACK**

Miles enters the small apartment and flips on the light. The living room and kitchen are connected, and a small hallway leads to the bedroom and bathroom.

Miles notices a big stack of mail on the kitchen table. He moves cautiously towards the table and grabs one of the envelopes on top. "URGENT" has been sloppily written in capital letters on the front.

Miles opens it and quickly scans it. Phrases include "my son has passed away," "your special talents," and "help me."

Miles tosses the letter aside and angrily brushes all the letters onto the floor. He stands, panting, for only a moment before deciding what to do next. He then moves to the small fire place and lights a fire. One by one, Miles starts tossing the letters into the fire.

Time passes, and once the last letter is inside, he watches them burn. A knock at the door distracts his attention, and Miles moves to answer it. Lapidus is on the other side.

MILES

What do you want?

LAPIDUS

Just wanna' talk. Can I come in?

MILES

Yeah, sure. Whatever.

Miles moves further into the apartment and Lapidus closes the door behind him as he enters. Lapidus spots the fire.

LAPIDUS

What's that all about?

MILES
Just getting rid of the past.

LAPIDUS
Wish it was that easy.

Miles crosses his arms impatiently.

MILES
What's up, Frank?

LAPIDUS
You been feeling any different
since we got back?

This strikes a chord with Miles, but he tries to hide it.

MILES
Maybe. Why does it matter?

LAPIDUS
Because that's the same goddamn way
I've been feeling ever since we
landed.

(pauses)
You know, I thought I had some sort
of life before we left on that
freighter. May not have been much,
but somehow I convinced myself my
life here had meaning.

MILES
And?

LAPIDUS
And I was wrong. The best thing I
ever did was go to that island.

MILES
You're a fool, Frank. Don't you
remember how many times we almost
died?

LAPIDUS
Sure, we may have been in danger a
couple times -

MILES
- A couple times!?

LAPIDUS

But the point is, we saved some people. Those first six. Sawyer. Claire.

MILES

What's your point?

LAPIDUS

We didn't save 'em all.

MILES

So?

LAPIDUS

We've gotta' go back for them.

MILES

Yeah? Says who?

LAPIDUS

Come on, Miles. They can't stay there forever.

MILES

So why are you here, then? Go save them.

LAPIDUS

I can't do it alone.

MILES

Well I sure as hell ain't going back.

LAPIDUS

What do you have here that's so meaningful? You look miserable. Is there really anything here worth sticking around for?

After a long pause, Miles sighs, and looks up at Frank.

MILES

If I was to go back... How would we get there?

LAPIDUS

I don't know. But we'll find a way. So... are you with me?

Miles considers the offer.

INT. FUNERAL HOME - VIEWING ROOM - NIGHT

Kate and Sawyer are talking when the front doors can be heard opening again. All eyes turn in that direction and soon, FRANK and LAPIDUS join them.

FRANK

Hey, all. Nice to see you again.

END OF ACT THREE

ACT FOUR

EXT. THE ISLAND - CLIFF SIDE - DAY - **FLASHBACK**

Desmond leads the group to the edge of the cliff where Jack and the fake Locke had their showdown.

DESMOND
You sure this is it?

HURLEY
Yeah, man. This is where we found
Jack after he and Locke...

Desmond looks over the edge - it's hard to see anything other than fallen rocks and crashing waves.

DESMOND
I don't see it.

Hurley scans the ground below and catches a small bit of sail poking it's way above some rocks.

HURLEY
There!

Desmond follows Hurley's eyeline and sees the boat. He dashes down the cliffside as safely as he can.

HURLEY
Careful!

Desmond hits the ground running and makes his way over rocks to the boat. Hurley and Ben are a little ways behind. Desmond clears the last of the rocks getting a clear view of the boat.

DESMOND
Oh no. Bloody hell!

The boat is severely damaged. The mast has been split in two and the hull has been pierced with numerous holes. Desmond leans against the broken sailboat, the hopelessness of his situation washing over him.

Hurley and Ben finally catch up with Desmond.

HURLEY
Don't worry, dude. We're going to
help you get home -

Desmond whips around, filled with rage, cutting Hurley off.

DESMOND

- How? How the hell do you expect
to get me off this island with a
broken boat?

Hurley winces in reaction to Desmond's anger.

HURLEY

Desmond. Calm down. We'll figure
something out -

DESMOND

Don't say that! Don't try to put
hope in my mind when there's
clearly no hope left.

Desmond returns to the sailboat, defeated.

BEN

We can fix it.

Desmond turns to face Ben.

BEN

There are tools and supplies back
in the village. We might be able to
fix this.

DESMOND

Take me there. Right now.

BEN

We can get there tomorrow if we
leave now.

Desmond thinks about it and then nods. Ben turns and leads
the way.

INT. PENNY'S HOTEL ROOM - DAY - **FLASHBACK**

Penny lies on the bed, with Charlie in front of her. She
quietly watches him play with a toy car, stroking his hair.

PENNY

You're such a good boy, Charlie.

She kisses his forehead as he continues playing. After a
moment, Charlie puts the car aside and looks up at Penny.

CHARLIE

Mum, where's Daddy?

A wave of emotion rushes over Penny that she hides behind a smile.

PENNY

Daddy's away right now, sweetheart.
He's on an island.

CHARLIE

What island?

PENNY

A far away one.

Penny starts to get emotional. She shudders a little as she struggles to contain a sob.

PENNY

But I promise... You'll see your
daddy very soon.

No longer able to contain her emotions, Penny bursts up off the bed.

PENNY

Play with your car, Charlie.
Mummy's alright.

Penny quickly walks to the bathroom.

INT. HOTEL BATHROOM - DAY

Penny shuts the door tightly behind her and looks at her reflection in the mirror. Her eyes are red, and Penny starts to cry. Crying soon turns to sobbing and Penny bends over the sink.

INT. SAWYER'S APARTMENT - DAY - **FLASHBACK**

A knock at the door. Sawyer answers it and Kate stands on the other side.

KATE

Hey.

SAWYER

What are you doing here, Kate?

KATE

I needed some company.

Sawyer sighs.

SAWYER

Come in.

Kate enters and Sawyer closes the door. He leads her to the

LIVING ROOM.

They sit on the couch and say nothing for a moment. Kate finally breaks the silence.

KATE

Must be weird being back... After being away for over three years.

SAWYER

Yep. It's different alright... Want something to drink.

Kate shakes her head. More silence.

SAWYER

Some company I am.

KATE

It's fine, Sawyer. Quiet's okay.

SAWYER

I don't know what you expected.

Kate narrows her eyes.

KATE

I don't expect anything. Out of everyone who came back, you're the only one I want to see.

SAWYER

What about Claire?

KATE

Claire doesn't need me anymore, James. She has her mother. And Aaron.

SAWYER

Bet that sucked.

Sawyer looks over and sees the hurt in Kate's eyes.

SAWYER

Sorry.

Sawyer sees that Kate's pain isn't going away anytime soon. He stands and moves to the door.

SAWYER
Maybe you should go.

Kate stands and follows him.

KATE
Sawyer, what's wrong?

SAWYER
What do you think's wrong, Kate?! I left her behind.

KATE
I know. We all left people behind.

SAWYER
You and Jack didn't have half of what Juliet and I had.

KATE
Maybe not. But it hurt just as much.

SAWYER
Jack didn't die! He was still alive!

Kate's eyes start to well up.

KATE
He had a bullet in him when we left! What do you think...

Kate has a small fit of sobs, but chokes them back.

SAWYER
Why are you really here?

KATE
Because I don't want to be alone anymore, Sawyer!

A long pause as the heaviness of that truth hits Sawyer.

KATE
We are alone. And we shouldn't have to be.

SAWYER
So you just wanna' pick up where we
left off. Back in the polar bear
cage on the island?

KATE
NO! I just... I don't know.

Kate's crying now, and a few tears are forming in Sawyer's
eyes.

SAWYER
Listen to me, Kate. Juliet was the
only one for me. And she always
will be.

KATE
I'm not trying to change that.

Sawyer starts to calm down.

SAWYER
So what, then? We live together?
Share a place?

Kate nods.

KATE
We could.

SAWYER
Separate beds, separate rooms?

KATE
Okay.

SAWYER
As long as you know... that I don't
love you.

Kate thinks this over.

KATE
Same here.

SAWYER
Well alright.

Sawyer holds out his hand and Kate shakes it. Sawyer smiles.

SAWYER
Come here.

Kate moves to Sawyer and they embrace.

INT. RICHARD'S APARTMENT - BATHROOM - DAY - **FLASHBACK**

A medicine cabinet door closes and Richards face is reflected in a mirror. Although only months have passed, Richard's hair has turned completely grey. More wrinkles now plague his face.

Richard touches these wrinkles, runs his fingers along them, feeling the signs of age.

EXT. PARK - DAY

Richard sits alone on a bench, taking in the wonders around him. INDIVIDUALS and COUPLES pass Richard by without even noticing him, lost in their own conversations, in their dog-walking and in their running.

Richard focuses particularly on the couples, who hold hands, embrace, and kiss. Richard reaches into his shirt and brings out Isabella's necklace, holding it between his fingers.

INT. PSYCHIATRIST'S OFFICE - DAY - **FLASHBACK**

Claire sits opposite a PSYCHIATRIST, who has small pad and paper. At the moment, the pad sits in the psychiatrist's lap, far from mind.

PSYCHIATRIST

So, Claire, you were gone for how long?

Claire struggles to think about how long she was actually cut off from civilization.

CLAIRE

Over three years.

PSYCHIATRIST

Where did you go? What were you doing?

CLAIRE

I'd rather not talk about it, if that's okay.

PSYCHIATRIST
 Sure. We don't have to talk about
 anything that makes you
 uncomfortable.

A pause, as the psychiatrist waits for Claire to speak.
 Claire doesn't know what to say.

PSYCHIATRIST
 Why do you think you're here,
 Claire?

Claire hesitates at first.

CLAIRE
 I hurt my son.

PSYCHIATRIST
 Why did you hurt him?

CLAIRE
 I was angry. But, it wasn't me who
 did it, if that makes any sense...

PSYCHIATRIST
 Sure it does.

Again, the psychiatrist waits for Claire to continue.

CLAIRE
 He's forgotten that I am his
 mother.

PSYCHIATRIST
 Really?

CLAIRE
 While I was away, someone else took
 care of him, and no matter what we
 tell him, he thinks she's his
 mother.

PSYCHIATRIST
 That must be very hard.

The psychiatrist starts writing on his pad.

CLAIRE
 My life was a mess before I had
 him. My fiance left me, my mother
 was in a coma (MORE) almost gave Aaron
 up for adoption.

CLAIRE(cont'd)

But the second I had him was the
moment I knew I'd made the best
decision of my life.

The psychiatrist stops writing and looks back up at Claire.

PSYCHIATRIST

So you feel that without your son,
things will return to the way they
were?

A few tears of agreement roll down Claire's cheeks.

CLAIRE

For a while, when I was gone, I
forgot who I was. I became someone
horrible. I don't want to be that
person anymore. Can you help me?

The psychiatrist gives a sympathetic smile and nods his head.

PSYCHIATRIST

Yes, Claire. I can help you.

INT. FUNERAL HOME - VIEWING ROOM - NIGHT

CLAIRE enters the room now, holding AARON. She looks much
better now, her mind at ease, her eyes light and carefree.

Kate beams.

KATE

Claire.

Claire puts Aaron down and hugs Kate. Afterwards, Kate kneels
down before Aaron. Claire doesn't mind. Kate takes Aaron's
hand.

KATE

Hi, little man.

AARON

Hi, Aunty Kate.

Kate hugs Aaron.

END OF ACT FOUR

ACT FIVE

EXT. THE ISLAND - CLIFF SIDE - DAY - **FLASHBACK**

One week later, Hurley, Ben and Desmond work on fixing the boat, covering the holes, repairing the mast and finishing last minute touches.

Finally finished, they step aside and admire their work. The sailboat is still not in ideal shape, but it's better than nothing.

HURLEY

Should we test it out?

DESMOND

I'll take it out on the water. Help me push it out.

The three work together to get the boat on the water. At the last minute Desmond jumps in and starts to maneuver it through the calm waters. But the mast quickly breaks in two and the boat tips over. Desmond jumps out, landing waste deep in the shallow water.

Desmond returns to shore, fuming.

DESMOND

I told you it wouldn't work! Now we have nothing! Right back where we started.

HURLEY

Desmond, we can try again.

DESMOND

What's the use? We're never going to get off this island. I'm never going to see Penny again.

INT. FUNERAL HOME - ENTRYWAY - NIGHT

The front door opens. DESMOND and PENNY enter with CHARLIE walking beside them.

INT. VIEWING ROOM - CONTINUOUS

They join the others at the coffin and the group exchanges greetings.

And then a moment of silence.

KATE
Is that it?

Christopher looks out the window. Sees someone approaching.

CHRISTOPHER
I think there's just one more.

The group looks at the door curiously and it starts to open.

EXT. THE ISLAND - DAY - WEEKS LATER - **FLASHBACK**

Desmond sits in the jungle, alone, looking out at the endless ocean. His face is filled with sadness, hopelessness.

But suddenly his eyes narrow as he tries to focus on something approaching, far in the distance - a tiny dot that slowly grows larger and larger.

Desmond continues to watch it and when he realizes that the dot isn't a figment of his imagination he bursts up off the ground.

DESMOND
HEY! Hurley! Ben!

Hurley and Ben come rushing over.

HURLEY
What? What!?

Desmond points.

DESMOND
Look? Do you see it?

Hurley and Ben look to where Desmond's pointing. Ben's eyes widen.

BEN
Oh my God.

HURLEY
It's a boat!

Hurley and Desmond laugh while Ben continues to watch the boat in stunned silence. Hurley notices Ben's somberness and pats him on the back.

HURLEY
What's wrong, dude?

BEN
We're really going home aren't we?

DESMOND
I'm going to meet the boat!

Desmond runs towards the shoreline while Hurley and Ben stay behind.

HURLEY
What's the matter?

BEN
When I left the first time, I
always knew I'd come back. But this
time, I don't think we will be.

HURLEY
The island doesn't need us anymore,
Ben. It's been taken care of for
years. Maybe it's time for it to
take care of itself.

BEN
It's just hard, leaving something
you love so much behind.

HURLEY
Who says we have to leave forever?
It'll always be here, won't it?
Maybe one day the island will need
us again. And if it does, we'll
come back.

Hurley smiles big.

HURLEY
You're a cool guy, Ben. You've
changed a lot.

Hurley heads off after Desmond. Ben stays back for a moment, thinking about Hurley's last comment. Ben smiles, and walks after Hurley.

AT THE SHORELINE

Desmond waits, straining to see who's driving the boat.
Hurley joins him soon after.

HURLEY
Can you tell who it is?

DESMOND
Not yet.

After a few more moments, Hurley recognizes the familiar faces.

HURLEY
It's Frank! And Miles!

Desmond beams.

DESMOND
We're going home.

Ben joins them now as the boat finally pulls up to shore.

FRANK
Hey guys? Need a lift?

Desmond and Hurley immediately wade out to the boat and hop in. All that remains is Ben.

HURLEY
C'mon, Ben. Aren't you coming?

Ben looks down at the water before his feet. Then, he looks back up at the group and takes his first step.

Once he's in the boat, Frank turns it around and takes them all away from the island. As they leave, Ben and Hurley watch the island become smaller and smaller until it's gone.

EXT. LOS ANGELES HARBOR - DAY - **FLASHBACK**

Days later, Frank finally stops the boat at the harbour. Kate and Penny wait anxiously on the docks.

Desmond, who is hidden behind Frank, is out of Penny's sight and she nervously searches for him. Once he appears, shouting her name, she almost collapses with happiness.

PENNY
(beaming)
Desmond.

Both in tears, they run down the docks and practically jump into each other's arms. Desmond kisses her, again and again.

DESMOND

I'm sorry, Penny. I'm so sorry.

The rest of the group piles off the boat and Kate's heart sinks in her chest when she realizes Jack isn't there. Hurley walks over to her with a somber expression.

HURLEY

I'm sorry Kate. He didn't make it.

Kate is unable to move. She tries to process this information as Hurley wraps his arms around her. Kate finally lets Hurley console her, and she sobs on his shoulder.

INT. FUNERAL HOME - VIEWING ROOM - NIGHT

The door opens. RICHARD is standing in the threshold, wearing the same suit from the opening teaser. Chris greets him and Richard joins the group.

LAPIDUS

Didn't think you'd come. Couldn't get a hold of you.

RICHARD

Of course I'd come.

Chris moves past them to the coffin.

CHRISTOPHER

Are you ready?

They nod and Christopher opens the coffin. Jack's clothes, from the day he died, lie empty in the coffin.

EXT. THE ISLAND - DAY - **FLASHBACK**

A grave lies open, Jack's naked body beside it. Hurley, Ben and Desmond stand around it.

There are building supplies in the background - hammers, nails, wood. Repairs on the boat haven't begun yet.

The group looks down at the grave, and at Jack, somberly.

HURLEY

Anyone want to say something?

For a moment, no one says anything. Then -

BEN

Jack was always meant to come to this island. He didn't know it at first, but he belonged here. I think he realized that in the end. Jack was always trying to help people. And he did. He died trying to fix things, and he saved this island. He was a good man.

Hurley wipes away a tear.

HURLEY

Thanks, Ben.

The three of them lower Jack into the grave, and fill it with dirt. Once they're finished, Hurley grabs Jack's clothing, holding it close.

HURLEY

We'll get you home, Jack. I promise.

INT. FUNERAL HOME - VIEWING ROOM - NIGHT

The group stands in a line now. They pass by the open coffin, one by one, and say their peace.

Kate is the last one at the coffin. She takes a long pause before speaking. She reaches into the coffin and gently runs a hand over Jack's shirt.

She breaks into tears but manages to hold most of her sobbing back.

KATE

Thank you, Jack.

She moves away from the coffin now, and Chris closes the casket.

INT. RICHARD'S APARTMENT - NIGHT

A shortened version of the opening teaser. Richard enters, watches the new broadcast, and then dies.

THE END.