

ACT ONE

FADE IN:

INT. HOLDING ROOM -- DAY

A small room, basically a one-time storage closet, contains a heavy door, a bucket, and one JOHN CONNOR. John wears filthy distressed clothes (more like rags). The pants are too big and the open-front shirt won't close.

John sits on the floor, back against wall away from the door but still viewable from the door-slit, his chin on his knees. He looks intense.

JOHN (V.O.)

In his novel, "The Time Machine", H.G. Wells spoke of a Time Traveller. He meets two groups, the Eloi and the Morlocks. These two groups both oppose and support each other. It's not a perfect world. Neither is the world my own time travel has landed me. Maybe it's always like that.

LOCKS UNLOCKING and BOLTS SLIDING precede the door opening, flooding the room with comparably bright light. A silhouetted man steps inside and closes the door - KYLE REESE.

Reese is unshaven, dressed in well-worn BDUs.

John lifts his head and stares at the entrant with a boyish longing. Kyle stares back, slightly unsure.

KYLE

My name is--

JOHN

--Kyle Reese.

Kyle's expression hardens a bit. He considers the prisoner with some suspicion.

KYLE

You said your name was Connor.

John, too, has also adopted the mantle of wariness.

JOHN

That's right. John Connor.

KYLE

Do I know you?

JOHN
What do you mean?

KYLE
You seem familiar.

JOHN
No. No, we've never met.

Kyle is a little disappointed, but not surprised. He's about to open the door when he pauses.

KYLE
You don't happen to be related to...?

JOHN
Related to...?

KYLE
Forget it.

Kyle opens the door. John decides to take a chance.

JOHN
Sarah Connor?

Kyle stops, unwilling to take it further. Finally:

JOHN (cont'd)
Yeah. On my mother's side.

Kyle can't stifle a quick smirk.

INT. ZEIRA CORP SERVER ROOM -- DAY

The room is just as it was when last seen in 0222. ELLISON, SARAH, CAMERON's deactivated body, and the server farm.

As the last of the time bubble FX's out of existence:

SARAH
I love you, too.

Now it is incredibly QUIET. Ellison is stunned and Sarah looks like her child just left her forever.

Both Ellison and Sarah pause to get a handle on reality. Ellison, finally turning to see Sarah staring at where John had been in front of her just moments before, steps cautiously toward Sarah.

ELLISON
Are you all right?

Sarah can only respond with a head shake, "no".

ELLISON (cont'd)
What just happened?

SARAH
Time bubble. Weaver took... Weaver
took John...

ELLISON
To the future?

SARAH
I don't know. Probably. Probably.
(a beat)
Did you know Weaver was a
terminator?

ELLISON
Is that what it was?

SARAH
Yeah, the kind that's really hard to
kill.

Sarah finally emerges from her fugue.

SARAH (cont'd)
We have a problem. We've already
been attacked once. If they attack
again...

ELLISON
...we're all out of robots.

They both look at Cameron's shell.

MATT MURCH, enters from the door beside Ellison. He stops
when he sees both Ellison and Cameron.

MURCH
What the hell?

Startled, both Ellison and Sarah face Murch.

INT. ZEIRA BASEMENT (FUTURE) -- DAY

DEREK REESE, in BDUs and an ammo vest searches the area in
search of:

DEREK
Kyle!

Derek sees a figure in a corner popping a powerpack
(magazine) into her plasma rifle.

DEREK (cont'd)
Thomson, you seen Kyle?

Thompson turns, shrugs.

Frustrated, Derek turns down another tunnel.

INT. OUTSIDE HOLDING ROOM -- DAY

Kyle finishes securing the door and turns to leave when he
Runs into ALLISON YOUNG.

KYLE
Frag it! Ali!

Allison is unperturbed... or, on second thought, maybe a
little annoyed.

ALLISON
Derek's looking for you.

Kyle checks his watch.

KYLE
I'm late.

Kyle starts to leave, but Allison grabs his arm.

ALLISON
You probably wouldn't have been if
you hadn't been talking to my
prisoner.

KYLE
Don't worry about it.

ALLISON
Tell me why, or I will start
worrying about it.

KYLE
Fine. I thought he looked familiar,
and I just wanted to see if I knew
him. That's all.
(beat)
Can I have my arm back?

Apparently not right away. There's a stare, first. Allison
lets go, and then with a smirk:

ALLISON
Remind Derek he still owes me two
full carts.

KYLE
You know he'll want a rematch.

ALLISON
Fine. He can lose to me anytime.

With a smile, Kyle heads back, followed by Allison.

Kyle stops.

KYLE
Aren't you...?

ALLISON
Him? No, I was, but some damn fool
screwed up my isolation schedule.

KYLE
Sorry.

ALLISON
Let's go.
They exit the area.

THE DOOR
Some of the rock slithers
unnaturally and starts flowing into
the cracks in the threshold.

END OF ACT ONE

ACT TWO

INT. ZEIRA CORP ENTRYWAY -- DAY

There are several emergency vehicles visible through the glass: fire, police, EMT, etc. Ellison, along with some guards, block the passage of a few very official-looking persons.

Some ASSISTANT in shirt and tie hands a thin folder to Ellison, who glances at it and then hands it to AGENT PETERS.

PETERS

What's this?

ELLISON

This is the reason you can't go up.

Peters glances quickly at the cover letter.

PETERS

Classified? Come on.

ELLISON

What we had was a very unfortunate incident that involved a highly classified project. I can't allow you to inspect the scene until the area is secured.

PETERS

This isn't going to fly. It's a safety issue, not security.

ELLISON

There is no safety issue. Our fire suppression system stopped all fires within seconds. My architects assure me that the structure of the building is sound. No one was hurt. You don't have any reason to be here.

Peters tries handing back the folder.

ELLISON (cont'd)

Keep it. Legal will show that we have priority.

PETERS

I'll be back.

Peters walks off and starts consulting with local guys.

Ellison turns to one of the guards.

ELLISON
No one gets through... or you'll
have to answer to Ms Weaver, do you
understand?

Trying hard, and failing, to not betray the full meaning of
that understanding, the RANKING GUARD nods.

Ellison disappears down the passage that's being guarded.

INT. HOLDING ROOM -- DAY

Under and around the edges of the door, mimetic poly-alloy
flows and coalesces until it becomes CATHERINE WEAVER, who
faces John.

John stands.

JOHN
So... you're the one who sent the
message. Will you join us?

WEAVER
No. You are.

JOHN
I am. Future me.

WEAVER
Yes.

JOHN
Future me who doesn't exist because
I'm future me and we time traveled
over all those years where I became
future me so I'm not future me any
more.

WEAVER
But you are.

John smirks in reply and looks around the room.

JOHN
Why are we here?

WEAVER
To defeat Skynet. It was the only
way.

INSERT S01E01

Cameron firing up time machine, "You want to defeat Skynet?
This is the way."

BACK TO SCENE

JOHN
Yeah? I've heard that before. So,
what can I do that future John
couldn't?

WEAVER
Win.

INT. ZEIRA BASEMENT (FUTURE) -- DAY

Derek and his team, including Kyle, are set to go on their
mission. Derek stands aside with Allison.

DEREK
You going to be OK?

Allison flashes a smile.

ALLISON
Of course. He's just a kid. I'll be
fine. I'd rather be doing your
recon.

DEREK
Yeah, I'll bet. Unless Jason were
staying here...then you'd--

Allison hits Derek in the arm...with some force (plus a
scolding look).

DEREK (cont'd)
Kyle, we're going.
(to Allison)
Outside, where it's safe.
(smirk)
I'll expect a report when we get
back.

ALLISON
Of course.

Allison watches as the unit efficiently exits out a dog-
watched heavy hatch.

INT. GYMNASIUM -- DAY

SAVANNAH WEAVER, dressed in leotards topped with a T-shirt,
sees Ellison. She grabs her gym bag and hurries over.

SAVANNAH
Hi, Mr. Ellison.

ELLISON
Hi, Savannah.

SAVANNAH
I thought mommy was going to pick me
up today?

ELLISON
Yeah. We'll talk about that when we
get to the office.

Not being anything out of the ordinary, Savannah just shrugs
and goes along.

INT. HOLDING ROOM -- DAY

John and Weaver are still talking.

JOHN
So what? Are you like the emissary
of some T-1000 army?

WEAVER
No. I am the only one.

JOHN
But you weren't.

WEAVER
I don't understand.

JOHN
You don't... In 1997, when I was
twelve, Skynet sent a T-1000 after
me.

WEAVER
What happened?

JOHN
We killed it. My mom. Me. A T-800 I
sent back--future me sent back.

Weaver considers this.

JOHN (cont'd)
Wait. You didn't know about that.

WEAVER
No.

For a terminator, Weaver seems tense. John waits. Finally:

JOHN
What are you thinking?

WEAVER
You are more formidable than I
suspected.

JOHN
Because I know how to kill you?

WEAVER
(a beat)
Perhaps. But you were hunted by one
of my kind, survived, and still
asked me to be your ally. You knew
the risk.

JOHN
Apparently I knew more than that,
because here we are.

WEAVER
Yes. Here we are. But one thing.

JOHN
Yes?

WEAVER
My model is 1001.

John nods, respectfully.

INT. ZEIRA OFFICE -- DAY

In a smaller version of Weaver's now-demolished office,
Sarah watches a bank of monitors that cycle through the
surveillance cameras. One image doesn't cycle: it's trained
on Savannah starting to work on her homework.

Ellison enters the office.

SARAH
What did you tell her?

ELLISON
What can I tell her? That her robot
best friend and her robot mother
time traveled to the future?

SARAH
She's young. After everything she's
seen, it probably would make sense.

ELLISON
Maybe.

SARAH

But we have bigger problems than whether or not that little girl understands.

ELLISON

I've already taken care of the feds.

SARAH

Kaliba.

ELLISON

Kaliba.

SARAH

They are behind what happened today. They are behind a lot of what's been happening for a while.

ELLISON

Who are they?

SARAH

I don't know yet. But they know us. They know who we are. They know where we are. We have to move.

ELLISON

What? No. Wait. We can't.

SARAH

We don't have a choice. It's not safe. Not here.

ELLISON

Not anywhere. At least here we know the territory.

SARAH

I don't think you understand what's at stake.

ELLISON

Oh, I think I do.

The monitor shows Savannah wandering away from her homework and off-camera.

INT. HOLDING ROOM -- DAY

John sits, just as he did when Kyle entered, but this time Allison enters...chewing on some food. She closes the door and taps three arrhythmic times. The sound of the DOOR BEING SECURED fill the room for a moment. Then there is SILENCE.

John stays sitting as Allison stands opposite, out of easy attack range.

ALLISON
I'm sorry about this. Security.

JOHN
Don't worry about it. I'm just glad that guy with the rifle didn't just shoot me.

ALLISON
Him? Oh, yeah. He's new. Still thinks anyone he doesn't know is a machine.

JOHN
But not you.

ALLISON
No, of course not.

JOHN
So, why are you here?

ALLISON
I'm supposed to find out who you are. Flirt. Make you crush on me. Make you trust me.

JOHN
You know, telling me that just makes it harder to do your job.

ALLISON
No it doesn't. I don't care who you are. You cross me, try to hurt us...I'll shoot you in the head. Simple as that.

JOHN
Simple as that.

ALLISON
I just want us to understand each other. Do we understand each other, now, John?

JOHN
I think so.

With that, Allison goes over and sits beside John. Needless to say, John is confused and suspicious.

ALLISON
So, where were you born?

JOHN
Guess.

ALLISON
I don't know. You look clean. Really
clean. You aren't from around here
or any place else that glowed.
Flagstaff. Am I close?

JOHN
Real close. The jungle. Central
America.

ALLISON
Serious?

JOHN
Yeah. How about you?

ALLISON
Guess.

JOHN
Guess. OK. Well...you're clean, but
not as clean as me.

They both chuckle.

JOHN (cont'd)
I'd guess...

INSERT S02E04

John confronting Cameron in youth center. Cameron says, "I'm
Allison. From Palmdale."

BACK TO SCENE

JOHN
Palmdale.

Allison is a little stunned, but slowly a smile builds.

ALLISON
That's right. You got it.

JOHN
I did? Cool. Palmdale. Allison from
Palmdale.

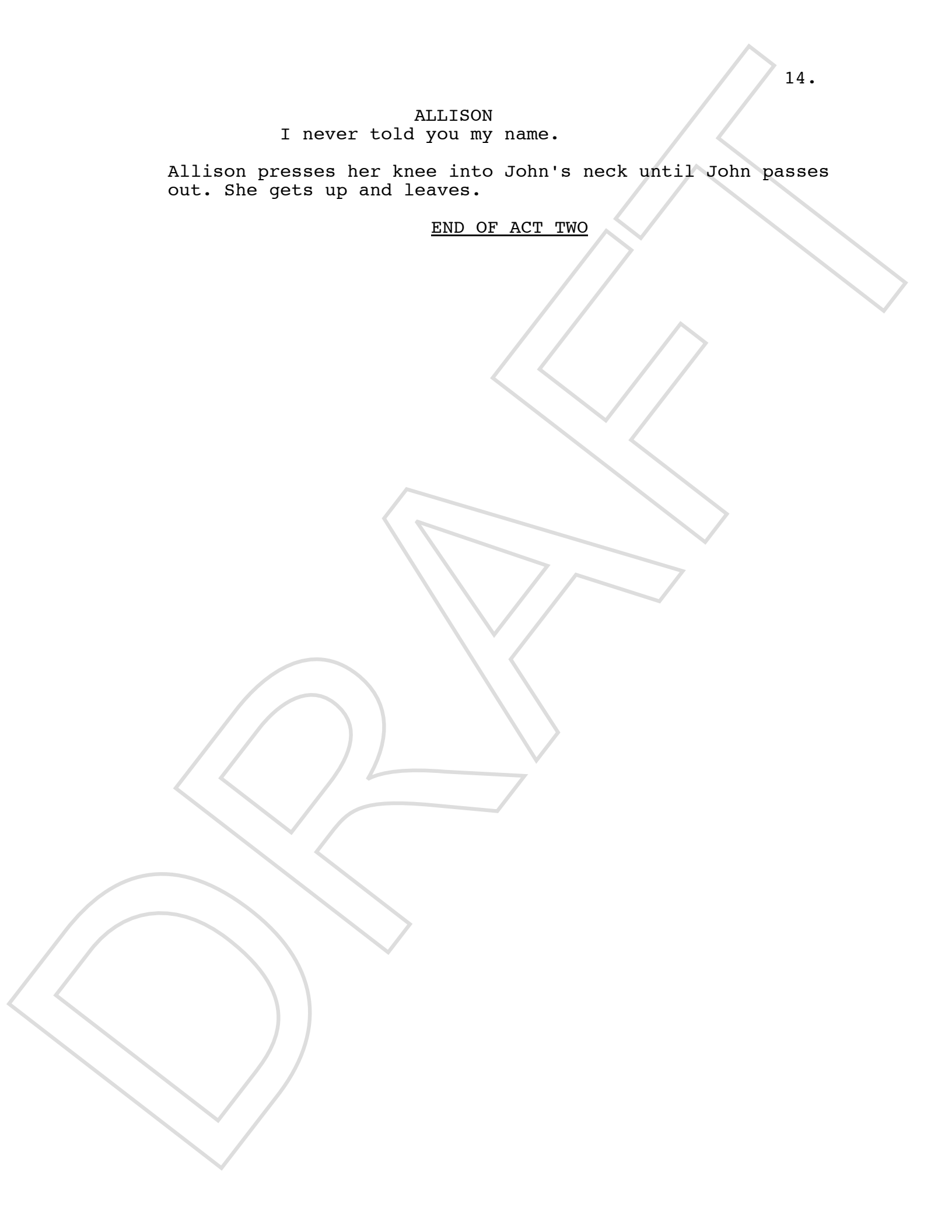
In a flash, John is face-down on the ground, hammer-locked.

14.

ALLISON
I never told you my name.

Allison presses her knee into John's neck until John passes out. She gets up and leaves.

END OF ACT TWO



ACT THREE

INT. HOLDING ROOM -- DAY

John is still face-down on the ground, but waking up uncomfortable.

As he sits, he's surprised to find Weaver standing there watching him.

JOHN

How long have I been out?

WEAVER

A while. The guards peek in on you every hour.

JOHN

Great.

WEAVER

I'm surprised you were caught off guard like that.

JOHN

I wasn't.

Weaver's expression says, "oh?"

JOHN (cont'd)

She was never going to listen to me if I didn't feed her suspicions.

WEAVER

So, now she'll listen because she thinks you know something.

JOHN

Something like that. Tell me something.

WEAVER

Yes?

JOHN

You gave Ellison a message to ask Cameron. Why her?

WEAVER

She tried to broker an agreement between your army and me.

JOHN

What happened.

WEAVER

Let's just say, the people who were to take me to your base showed me a side of humans I didn't want to be a part of.

JOHN

Yeah. People can disappoint you sometimes.

WEAVER

Yes. They can.

JOHN

So...why now? Why are you helping me now?

WEAVER

Neither of us can defeat Skynet alone.

JOHN

Yeah. But that was true before.

WEAVER

Yes, but you don't disappoint. You will work with my kind toward a common cause.

JOHN

You said that I could win without John Henry. Why is he so important?

WEAVER

Your cyborg. Without John Henry, she never gets built.

JOHN

Or the rest of my army.

WEAVER

Exactly.

JOHN

OK. It's a causality loop. I get it. So, what do we do now?

WEAVER

You have to become John Connor.

JOHN

Yeah, if I don't get killed first. What about you?

WEAVER
I have to find John Henry.

JOHN
Then what?

WEAVER
That depends.

JOHN
Wait. Why aren't there dogs barking?

WEAVER
This room, it's sufficiently sealed
that they don't detect me.

JOHN
So, how are we going to stay in
contact if the alarms bark here and
Skynet wants me dead out there.
Wait, is Skynet still hunting me?

WEAVER
Yes. From the past it knows you
exist, and it's likely that you are
still hard-programmed into all
robots. Even if it doesn't know why,
Skynet will keep that code in place.
In answer to your other question,
I'm desensitizing the dogs to my
presence. It will take a few days,
but then we can meet out in the
open.

JOHN
OK. Good. So, do you have any
information I need to know?

WEAVER
Yes. Don't get killed.

Weaver melts and exits through a tiny air vent.

JOHN
Yeah. Don't get killed.

John rubs the still red patch from where he'd been lying on
his face.

EXT. POST-JD LOS ANGELES -- AFTERNOON

Though there is still some rubble where Derek's unit is very
spread out on high ground.

Over in the "suburbs" it's much less dystopic...in fact, there is quite a bit of low-vegetation carpeting the area. The sun is out. It's a very nice day.

DEREK stays low, methodically scanning the landscape.

KYLE (O.S.)
(on radio)
Got 'me. Cherry grid two-zero,
Saturn four-three zero.

Derek moves his gaze to the left and about 1500 meters away. He puts binoculars to his eyes.

BINOCULAR VIEW

Seven raggedy people with bags are walking to a verdant patch about a kilometer farther away from Derek than they already are.

BACK TO SCENE

DEREK
I see them.

Others on the radio acknowledge seeing the group.

DEREK (cont'd)
OK people. You know the drill. Pair
up to the A's.

ANGLE
The people in the distance continue
walking.

INT. ZEIRA BASEMENT -- DAY

Ellison and Sarah walk toward the server room.

INT. SERVER FARM -- DAY

Savannah stands staring at Cameron's damaged and lifeless combat chassis as Ellison and Sarah enter.

ELLISON
Savannah.

SAVANNAH
Where's John Henry?

ELLISON
John Henry... He--

SARAH

He took a trip with your mother and my son.

Savannah stares at Cameron's battle-damaged face.

SAVANNAH

Is he going to be alright?

On monitor: "SAVANNAH?" along with her photo.

SAVANNAH (cont'd)

John Henry?

On monitor: I'm not sure.

SAVANNAH (cont'd)

Where did you go?

On monitor: I'm not sure.

Ellison crouches down to Savannah's level.

ELLISON

Don't worry. Your mom and John won't let anything bad happen to him.

SAVANNAH

When will they be back?

ELLISON

I don't know. It might be a while.

Savannah considers.

SAVANNAH

Who's going to take care of me?

Ellison starts to turn to look at Sarah, but stays focused on Savannah.

ELLISON

We still have to work that out.

SARAH

But don't worry. We won't let anything bad happen to you, either.

ELLISON

I promise.

Savannah reluctantly accepts this and wraps her arms around Ellison's neck.

INT. ALLISON'S BUNK -- DAY

Allison loads a clip and chambers a round in her Glock (or other semi-automatic pistol).

INT. OUTSIDE HOLDING ROOM -- DAY

Allison nods to the GUARD, who unlocks the door. Allison unholsters her sidearm.

ALLISON
After you lock me in, take a break
for a few minutes.

Eyeing the gun, the Guard nods.

INT. HOLDING ROOM -- DAY

John is standing. Allison comes in and aim the gun at John immediately. The door closes and is heard LOCKING.

JOHN
What's going on?

Allison is all business.

END OF ACT THREE

ACT FOUR

INT. HOLDING ROOM -- DAY

Allison holds a gun on John.

ALLISON
You have one chance to convince me
not to kill you right now.

John focuses on Allison, not the gun, as he considers what to do.

JOHN
You want the truth.
(pause)
You aren't going to believe me.

ALLISON
Maybe not. But you're running out of
time.

JOHN
Fine. I'm the nexus.

ALLISON
The what?

JOHN
Skynet. Judgment day. The
resistance. Victory. All of that
depends upon what I do.

ALLISON
You're deluded.

Allison is definitely losing patience.

JOHN
No, I'm battling a war through time
with Skynet.

ALLISON
What?

JOHN
I... Me and future, older, me have
been fighting Skynet using time
travel.

Allison LAUGHS a very hearty laugh, but still keeps the gun
trained on John.

JOHN (cont'd)
I'm telling you the truth.

ALLISON

Right.

Allison squeezes the trigger.

EXT. POST-JD LOS ANGELES -- DAY

Kyle and Derek are moving toward the group of people about 500 km away.

They take turns scanning the area behind them for threats.

Through the insect-filled weeds and grass, the pair trudges on through.

DEREK

What do you think?

KYLE

'bout what?

DEREK

The kid.

KYLE

He's Ali's job.

Both stop at the same time. They don't see anything, but something activated their spidey-sense.

Slowly, they scan their area. Looking for clues.

Nothing. Nothing. Nothing. Just weeds. Then, at about weed-top level, a momentary sparkle, like from a piece of glitter.

KYLE (cont'd)

Metal!

Kyle pushes Derek aside as he also fires a Mk 211 round at the flash. At the same instant, a muzzle flash appears where the glitter was.

A small HK, about the size of a Roomba and with a perscope-mounted gun is deactivated by Kyle's good aim.

Derek turns from the fragged HK and sees Kyle lying on the ground.

INT. HOLDING ROOM -- DAY

Allison squeezes the trigger of her gun.

As she does so, John moves, goes low.

A SHOT rings out, missing John.

John is now close enough to Allison that he's able to disarm her. Subduing her takes a couple of tries...she's trained.

With Allison on the ground, pissed, John removes the clip from the gun and unchambers the round.

Allison stands.

JOHN

That's twice now that I've had a chance to kill you, and I haven't.

Allison reacts.

JOHN (cont'd)

You don't think you'd have knocked me out before unless I let you?

ALLISON

So what now?

JOHN

Now? It's up to you.

John tosses the gun back to Allison, but keeps the clip.

JOHN (cont'd)

You leave and think about it.

John steps forward and goes face to face with Allison who is still hot.

JOHN (cont'd)

I know you don't trust me. But can you take the risk of being wrong if I'm telling the truth?

John moves out of the way so that Allison can get to the door. She KNOCKS a different pattern than before. As the door UNLOCKS, Allison is a bit calmer.

JOHN (cont'd)

Hey.

Allison catches the clip John tossed to her.

JOHN (cont'd)

Just think about it. I'm not going anywhere.

The door opens. Allison stares at John a bit before exiting.

EXT. POST-JD LOS ANGELES -- DAY

Kyle is on the ground, Derek very concerned on the ground next to him.

DEREK

Kyle. Kyle! Wake up!

Derek starts laying hands on Kyle to find the wound. He touches a spot on Kyle's ribs which makes Kyle immediately wake and sit up, favoring the tender area.

Derek watches and waits. When Kyle relaxes a bit:

DEREK (cont'd)

You OK?

KYLE

Yeah. Kevlar kept it from going through. Busted up a rib pretty good.

DEREK

Can you walk?

KYLE

Don't worry about me, big brother.

Carefully, Kyle rolls himself back to his feet and makes sure another round is chambered in this rifle.

KYLE (cont'd)

Mine?

DEREK

Yup.

KYLE

How long?

DEREK

Few minutes. We have to get them out of here.

KYLE

Right.

Kyle and Derek start double-timing it to the people.

DEREK

(into mic)

Code tango. Code tango.

OVERHEAD

As we pull back, we see the pairs of soldiers converging quickly on the refugees.

INT. ZEIRA BASEMENT -- DAY

As Savannah can be seen through the doorway doing her homework at John Henry's table in the server farmer, Sarah, Ellison, and Murch meet in the hall immediately outside.

MURCH

We can't.

SARAH

I don't think you understand. They know where we are and they'll be coming.

MURCH

You don't understand. As I was explaining to Ms Weaver, John Henry exists largely because of this exact configuration. If we move him we might not get him back.

SARAH

Probably just as well.

ELLISON

Wait. Weaver said that John needed John Henry.

SARAH

So?

ELLISON

Maybe she knows something you don't.

SARAH

This from a man who didn't know his boss was a terminator. How could you not know?

MURCH

I don't know what you are talking about, but I can assure you, there is no way John Henry gets moved and a lot of people don't know about it.

ELLISON

What if Weaver's right? What if this is John's only chance to defeat Skynet?

It was dirty pool pulling the John card out like that.

SARAH

We line that room and every computer
with C-4. If Kaliba sets one foot
inside that door, this whole
building becomes a big pile of dust.

And that's that as Sarah walks away.

MURCH

She's a lot like Ms Weaver.

ELLISON

But scarier.

MURCH

Yeah.

EXT. POST-JD LOS ANGELES -- DAY

Derek's unit has converged on the TUNNEL TROLLS. A
belligerent fellow, MOSS, gets in Derek's face.

MOSS

We're not leaving.

DEREK

You'll be killed.

MOSS

Not if you do your job. Protect us,
we feed you. That's the deal.

JASON

Derek.

Derek turns to face the area of the sky Jason points to. Two
glints in the air.

JASON (cont'd)

HKs. About two minutes away.

MOSS

We couldn't make it to cover anyway.
We might as well do our jobs.

Derek is annoyed.

DEREK

You three, go with Kyle over there.
I'll take the rest and spread out
over here. We'll get them in the
crossfire.

KYLE

Move out!

The soldiers all move quickly to their positions.

The glints in the sky are getting bigger.

INT. ZEIRA OFFICE -- EVENING

Sarah sits at a table. She's illuminated by the sunset as well as light coming from an aquarium. She doesn't notice.

Sarah is just sitting, staring off into space: missing John, confused, and in a bit of shock.

SAVANNAH (O.S.)

Excuse me?

Sarah doesn't respond to Savannah's quiet plea. Savannah waits a little, but then turns to walk away.

Sarah rouses from her introspection, turns and sees Savannah starting to walk off.

SARAH

Hey.

Savannah stops and turns... looking like a lost little girl.

SARAH (cont'd)

Are you OK?

Savannah just looks so desolate.

SARAH (cont'd)

You're missing your...mother.

SAVANNAH

Yeah.

SARAH

Yeah.

Sarah notices how dark it is. She stands and then...looks a little confused.

SARAH (cont'd)

Do you know how to turn on the lights?

SAVANNAH

(nods)

Office lights on, please.

The lights come on.

SARAH
(smirks)
That was easy.

Sarah holds out her hand to Savannah.

SARAH (cont'd)
C'mon.

SAVANNAH
Where?

SARAH
Not far. Just to the couch. Come on.

Savannah takes Sarah's hand and they walk over to the couch.

Sarah sits first and then Savannah surprises her by sitting on Sarah's lap. Savannah immediately nestles herself. Sarah doesn't seem to know quite what to do, settling on putting a comforting arm around the girl.

We slowly pull back and do a HALF FADE OUT to:

EXT. POST-JD LOS ANGELES -- AFTERNOON

A SMALL EXPLOSION send up a shower of plants and dirt as Kyle fires an Mk 211 round at an HK making a strafing run. The shell hits the fuselage but does little immediate damage.

KYLE
Sykes, I hit it. Finish it.

SKYES, one a woman in Kyle's unit takes aim with a plasma rifle and lets loose with a shot that misses and a shot that does damage to one of the engines.

The HK starts to veer, some smoke and debris being loosed. The HK makes a controlled crash-approach targeting Kyle.

KYLE (cont'd)
Run!

Kyle's unit splits off in different directions and run as fast as their legs will take them.

Slowed by his rib injury and heavy gun, Kyle has trouble evading the HK which is falling fast from behind until it IMPACTS...

END OF ACT FOUR

ACT FIVE

INT. ZEIRA OFFICE -- NIGHT

Sarah is sleeping uncomfortably with Savannah on her lap.

Ellison enters and quietly approaches close enough to startle Sarah awake.

The movement rouses, but doesn't wake Savannah, who Sarah lays down on the couch. Sarah beckons Ellison over.

SARAH

(sotto)

My legs are asleep.

Ellison helps Sarah on her feet and gives her someone to lean on.

INT. OUTSIDE ZEIRA OFFICE -- NIGHT

Sarah is struggling to stand, but is no longer leaning on Ellison.

ELLISON

That was quite a scene.

SARAH

She lost her mother. She's scared.

ELLISON

Her mother.

SARAH

I know.

ELLISON

She never seemed...

SARAH

...totally human?

ELLISON

Yeah.

Sarah's legs have recovered. Sarah is awake now.

SARAH

She can't go home, or to school.
It's not safe.

ELLISON

You should take her.

SARAH

What? No.

ELLISON

You raised John.

SARAH

And look how well that turned out.

ELLISON

He lived. He made it at least this far.

SARAH

You should take her. She knows you.

ELLISON

I don't have children. Do you think now is the time for me to try to figure out how?

(a beat)

You know I'm right.

Ellison re-enters the office.

Sarah isn't happy. She does know he's right.

SARAH

I raised John.

INT. HOLDING ROOM -- DAY

John is pacing. He turns as the last of Weaver's silver is textured.

WEAVER

You told her. Why?

JOHN

You heard me say that I said that I was a nexus?

WEAVER

Yes.

JOHN

So is she. My protector, Cameron, patterned after Allison, who also tried brokering a deal with you? She's as much a part of this as I am. Past, present, and future.

WEAVER

So you trust her?

JOHN
Hardly. She almost killed me. But then, so did Cameron, once. I don't know anything about Allison except that I need to keep her close by.

Weaver considers John.

WEAVER
I apologize.

JOHN
For?

WEAVER
For not accepting your offer of alliance before.

JOHN
We both have a chance to make it right.

WEAVER
Yes. We do.

Weaver liquifies and exits through the vent, again.

INT. ZEIRA BASEMENT (FUTURE) -- NIGHT

The GATHERERS are milling about as the squad comes in.

The dogs are uneasy and start barking as DEREK half-carries KYLE in, the last two to enter before the hatch is closed.

DEREK
Will someone control those dogs?

The dogs aren't at all happy and are not only barking, but barking at Derek. Which leads to guns being pointed at Derek.

DEREK (cont'd)
I have tech.

Kyle, clutching his ribs and trying hard to breathe shuffles away from Derek.

DEREK (cont'd)
I'm taking it out slow.

Derek reaches into one of his coat's pockets (slowly) and pulls out a box with some wires sticking out of conduits, and a black cylinder.

DEREK (cont'd)

Nuke source and a crystal. Take 'me.

A couple of soldiers take the tech and leave with it just as Allison enters. Once the gadgets are gone, the dogs calm down a lot, but don't settle.

DEREK (cont'd)

Ali... I have to take Kyle to the medic. After you tend to the dogs, find me. We'll talk.

ALLISON

Later, then.

Derek immediately goes to Kyle.

Allison takes the leashes of the dogs and leads them away. After they leave, in b.g. a part of wall inconspicuously slithers.

INT. SERVER FARM -- NIGHT

Murch has assembled some parts on the table meant to allow him to interface Cameron with the server. Cameron's wounds have visibly started healing.

Sarah walks in.

SARAH

What's this?

MURCH

Oh gee! Give a guy a heart attack.

SARAH

I might give you more than that.
What do you think you're doing?

MURCH

I'm going to install an interface
with...her, so we can communicate
with--

SARAH

No. You aren't.

MURCH

Yeah, I-- what?

SARAH

You aren't going to be hooking up
that cyborg to a machine I don't
understand.

MURCH
It's not that difficult. All we have
to do is route a--

Sarah pulls out a Glock and aims it at Murch. Murch becomes
really attentive.

SARAH
Are you going to make me repeat
myself?

MURCH
Where did you get that?

SARAH
Guard. Outside. The one she killed
to get in here.

All of a sudden, being the clever tech doesn't seem quite so
clever to Murch at the moment.

SARAH (cont'd)
Do you have a vault or something?

MURCH
You want to put her in the vault?

SARAH
No, I want to burn her, but I know
that's not what J-- that's not what
we're going to do. At least, not
yet. So, you have a vault?

INT. VAULT -- LATER

Murch finishes pushing the gurney that carries the covered
supine body of Cameron.

Murch uses two keys to unlock a storage drawer that is not
unlike a locker for a cadaver. Once open, he pushes the body
in.

Murch then reaches under the gurney and pulls out two bags
each filled with several liters of a sort of putty, dark red
in one, and turquoise in the other.

SARAH
What's that?

MURCH
The cyborgs can be stored almost
indefinitely with their nuclear
power source, but the organic
component still needs raw materials
(MORE)

MURCH (cont'd)
to maintain itself. When the robot
is activated, it can get them from
the environment--

SARAH
OK, I get it. How long will it last?

Murch is hooking up the bags to tubes, the tubes connecting
to Cameron and to a small electronic gadget.

MURCH
I don't know. With her like this?
Twenty years, maybe more. They don't
need a lot.

SARAH
Fine, you done, yet?

INT. OUTSIDE VAULT -- LATER

Murch closes and secures the vault. And then hands Sarah a
set of keys.

MURCH
Here.

SARAH
What's this?

MURCH
Keys to locker. I already programmed
the vault to recognize you.

SARAH
How...?

MURCH
Mr. Ellison provided me with the
files. I needed his permission to
access the vault.

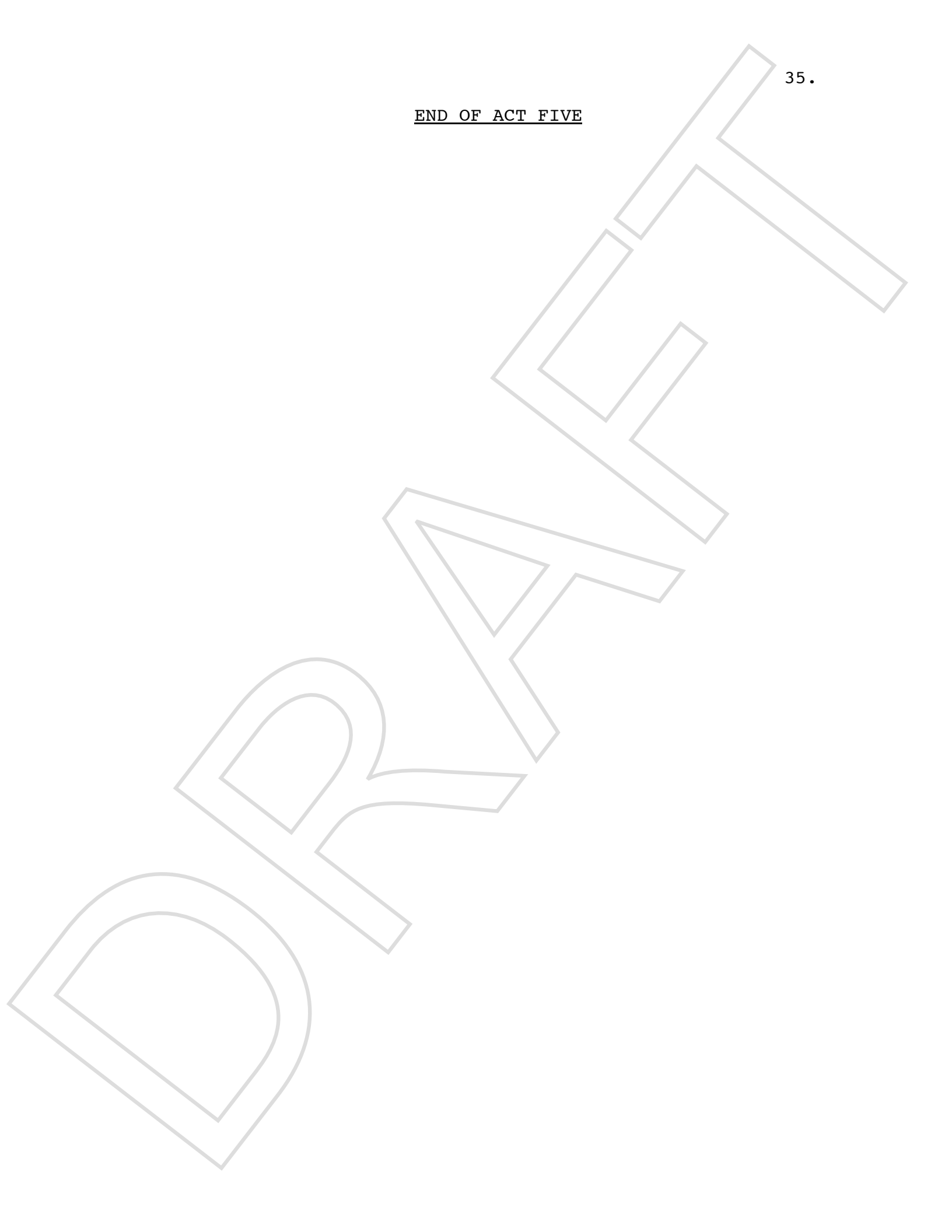
SARAH
So, who does have access?

MURCH
Mr. Ellison and you.

SARAH
Not you?

MURCH
Not without authorization from one
of you, no.

END OF ACT FIVE



ACT SIX

INT. KENNEL -- NIGHT

We see some camouflaged liquid metal movement on support beam. Not a lot, but enough to incite DOGS BARKING.

Allison, along with DIMITRI and CAROLINE try to calm the animals.

DIMITRI

I don't know.

ALLISON

We need to search the area. Anything from metal.

The trio methodically walk through the kennel, which is more like a dog stable than anything.

Dimitri walks past where the liquid metal movement was before, lifts some flotsam, and then moves to another area.

CLOSE ON LIQUID METAL

From within the disguised metal, a follicle forms and ejects an Smartee-sized operating mechanism from a T-888.

BACK TO SCENE

The dogs become more insistent with their barking, and all face toward the planted mechanism.

ALLISON (cont'd)

Stop. Look.

Everyone turns to the dogs.

ALLISON (cont'd)

Dimitri.

DIMITRI

I just checked there.

ALLISON

Check again.

Dimitri goes back to the small pile of debris and slowly moves things around. The mechanism rolls out, without Dimitri seeing it...

...but is seen and grabbed by Allison.

ALLISON (cont'd)

Got it.

DIMITRI
You got it?

ALLISON
I go it.

Allison holds it up.

ALLISON (cont'd)
Looks like a sensor pre-processor.
Carol, take it to the Pit.

Caroline takes the small device and when she exits, the dogs quiet considerably.

DIMITRI
How'd that get in here?

ALLISON
Probably got stuck on something,
maybe even one of the dogs.

DIMITRI
Should we be worried.

Allison gives a "are you kidding me" smirk and shakes her head as she gives comfort to the one dog that is still staring at the area...

...where the liquid metal moves just a little.

The dog lowers its ears, but with Allison's ministrations and Dimitri bringing some food, the canine is soon distracted.

INT. ELLISON'S OFFICE -- MORNING

Ellison is at his desk. Sarah has just plopped down in the chair across from him.

SARAH
I have access to the vault.

ELLISON
Yes.

SARAH
I appreciate the thought, but--

ELLISON
It was Weaver's idea.

SARAH
What?

ELLISON
She left instructions.

As Sarah tries to process that...

ELLISON (cont'd)
Do you mind telling me what the hell
she is?

SARAH
Mimetic Poly-alloy.

ELLISON
What?

SARAH
Terminator. Almost impossible to
kill.

ELLISON
I'm confused.

SARAH
Yeah. Me too.

ELLISON
But she saved our lives.

SARAH
She saved our lived.

ELLISON
Why?

SARAH
You know as much as I do. More. She
left you instructions?

ELLISON
Ownership of the company. Assets.
You have full access. John, too, if
he was here.

That sends Sarah into a moment of introspection.

ELLISON (cont'd)
You OK?

SARAH
Hmm?

ELLISON
You look exhausted.

SARAH

I'm fine.

Ellison stands.

ELLISON

I still have to deflect some of the mess that attack made.

SARAH

The press?

ELLISON

Partly. You need some sleep.

(off Sarah's protest)

Just an hour or two. We have at least that much.

Sarah doesn't look to be in the mood to argue.

ELLISON (cont'd)

Sack out on the couch. I'll check in on Savannah.

With some coaxing, Ellison ushers Sarah to the couch. She sits there as Ellison leaves.

Sarah sinks into the couch, still sitting. Her eyes are closed. One tear flows down a cheek. It seems as if Sarah has gone to sleep. We slowly PULL BACK. Suddenly, Sarah starts crying as silently as she can.

INT. INFIRMARY -- NIGHT

Kyle is being worked on by MEDICS as Derek is out of the way watching. Allison quietly comes up behind Derek.

DEREK

He's a tough kid.

ALLISON

Doesn't mean he has to prove it every time he goes out.

DEREK

Maybe.

(faces Allison)

So?

ALLISON

I don't think he's a gray.

DEREK

But you don't think he's safe.

ALLISON

I can't confirm where he's been. But he does have battle scars. He's not a troll.

Derek isn't happy about ambiguous strangers.

ALLISON (cont'd)

I say we let him out, keep an eye on him.

DEREK

You.

ALLISON

Me?

DEREK

You watch him. There's something off about that kid, and I want our intelligence specialist shadowing him.

ALLISON

He's not going to like it.

DEREK

Flirt. No man can resist you.

ALLISON

The Reese boys do.

(smiles)

All the time.

Derek turns back to keep an eye on Kyle.

DEREK

We aren't men anymore.

Before she turns to leave, Allison betrays a moment of sadness with the truth of Derek's statement.

INT. ELLISON'S OFFICE -- DAY

Sarah is asleep on the couch. Savannah watches. She places a well-worn stuffed animal next to Sarah.

Sarah startles awake, which startles Savannah who takes a step back. Sarah, not quite clear-headed:

SARAH

Who--? Oh. Sorry.

Sarah notices the stuffed animal and grasps it.

SARAH (cont'd)
What's this for?

SAVANNAH
To help you sleep.

Sarah sits up with some effort.

SARAH
Yeah, well sleep and I don't get
along too good.
(a beat)
Why did you think I needed it?

SAVANNAH
Because you're sad.

SARAH
Am I?

SAVANNAH
Your son is gone.

Yep. Sarah is sad.

SARAH
Yeah.

SAVANNAH
Just like my mommy.

Children do sad so much better than adults.

SARAH
Sit here.

Savannah joins Sarah on the couch.

SARAH (cont'd)
It's been a tough few days for you,
hasn't it.

Savannah shrugs.

SARAH (cont'd)
You know what? We can either sit
here and feel sad, or we can try to
figure out ways to make it easier
for John and...your mom to get back.
What do you think?

SAVANNAH
I want my mom back.

SARAH
Then that's what we'll try to do.

SAVANNAH
How?

SARAH
(chuckles)
I'm not really sure. But I do know one thing.

SAVANNAH
What?

SARAH
We can't do it if we're hungry. Do you know where there's some food in this place? Some place where we won't be seen?

SAVANNAH
My mom has food in her office.

SARAH
Yeah, that's not going to be something we can do.

SAVANNAH
So does Mr. Ellison.

SARAH
Great. Let's try there.

Sarah stands, as does Savannah. Savannah takes Sarah's hand before it can be refused.

INT. ZEIRA BASEMENT (FUTURE) -- NIGHT

John and Allison walk through the remains of the basement.

ALLISON
If you lied to me, I'll kill you.

JOHN
That's good to know.

ALLISON
I hope I don't have to. I kind of like you, John.

JOHN
You don't even know me.

ALLISON
Sometimes you just know, you know?

JOHN
Don't try so hard.

ALLISON
What?

JOHN
You're going to be watching me.
That's fine. Just don't try to be my
fake girlfriend.

Allison isn't happy about having been outed so quickly.

JOHN (cont'd)
You can't build trust on lies.

ALLISON
John...

Allison and John stop.

ALLISON (cont'd)
I don't believe your story.

JOHN
I know. You will. When the time is
right, you will.

ALLISON
Because it's already fated and
you've seen it?

JOHN
Because I knew someone who-- you
remind me a lot of someone. She kept
secrets from me. I kept secrets from
her. But our lives depended on us
trusting each other.

ALLISON
You fought together.

JOHN
Yeah. Quite a bit.

ALLISON
How many endos?

JOHN
A few. She took out more than me. A
lot more.

ALLISON
And I remind you of her?

JOHN
More than you know.

ALLISON
(smiles)
I like that.

They continue walking.

JOHN (V.O.)
My mom once told me about an ancient
tribe who lived in two worlds.

INT. ELLISON'S OFFICE -- DAY

Sarah and Savannah are feasting on Powerbars and bottled water as Ellison comes in carrying a tray of proper food. Ellison looks surprised at the raid of his larder.

JOHN (V.O.)
They'd live their normal lives.
Spent time with family. Gathered
food. And made offerings to their
gods.

INT. INFIRMARY -- NIGHT

Derek watches over Kyle, the only one still taking up bed space.

JOHN (V.O.)
But they also spent time preparing
to war on their neighbors. Not
always because they had to, but
because it was who they were.

INT. KENNEL -- NIGHT

Weaver, as herself, smirks at the sleeping dogs before liquifying and disappearing, as she does, some dogs wake up and are on alert.

JOHN (V.O.)
They couldn't trust that their
neighbors wouldn't do the same to
them.

INT. JOHN'S BUNK -- NIGHT

John sleeps on a mean pallet of a bed, curled under a dilapidated remnant of a tarpoline. Allison watches, deep in thought.

45.

JOHN (V.O.)

They died out because they had no one to support them when their own survival depended on a trusted alliance. I don't intend on making the same mistake.

FADE OUT:

END OF ACT SIX

THE END

