

## **TERMINATOR: THE CONNOR WARS**

"Allison Wonderland"  
EXTRA #4

Written by  
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This document is fan-produced fiction based on the television series, Terminator - The Sarah Connor Chronicles. This is done in the spirit of fan fiction - to have fun and enrich the total fan experience beyond the limitations of the official story vehicle.

In that spirit, and holding to the long tradition of free support and promotion that fanfic brings to a fictional "universe", this story is being made available for entertainment purposes of the loyal fans of the show for as long as the powers that be don't object.

## ACT ONE

FADE IN:

EXT. SAN LUIS OBISPO - EVIDENCE OF EVOLUTION ARTWORK - NIGHT

Evidence of Evolution stands at the corner of a palm-lined street. Behind it are two-story apartments. TENDRILS of ELECTRICITY appear around the wheel and axle of the sculpture. The tendrils increase in number and intensity.

AN ENERGY BUBBLE appears on the pedestal and quickly grows--obliterating the sculpture--to a size suitable for containing a time-traveler. The grass lining the bubble burns.

The BUBBLE dissipates, revealing a naked ALLISON YOUNG (or is it Cameron), kneeling on one knee. She leans forward and tosses her cookies. It is in fact ALLISON YOUNG (44)--her left side, from foot to neck, including her arm, is scarred from long-healed 2nd and 3rd degree burns (not too gross). The little finger of her left hand long since shot off. She spits out the last of the vomit.

ALLISON

Great.

Allison stands, smirks and rolls her eyes at her nudity, and runs across the empty multi-lane street to the nearby deserted shopping center.

EXT. S.L.O. GAS STATION - NIGHT

The area around the pumps is deserted and well-lit. There is just one car getting gassed up.

A guy wearing a RED-SHIRT puts the gas nozzle back on the pump.

Red-shirt walks to the Mini-Mart.

INT. RED-SHIRT CAR - NIGHT

Red-shirt drives down an empty street. He eats a chili-dog.

A mass of chili slips off the dog and PLOPS onto his lap.

RED-SHIRT

Oh...son of a...

He takes another bite of the dog before setting it on the passenger seat.

EXT. STRIP MALL PARKING LOT - NIGHT

Red-shirt's car pulls into an empty parking lot.

INT. RED-SHIRT CAR - NIGHT

Red-shirt grabs the wad of chili from his lap and shovels it into his mouth. He looks at movement in his rear-view mirror.

ALLISON sits up from the back seat--she's clothed now--and CONKS Red-shirt behind the neck with a brick or rock. Red-shirt is out.

EXT. STRIP MALL PARKING LOT - NIGHT

Allison replaces the real license plate.

INT. RED-SHIRT CAR - NIGHT

Allison sits in the driver's seat and starts the car. She sniffs the air.

She picks up the rest of the chili-dog and gives it a sniff. She scrunches her nose.

ALLISON  
Not that hungry.

EXT. STRIP MALL PARKING LOT - NIGHT

As the car drives off, the chili-dog is tossed out the window...landing with extreme stainability on Red-shirt.

EXT. DESERT - DAY

A dust-covered off-road SUV sits in the middle of a rock outcrop. No road in site. SARAH CONNOR (35) sits on the SUV's rear gate; her shirt is off and her back is to JAMES ELLISON who's stitching up a long cut on Sarah's back.

ELLISON  
You know, one of these days Kaliba  
isn't going to miss.

SARAH  
They aren't going to kill me.

ELLISON  
You don't know that.

SARAH  
Yeah. I do.

Ellison snips the thread.

ELLISON

Done. I suppose you want to go back?

Sarah's shirt is back on.

SARAH

I thought about it.

ELLISON

But.

SARAH

Thanksgiving is almost here.

Ellison stows the medic kit. Sarah walks to the driver's side.

ELLISON

You surprise me.

SARAH

It's quiet in L.A. for now. No reason not to let Savannah enjoy it.

ELLISON

I guess not.

Sarah gets in the SUV. Ellison closes the gate.

EXT. MULHOLLAND DRIVE - DAY

Allison looks down at greater Los Angeles.

ALLISON

It's different.

Allison turns back to the car.

INT. GUN SHOP - DAY

Allison walks into the stereotypical Terminator gun shop. The MANAGER tends to a customer looking at a pump-action shotgun.

MANAGER

Miss?

Allison turns to face the Manager

MANAGER (cont'd)

It'll just be a few minutes. Feel free to-- to look around.

ALLISON

Thanks.

Allison returns to her looking.

INT. UNDER COUNTER - DAY

Manager trips two silent alarm switches.

INT. GUN SHOP - LATER

Manager hands receipt to Customer.

MANAGER

There you go. You can pick it up in  
ten days.

Customer leaves.

MANAGER (cont'd)

So, Miss, how can I help you?

Allison flashes a grin.

ALLISON

I want to buy my husband a Christmas  
present. He likes guns.

MANAGER

Well, you've come to the right  
place. Do you have an idea of what  
you want?

Allison smiles.

EXT. GUN SHOP - DAY

A POLICE CRUISER parks near the shop entrance.

INT. GUN SHOP - DAY

A bolt-action rifle rests on the counter. Allison holds a  
Glock handgun, the slide pulled back. She releases it and it  
springs into place.

ALLISON

That is so smooth.

MANAGER

It's a nice weapon. I'm surprised  
your husband doesn't have one.

ALLISON

Oh, he does. This one's for me.

Two uniformed POLICE OFFICERS enter the store, trying to  
look casual.

MANAGER

You know what? I've got something  
new that I think you'll really like.

Manager holds out his hand, Allison hands back the gun.

Manager steps back from the counter as the POLICE OFFICERS  
pull their guns and both aim at Allison.

POLICE OFFICER #1

Step away from the counter.

From the back of the store, two more POLICE OFFICERS step  
into view.

Allison assesses her situation, a smirk on her face as she  
STARES at the Manager and takes a step back from the  
counter.

POLICE OFFICER #1 (cont'd)

Put your hands on your head.

Allison pauses.

POLICE OFFICER #1 (cont'd)

DO IT!!!

Manager has moved out of harm's way--but not Allison's  
stare.

INT. ZEIRA SUB-BASEMENT - DAY

The large concrete-walled area has a pleather couch, old  
coffee table, motorcycles, a small armory, and other tools  
of terrorism.

Sarah and Ellison get out of the dusty SUV to see the suited  
AGENT ALDRIDGE waiting impatiently for their return.

SARAH

What's wrong?

ALDRIDGE

Come with me. You have to see this.

Aldridge leads Sarah and Ellison toward the elevators.

INT. SERVER ROOM - DAY

The John Henry server fills the room. There are chairs, a  
table, and several projected images. Aldridge leads the way  
in followed by Sarah and Ellison. Aldridge quickly scans the  
screens. One has a plastically handsome thirty-something  
NEWSCASTER.

ALDRIDGE

John Henry, please unmute two.

NEWSCASTER

...[con]dition of two of the officers has been upgraded to serious. Excuse me, we seem to have fixed our technical difficulties. Can you hear me, Holly?

On screen is HOLLY (24), holding a microphone. Manager stands behind and to the side. In b.g. is a crowd and some police tape.

HOLLY

Yes I can. I'm here with the Manager of--

EXT. GUN SHOP - DAY

HOLLY

--TIC-TOK Guns and Ammo who called in police when he recognized the suspect.

Holly turns to Manager and puts the mic in front of his face.

MANAGER

That's right. I remembered seeing her in that footage from the bank robbery they played a few months back? The one with...uh, Susan Connor or something?

HOLLY

You recognized the young woman?

INSERT bank camera footage of CAMERON holding a gun on a Bank Teller from S0101.

MANAGER (V.O.)

Yeah. She was a pretty thing, hard not to notice.

HOLLY (V.O.)

What happened when the police arrived?

BACK TO SCENE

MANAGER

I never saw nothing like it. She--

INT. SERVER ROOM - DAY

SARAH  
Was that right?

ALDRIDGE  
John Henry, bring up the jail  
camera.

On a different screen comes the view of a dingy  
interrogation room. There are two FBI GUARDS. Allison sits  
at the table, handcuffed and manacled.

ELLISON  
Son of a bitch.

SARAH  
That's not Cameron.

ALDRIDGE  
How can you tell?

SARAH  
She's a robot. She doesn't grow old.  
That woman there looks older than  
me.

ELLISON  
If she isn't--

SARAH  
Wait. Freeze on her left arm and  
zoom.

The picture shifts. Even with the burn scars, the lingering  
smeared bar code on Allison's left arm is clearly visible.

SARAH (cont'd)  
She's from the future.

ALDRIDGE  
What?

SARAH  
We have to get her out.

On screen, the interrogation room door opens.

ALDRIDGE  
Uh-oh.

A suited man enters: AGENT BROWN. The two FBI Guards exit.

ALDRIDGE (cont'd)  
That's Brown. He's called in for--

Brown pulls out a device from his pocket and presses a button. The screen goes to static.

ALDRIDGE (cont'd)  
--special interrogations.

SARAH  
Torture.

ALDRIDGE  
(shrugs)  
Hard to say. All I know is that it's  
off-book and he gets results.

SARAH  
We have to get her out of there.

ELLISON  
How?

No one has an immediate answer.

INT. INTERROGATION ROOM - DAY

Allison sits relaxed despite the restraints. Brown stands behind her.

AGENT BROWN  
You've seen action. Looking at your  
arm, I'm guessing that you're one  
tough customer. Honestly, I don't  
care about that. Rambo couldn't  
exist after the Patriot Act. Neither  
will you.

Brown walks around to face Allison.

AGENT BROWN (cont'd)  
Allison Young.

Allison subtly reacts.

AGENT BROWN (cont'd)  
The funny thing isn't that you don't  
exist but that you are everywhere.  
We got you at the half-way house two  
years ago as a sixteen-year-old, at  
the bank robbery ten years ago,  
again as a sixteen year old, and you  
were born last year in Palmdale.  
See, I don't care about whether or  
not you committed any crimes, I want  
to know why you are three other  
people.

(MORE)

AGENT BROWN (cont'd)  
Until I find out, you and I are  
going to be seeing a lot of each  
other.

Allison smirks.

INT. INTERROGATION ROOM (UNDER TABLE) - DAY

Allison slips her hand out of the handcuffs.

END OF ACT ONE

ACT TWO

EXT. DETENTION CENTER PARKING LOT- DAY

ALDRIDGE'S CAR pulls into a parking space in the shadow of the large, multi-story facility that looks very much like a government complex...but with palm trees.

INT. ALDRIDGE'S CAR - DAY

Aldridge stops the car and unbuckles his seatbelt.

ALDRIDGE

I still don't think you coming was a good idea.

Aldridge turns to the back seat where Sarah is hunkered down in the wells.

SARAH

Not your call.

Aldridge shakes his head. A few AGENTS rush toward the building, weapons out.

ALDRIDGE

Wait. Something's going on.

Sarah starts to rise.

ALDRIDGE (cont'd)

Stay down. I'll check it out.

SARAH

Keep the mic open.

Aldridge pulls out his phone and presses a button.

ALDRIDGE

I'll keep in touch.

Aldridge exits the car.

EXT. DETENTION CENTER - DAY

Aldridge quickly catches up with AGENT SZILARI who has stationed herself at a building corner in sight of a side entrance.

ALDRIDGE

Joyce, what's going on?

AGENT SZILARI

Escape.

Aldridge pulls out his sidearm.

INT. INTERROGATION ROOM - DAY

The handcuffs and manacles lay on the floor...as does the unmoving Agent Brown, his face a bloody mess. The door is open.

AGENT SZILARI (V.O.)  
The bank robbery suspect we caught  
this morning.

INT. ALDRIDGE'S CAR - DAY

Sarah sits low, scanning outside.

AGENT SZILARI (COMM)  
She's a capture if possible.

INT. DETENTION CENTER OFFICE - DAY

The empty room holds no furniture, just a dried up potted plant in a corner. Allison, with a semi-auto pistol, stands at the window.

ALLISON'S POV

AGENTS on the ground supervising the evacuation of  
EMPLOYEES.

The SNIPER on the roof.

The TACTICAL SQUAD going through the front entrance.

EXT. DETENTION CENTER PARKING LOT- DAY

Sarah crouches next to Aldridge's car, assessing the situation. As she looks up at the offices, she sees:

SARAH'S POV

Allison looking out the window.

BACK TO SCENE

Sarah follows Allison gaze to also see the Tactical Squad entering the building.

INT. DETENTION CENTER HALLWAY - DAY

An ARMED AGENT carrying a handgun quickly goes down the hall making sure offices are clear.

INT. DETENTION CENTER OFFICE - DAY

Armed Agent steps into the empty office and gets coldcocked by Allison with the potted plant. The Agent drops like a rock.

Allison takes the Agent's gun and his jacket. She puts on the too big suit jacket, stuffs the gun in one pocket, and something small that she'd been carrying in her palm into the other pocket. Allison quickly scans the hallway and runs out.

EXT. DETENTION CENTER PARKING LOT - DAY

Aldridge returns and sees Sarah outside the car.

ALDRIDGE

Sarah.

They both get into the car.

INT. ALDRIDGE'S CAR - DAY

Aldridge in the driver's seat, Sarah in the back.

SARAH

I saw her. An office in the north wing.

ALDRIDGE

She's not getting out. I can't think of how we could help her without putting us at risk. Do you?

Sarah ducks to avoid being seen.

SARAH

Not at the moment.

ALDRIDGE

Stay down.

Aldridge pulls out his phone and pretends to use it.

EXT. DETENTION CENTER - ROOF - DAY

A SNIPER lies on the roof of a wing of the detention center with a clear view...

INSERT SCOPE VIEW

...of the front of the building.

BLACK SCREEN

BACK TO SCENE

The Sniper is now unconscious. Allison leans over behind him.

Allison relieves the Sniper of his M110 SASS sniper rifle bedecked with targeting doo-dads.

ALLISON

Ooh, nice. John would've loved you.

Allison steps away, out of ground view, and runs across the roof.

INT. ALDRIDGE'S CAR - DAY

Aldridge still on the phone, Sarah still hiding.

ALDRIDGE

I hope you had a good breakfast.  
Looks like we're going to be waiting  
a--

A LOUD EXPLOSION.

EXT. DETENTION CENTER - DAY

Black smoke rises from the far end of the detention center where a pair of doors have been blown out.

AN EXPLOSION sends more debris flying as the opening widens.

INT. ALDRIDGE'S CAR - DAY

Sarah cautiously pokes her head up to see the commotion...

SARAH'S POV

...And PEOPLE running to and away from its source.

BACK TO SCENE

Sarah sees something out of the corner of her eye and turns.

SARAH'S POV

Allison, wearing a jacket and cradling a sniper rifle briefly runs in full view before being hidden by landscaping.

BACK TO SCENE

SARAH  
Now's our chance. She's heading that way.

ALDRIDGE  
Got it. Get down.

Aldridge grabs his radio mic and starts the car. He talks as he pulls out of the parking spot and speeds out of the parking lot.

ALDRIDGE (cont'd)  
(on radio)  
This is Agent Aldridge. Suspect seen escaping L.A.F.D.C. on foot heading east. Overalls. In pursuit through gate 2.

EXT. DETENTION CENTER PARKING LOT - DAY

Aldridge's car goes through the parking lot gate, scattering the GUARDS, and heading off in a direction not in any way resembling where Allison was headed.

INT. ALDRIDGE'S CAR - DAY

ALDRIDGE  
(on radio)  
Aldridge. Sorry for the gate.

Sarah sits up.

SARAH  
I need to get back to Zeira.

ALDRIDGE  
You can get out at the intersection. I'll start doing a sweep so they don't get suspicious. Think she got away?

SARAH  
Yeah. I wonder how we're going to find her again. Or where.

The car pulls up at a traffic light. Sarah exits.

EXT. FIRST CONNOR HOUSE - NIGHT

The house is still fire-damaged. Condemned notices on windows and doors.

INT. FIRST CONNOR HOUSE - LIVING ROOM - NIGHT

Four freshly DEAD BODIES are stacked against a graffiti-covered wall along with bags and bricks of drugs.

Allison has a selection of pistols, rifles, assault weapons, and shotguns arranged on the floor to join her M110. Also on the floor is just under \$100,000 cash. In the adjoining room are scales and other drug-trafficking supplies.

INT. FIRST CONNOR HOUSE - SARAH'S BEDROOM - NIGHT

Allison wanders in. She scans the room. Her eyes fix on a bump under the rug.

Allison pulls up the rug, revealing one of Sarah's safes. Allison dials in a combination and the safe opens.

Allison pulls out a Glock, two boxes of ammunition, a small manila envelope with a key plus a coded note, and a cloth bag holding five diamonds. She rolls her eyes and calls out to the other room:

ALLISON  
You should be happy I killed you.  
(turning back)  
You're too stupid to live.

Allison puts the loot in her pockets.

INT. ZEIRA SUB-BASEMENT - NIGHT

Sarah lies on the battered pleather couch, her arm covering her eyes.

Ellison quietly walks up, thinks Sarah's asleep.

SARAH  
Well?

ELLISON  
She's totally off grid.

Sarah sits up.

SARAH  
How can a woman carrying a sniper rifle just disappear in broad daylight?

ELLISON  
YOU are seriously asking that?

Sarah surrenders a smirk.

SARAH  
Yeah, good point.

ELLISON  
If she's from the future, she  
probably knows where to find us.

SARAH  
That's not the point.

ELLISON  
What is?

SARAH  
We don't know WHY she's here. We  
have to know.  
(beat)  
But it'll wait until morning. You  
should get some sleep. You look like  
hell.

ELLISON  
Have you eaten?

Sarah stares in reply.

ELLISON (cont'd)  
Well?

SARAH  
Cafeteria is closed.

Now Ellison stares.

SARAH (cont'd)  
Fine. I'll raid the kitchen.

ELLISON  
Let's go.

Sarah pauses a bit before submitting to Ellison's nag and standing up.

INT. WI-FI'D IT - DAY

The wi-fi bar from S0109 isn't what it used to be. It's a bit more "hipster". It's populated by PATRONS on laptops and other computer devices at scattered tables. In a corner someone plays with a robot. Geek-oriented posters and nihilist art are on the walls.

Allison enters and quickly scans the room. She sees the way to the office area and heads straight for it.

The COUNTERPERSON rushes out...

COUNTERPERSON

Hey, you have to pay first.

...and grabs her by the arm.

COUNTERPERSON (cont'd)

You have to--

Allison flashes the patented I'm-Allison-and-I'm-about-to-kill-you look.

Counterperson backs off. Allison heads to the offices as Patrons don't pay much attention.

INT. WI-FI'D IT OFFICES - DAY

Allison looks at the unpainted cinderblock repair from Cameron's previous destruction.

ADMINISTRATOR (O.S.)

Hello?

Through the open office door, the techy Administrator steps out.

ADMINISTRATOR (cont'd)

Can I help you with something?

Allison flashes a smile.

ALLISON

Yeah. I'm looking for the owner?  
Sark-- Sark--

ADMINISTRATOR

Sarkissian. Yeah, I know who you mean. He hasn't been around for about two years.

Allison's smile fades.

ALLISON

Oh. I didn't know that.

Awkward. It doesn't stop Allison from reaching for the gun tucked in her waistband at the small of her back.

END OF ACT TWO

ACT THREE

INT. SERVER ROOM - DAY

Aldridge casually paces as Sarah enters.

SARAH

What's up?

JOHN HENRY (COMM)

Hello, Ms Connor. How are you,  
today?

SARAH

Fine.

(to Aldridge)

You find something?

ALDRIDGE

John Henry?

JOHN HENRY (COMM)

I have been attempting to track  
Allison Young since her escape from  
the Los Angeles Federal Detention  
Center.

SARAH

And?

JOHN HENRY (COMM)

It appears that she is following the  
trail of Margos Sarkissian from the  
days prior to his death.

SARAH

That doesn't make any sense.

ALDRIDGE

Just listen.

JOHN HENRY (COMM)

It seems reasonable to conclude that  
she is trying to find people  
connected to the events surrounding  
Sarkissian's death.

SARAH

I'm the only one still here. Oh, and  
Alex.

JOHN HENRY (COMM)

No. Not just you two. According to  
your report, Sarkissian's daughter  
was also--

SARAH  
That's it. That's gotta be it.

JOHN HENRY (COMM)  
Also, there was an attempted  
incursion at Serrano detected by  
Automite.

ALDRIDGE  
The girl?

JOHN HENRY (COMM)  
I don't think so. It felt like my  
brother.

SARAH  
Kaliba. We need to focus on that,  
first.

ALDRIDGE  
What about the girl?

SARAH  
Call Alex.

Aldridge pulls out his phone.

EXT. ELEMENTARY SCHOOL - DAY

TELESCOPIC RIFLE SCOPE VIEW

Through the window of a classroom, the crosshairs are  
aligned on the head of BRANDI SUMMERTON (10) (from S0109).  
Brandi turns around and starts talking to someone behind  
her. She quickly turns back, as if caught by the teacher.

INTERCUT WITH CLOSE-UP OF ALLISON'S FINGER ON TRIGGER

Allison's finger wraps gently around the trigger.

Brandi stands. Her head is re-centered in the crosshairs.

Allison's finger presses against the trigger.

Brandi stands very still.

Allison presses the trigger all the way. THE QUIET CLICK of  
an unloaded rifle.

Brandi is oblivious to the drama.

BACK TO SCENE

Allison back off from the sniper stance.

ALLISON

Not today, Brandi. Not today.

Allison stands, grabs the rifle, and heads through some wild brush overlooking the school toward a mountain trail.

INT. LOS ANGELES FBI HQ OFFICE - DAY

DEPUTY DIRECTOR SIMPSON sits behind a desk in a borrowed office. Opposite him is Agent Aldridge.

ALDRIDGE

All I can figure is that she had someone waiting for her. There's no way she disappears that fast.

SIMPSON

You called in that she was headed east.

ALDRIDGE

That's what it looked like. The landscaping blocked my view. Did the lab find anything?

SIMPSON

No. There were two blind spots in that area.

ALDRIDGE

I just find it hard to believe she could do this much damage. She had to be working with someone.

SIMPSON

Sarah Connor's still on the loose.

ALDRIDGE

True.

SIMPSON

We put out a BOLO. You interviewed her.

ALDRIDGE

Just before *she* escaped.

SIMPSON

I want you to do a parallel investigation. Get in her head.

ALDRIDGE

That's quite a challenge.

Simpson stands.

SIMPSON

Probably nothing will come of it,  
but I don't want to waste a  
resource.

ALDRIDGE

I understand. I'll do my best not to  
let you down.

They shake hands.

INT. ELLISON'S OFFICE - NIGHT

The office is efficient. A wooden desk, bookshelves,  
credenza, couch, small meeting table, and a mini-fridge.

SAVANNAH WEAVER (7) is on the floor making Thanksgiving hand-  
turkeys--coloring them and cutting them out.

Sarah sits on the couch, lost in thought.

Ellison steps across the threshold but doesn't go farther  
into the room.

ELLISON

You got a minute?

Savannah holds up some finished turkeys.

SAVANNAH

Do you like them?

Ellison has trouble breaking his serious mood.

ELLISON

Those are wonderful turkeys.

SARAH

I'll be right outside. OK?

SAVANNAH

OK, Aunt Sarah.

Ellison leads Sarah out.

EXT. HALL OUTSIDE ELLISON'S OFFICE - NIGHT

Sarah and Ellison stand a few paces away from the door and  
speak quietly.

ELLISON

John Henry found a data trail  
indicating Kaliba tried to disable  
security on the south perimeter of  
Serrano.

SARAH  
What's there?

ELLISON  
Spent fuel rods in a holding tank.  
Other radioactive waste.

SARAH  
So we're thinking theft.

ELLISON  
It's possible. John Henry thinks  
sabotage at a pumping station.

Sarah thinks.

ELLISON (cont'd)  
What?

SARAH  
They're trying to discredit  
Automite. If we lose the contract  
and Kaliba gets it--

ELLISON  
--Skynet gets Serrano.

SARAH  
No fighting, just a stroke of a pen.

ELLISON  
You got to give Weaver credit. Her  
security worked.

SARAH  
What if we made sure there was a  
flaw?

ELLISON  
A flaw?

SARAH  
Every trap needs some bait.

Ellison happily smirks.

SAVANNAH (O.S.)  
Aunt Sarah?

SARAH  
(to Savannah)  
Coming!  
(to Ellison)  
We'll talk about it tomorrow.

Sarah goes back into the office.

SARAH (cont'd)  
I'm here.

Ellison shakes his head and exits down the hall.

INT. GROCERY STORE - DAY

Standing at the CASHIER of the chain grocery store, NANCY MURCH (27), a special needs adult, puts her change into a coat pocket and gathers up two cloth bags of groceries.

CASHIER  
You got everything?

NANCY  
Looks like it.

CASHIER  
See you Friday?

NANCY  
Probably. Bye.

CASHIER  
Bye. Have a nice day.

Nancy walks off.

NANCY  
Thank you.

And exits the store.

EXT. PALMDALE SIDEWALK - DAY

There aren't many people walking and traffic is light. Nancy walks unhurried.

Allison waits by the far side of the building. After Nancy walks past the other end of the building, Allison starts following. Quickly.

EXT. PALMDALE SIDEWALK - DAY

Nancy walks down the sidewalk with her groceries.

ALLISON (O.S.)  
Miss!

Allison jogs up to Nancy.

ALLISON (cont'd)  
Miss. Excuse me, I think you dropped  
this.

Nancy stops. Allison hands her some paper money.

ALLISON (cont'd)  
I didn't want you wondering if you'd  
lost it.

NANCY  
Thank you.

Puts down her bags and accepts the money.

NANCY (cont'd)  
I have to go.

ALLISON  
OK. Do you mind if I walk with you?

Nancy shrugs.

ALLISON (cont'd)  
I'm Alice.

NANCY  
Nancy.

Allison can't help looking at Nancy with some longing.

ALLISON  
I guess you must live close-by,  
since you're walking.

NANCY  
Sort of. I don't know how to drive.

ALLISON  
Oh. That sucks.

NANCY  
How did you get hurt?

Nancy looks at Allison's scars.

ALLISON  
War.

NANCY  
Does it hurt?

ALLISON  
Sometimes. Better that than if I'd  
lost.

NANCY

Yeah. I guess so.

ALLISON

So, what do you do, if I may ask?

Allison turns a corner toward Nancy's house before Nancy does. It goes unnoticed.

NANCY

I work with animals, at Doctor Hawkins; especially the dogs. And I help Mrs. Young when she gives music lessons.

ALLISON

You do? How?

NANCY

I play the piano.

ALLISON

Are you any good?

Nancy smiles shyly and nods.

NANCY

I enjoy it.

(beat)

And I get to play with Allison. She's Mrs. Young's baby.

ALLISON

So, you're like her big sister.

Nancy smiles and shrugs.

ALLISON (cont'd)

I think it's important for everyone to have a big brother or sister--or someone like that. Don't you?

NANCY

I have a brother. What about you?

ALLISON

No. But there was a woman--she was like a big sister. She raised me; looked out for me. I don't know what I'd have done without-- without her. I think Allison is lucky to have you.

NANCY

I'm home.

Nancy puts down a bag and takes out the money Allison had given her.

NANCY (cont'd)  
This isn't mine. I know how much  
money I had. I'm not stupid.

ALLISON  
You're honest. Tell you what: why  
don't you buy Allison a doll or  
something? Tell her its from her big  
sister and you'll always look out  
for her.  
(beat)  
Please. It's important. To me. It's  
important.

Allison eyes glisten--Nancy notices.

NANCY  
Are you OK?

Allison shakes her head--tears flow. She hugs Nancy, who is both surprised and compassionate.

Eventually, Allison breaks the embrace, but the tears don't stop.

ALLISON  
I'm sorry. I don't usually...

She gives Nancy another real quick hug. As they part, Allison gives Nancy a quick peck on the cheek. Allison walks off quickly.

Nancy stands dumbfounded. She watches Allison until Allison disappears from view. Nancy puts the money back in her pocket, picks up her bag, and goes to her house.

EXT. SIDE STREET, PALMDALE - DAY

Allison almost has regained her composure.

ALLISON  
Damn it, Ali, get a grip.

Allison stops and looks back whence she came. It's calming.

Turning back, Allison takes a cleansing breath and strides over to an SUV.

INT. ZEIRA CONFERENCE ROOM - DAY

Savannah carefully puts place settings for six. One setting is immaculate--Savannah uses that for reference.

Sarah pokes her head in the door.

SARAH  
Everything OK?

Savannah happily nods.

SARAH (cont'd)  
OK. I'm just going to check on Uncle James.

SAVANNAH  
OK.

Savannah turns back to the settings, Sarah exits.

INT. CAFETERIA KITCHEN - DAY

The shiny, industrial kitchen is very much in the process of making a Thanksgiving meal, but it's very organized with a minimum of mess. Ellison chefs about as Sarah enters.

SARAH  
Smells good.

ELLISON  
Family recipes.

SARAH  
There's a report of a break-in at the Marine base in Barstow.

ELLISON  
Think Kaliba is taking the bait?

SARAH  
I don't think so. I think it's our time traveler. I'll ask Alex to check it out after we eat.

Ellison extends a spoon holding some veggies.

ELLISON  
What do you think?

Sarah tastes.

SARAH  
Mmm. Could use some salt.

ELLISON  
You always think it could use some salt.

SARAH  
You don't use enough.

ELLISON  
I use just the right amount. You can  
add some at the table if you need  
to.

A timer BEEPS.

SARAH  
I better check on Savannah.

Sarah exits as Ellison checks one of the ovens.

EXT. MOUNT LINCOLN - DAY

Patchy snow marks the landscape on this range NE of Lake Tahoe. Allison has dug a pit almost two meters deep into a ridge about thirty meters below the summit. She's dusty and cold despite the ski-jacket she wears.

From the SUV, Allison retrieves laptop-sized bricks of "explosive" and carefully adds them to the growing stack in her pit.

Back and forth she goes.

END OF ACT THREE

ACT FOUR

INT. ZEIRA CONFERENCE ROOM - DAY

Sitting around the table are Sarah, Ellison, ALEJANDRA "ALEX" CRUZ (21), Aldridge, and Savannah. No one sits at the head or foot of the table. The feast includes: turkey, dressing, yams, collards, mashed potatoes, bread, latkes, cranberry sauce, green beans, gravy. Plates are filled and people are eating.

ALEJANDRA  
You did this all yourself?

ELLISON  
It was either that or let Sarah cook.

LAUGHTER, and only brief indignation from Sarah before she also joins in.

ELLISON (cont'd)  
And I made sure everything was kosher.

ALDRIDGE  
That really wasn't necessary, but I appreciate it.

ELLISON  
It wasn't any more trouble.

SAVANNAH  
What's for dessert?

Some adult smiles at that. Ellison leans in.

ELLISON  
That's a surprise for after we all finish. I promise you'll like it.

Savannah smiles.

EXT. MOUNT LINCOLN - DAY

Allison packs large rocks and small boulders back into the entrance of her pit.

A cable extends out and to the side of the entrance; it's attached to a "black box".

Allison stops. She breathes heavily as she leans against an outcrop.

ALLISON

It would have been so much easier to  
kill you at the school.

She pulls out a bottle of water from inside her jacket and  
takes a long drink.

INT. CAFETERIA KITCHEN - AFTERNOON

Sarah and Alejandra carry in dirty dishes.

SARAH

...so, if you could try to pick up  
her trail after we're done here?

ALEJANDRA

Of course.

SARAH

I need to know that she's not  
working against us.

In through the door comes Aldridge, with the rest of the  
dirty dishes, and Savannah and Ellison with some of the food  
platters.

ALDRIDGE

I'm just saying that it's tradition.

SARAH

What's going on?

ELLISON

He wants to watch football.

SARAH

Football.

ALDRIDGE

It's not Thanksgiving until the  
Lions lose.

ELLISON

You do realize the game's already  
over, right?

ALEJANDRA

Packers, Cowboys, and Broncos.

ALDRIDGE

No way. New York's offense is--

ALEJANDRA

Two hundred.

That stops Aldridge for a moment. He chuckles.

ALDRIDGE

You're on.

ELLISON

Wasn't that fun? Can we have  
dessert, now?

Adult eyes glance at Savannah, who's trying hard not to look like a hungry puppy.

INT. DENNY'S - AFTERNOON

A PLATE O' THANKSGIVING is deposited on a table.

In the all-too-cliche Denny's dining area sit PETE and GEORGE, both over-dressed in suits and in late 20s. The rest of the DINERS are much more casual. A couple of KIDS (4-5) run amok between the tables.

GEORGE

Just like Dad used to make.

Pete smirks mockingly.

GEORGE (cont'd)

I'm serious. Almost every year.  
Denny's, or some place like it.

PETE

What? You want a hug?

GEORGE

Just saying.

Pete takes his first bite. It doesn't meet his standards but he keeps eating. George seems to really like the fare.

Stepping up to the table is JONAS (40), dressed in jeans and a light jacket.

JONAS

Sorry I'm late. I-- On second  
thought, I think I'll just grab  
something later.

GEORGE

What? It's good.

Jonas sits at the table.

JONAS

First, let me commend you both on  
blending in.

PETE

His idea.

GEORGE

Oh come on. Like you never dressed  
for Thanksgiving.

PETE

It's Denny's.

GEORGE

So?

JONAS

Whatever.

Jonas takes a UFD from his pocket and puts it on the table  
near Pete.

JONAS (cont'd)

Automite uploaded a patch to their  
software yesterday. We found  
something we can probably exploit.  
Details are on the chip.

PETE

Everything?

JONAS

Everything. All the equipment will  
be in place at the time listed.

George happily takes a big bite of dressing. Jonas cringes.

JONAS (cont'd)

I got to leave or else I'm going to  
lose my appetite completely.  
(stands)  
Get it done.

Jonas exits. A WAITRESS walks up and deposits two obscenely  
large slices of pumpkin pie with whipped cream. She also  
refills their cups of coffee.

WAITRESS

Two doubles. Anything else?

George's mouth is full; he shakes his head.

PETE

No. Thank you.

WAITRESS

You let me know.

Waitress exits. George nods to Pete's plate. Pete pushes his dinner to George, replacing it with the pie.

EXT. STORAGE FACILITY - NIGHT

Allison puts more explosive bricks into the back of the nearly-full SUV. She's tired. She pauses. She steps away and turns...

...and is startled by Alejandra standing less than two meters away--relaxed, with a pistol in her hand.

END OF ACT FOUR

ACT FIVE

EXT. STORAGE FACILITY - NIGHT

Alejandra--relaxed, with a pistol in her hand--stands less than two meters away from Allison

Allison doesn't recognize her at first, but then:

ALLISON

Sandy?

Alejandra is momentarily surprised but stays cool.

ALLISON (cont'd)

I'm sorry. You don't know me, but we've known each other for about thirty years.

Alejandra is an expert at being cool.

ALLISON (cont'd)

I'm Allison Young. We both fight for John and Cameron. I'm the one Cameron was copied from...well, not me, a different me. I'm not here to cause problems. If I was...

Allison slowly raises her hand--the hand holding the detonator.

Alejandra lets out a small smile. She tucks away her gun.

ALEJANDRA

Why are you here?

ALLISON

To kill someone in the future.

ALEJANDRA

A trap.

ALLISON

For my time.

ALEJANDRA

That's all?

Allison considers.

ALLISON

No. There's more. In fact, it's something that you can do. I know I can trust you.

(MORE)

ALLISON (cont'd)  
You've proven that enough over the  
years. But first--I could use some  
help moving the rest of this stuff.

With a shrug, Alejandra joins Allison in entering the  
storage building.

INT. ALLISON'S SUV - DAY

Allison drives down the interstate, Alejandra is a  
passenger.

ALLISON  
I'm going to tell you things that  
are just for you to know. Not Sarah.

Alejandra nods.

ALLISON (cont'd)  
We're the two humans John trusts  
most. That Cameron trusts most. They  
depend on us. Without us we don't  
win the war...

Allison lifts her damaged arm.

ALLISON (cont'd)  
And we only just barely win. You  
know Savannah Weaver?

Alejandra nods.

ALLISON (cont'd)  
Keep looking out for her. After her  
mother, I don't think she loves  
anyone more than her Aunt Sandy.  
She'll become president one day.

Allison pulls off the highway.

EXT. FREMONT PEAK - NIGHT

Alejandra carries explosive bricks from the SUV over to  
where Allison has dug another pit near an overhang.

ALLISON  
There are some things I'll need you  
to make sure Sarah does. Critical  
supplies for the future. I've-- I've  
left you a list  
(staggers)  
At Sarah's old house.

Allison falls to the ground--faint but not unconscious. Alejandra puts the brick on the ground (gently) and rushes over to Allison. Allison tries to be tough, but she's clearly sick and thankful for the help. With an smirk:

ALLISON (cont'd)  
We all die for John Connor.

With Alejandra's help, Allison regains her feet.

ALLISON (cont'd)  
But not today. Come on, let's finish this up.

Alejandra goes back to retrieve the explosive.

INT. ZEIRA SUB-BASEMENT - DAY

Sarah and Ellison stand. Sarah paces. Ellison slakes his drowsiness with coffee.

A DING precedes elevator doors opening. Aldridge walks out, rushed. He's dressed casually, not in a suit (for once).

ALDRIDGE  
Sorry. Just waiting for John Henry.

SARAH  
You have it?

Aldridge pulls out his phone.

ALDRIDGE  
Got it.

SARAH  
Let's go. You're driving.

Aldridge is tossed the keys.

ELLISON  
Good luck.

Aldridge and Sarah get in the SUV. It starts and drives out.

Ellison turns and goes to the elevator. When the elevator doors close, it's quiet.

...until Allison's SUV drives up.

Allison and Alejandra get out of the vehicle. Alejandra was driving.

ALLISON  
I'll just be a few minutes.

Allison rushes to the elevator. Alejandra waits. Patiently.

INT. SUB-LEVEL 5 - DAY

Allison heads right to the vault.

Allison arrives at the vault and enters the well-practiced combination. She opens the door.

INT. VAULT - DAY

BLACK SCREEN

We look up at Allison as a tarp is lifted from our view.

BACK TO SCENE

The vault is moderately organized, but not nearly as filled with boxes, cabinets, and supplies as it will be.

Allison stands at a gurney that CAMERON's body rests on. With the tarp partially removed, some compact equipment is revealed at Cameron's side that is connected to her body via tubes and wires...but only a half-dozen or fewer in total.

Cameron is somewhat (about 50%) healed from the consequences of S0222. She now has a (barely) healed/closed eyelid over her left eye, but there is still a lot of endoskeleton showing on the left side of her face.

Allison looks at CAMERON and SIGHS.

ALLISON  
Back where we'll meet.  
(beat)  
I've missed you.

Allison touches Cameron's exposed skull.

ALLISON (cont'd)  
Anything for John.

Tears start leaking from Allison's eyes.

ALLISON (cont'd)  
At least you'll see him again.

A TEAR

falls and lands on Cameron.

Allison throws the tarp back over the cyborg.

CAMERON'S POV

The tarp covers the view and we're again at a BLACK SCREEN.

BACK TO SCENE

Allison walks over to a box labeled "History". She pulls an envelope from her jacket.

INSERT ENVELOPE

On it is written "For Cameron: Read Immediately".

BACK TO SCENE

She raises the box's lid and tucks the envelope inside before closing the box.

Allison surveys the vault...remembering. She walks to the exit.

INT. SERVER ROOM - DAY

Allison steps in like a child into her parent's room. She sees her picture flash on John Henry's monitors.

ALLISON

Hello, John Henry. How are you,  
today?

JOHN HENRY (COMM)

I'm well. Thank you for asking.

ALLISON

John Henry, code kilt not trousers.  
The part of Cameron in you will add  
confirmation of my identity.

JOHN HENRY (COMM)

How can I help you, Miss Young?

Allison smiles.

ALLISON

We need to help John win a war. So I  
need you to store some information  
using Catherine's sixth encryption.  
It's to be stored in all backups.

JOHN HENRY (COMM)

That will not be a problem. What is  
the information?

Allison walks around the table and sits on it.

INT. SUB-LEVEL 5 - DAY

Allison quickly walks back to rejoin Alejandra at the SUV.

ALLISON

Let's go.

Alejandra gets in the driver's side, Allison the passenger.

The SUV drives out and exits.

EXT. MOUNTAIN NE OF SERRANO POINT - AFTERNOON

Allison and Alejandra stand behind cover at the tree line of the mountain overlooking the Serrano Point Nuclear Power Plant. They both have binoculars and...

INSERT BINOCULAR VIEW

...are scoping out the grounds at the south end of Serrano.

BACK TO SCENE

Allison whips around, pulling out her Glock and aims it at...

...Sarah Connor, who is also aiming a Glock at Allison. Aldridge stands nervously behind Sarah.

Allison's eyes widen just a little.

ALLISON

Sarah Connor.

With a little contriteness, Allison lowers her weapon. Soon after, so does Sarah.

SARAH

Why are you here?

Allison looks at Aldridge, then to Alejandra. Alejandra subtly nods and raises an eyebrow.

ALLISON

Privately.

As Allison walks off she plants her binoculars into Aldridge's gut, surprising him. Sarah follows after Allison.

ALDRIDGE

Thank you.

Aldridge steps up to join Alejandra. She holds out her hand. Aldridge reluctantly deposits \$200 cash.

EXT. WOODS - AFTERNOON

Allison and Sarah walk in the mountain's tree line, staying out of easy view of the foothills.

ALLISON

I'm here to make sure Skynet loses.

Allison shows her scarred arm.

ALLISON (cont'd)

It does, by the way. I told Sandy what-- Alex what needs to be done.

SARAH

John?

Allison pauses.

ALLISON

I'm not going to tell you that. The less you know of most things the better it will be. I'll say that your John did travel to my time. And that's all I'm going to say about that to you.

SARAH

Wait, haven't you already changed the future by coming back?

ALLISON

No. Not every trip back changes future events. More importantly, I got a note from the past telling me that I did this. If I didn't come back, *then* the future might change.

(beat)

I just have one more thing to do-- something that wasn't in my note but in the data.

SARAH

What's that?

ALLISON

Help you defeat Kaliba here and die doing it.

SARAH

What?

ALLISON

I'm already dead.

(MORE)

ALLISON (cont'd)

There was an accident--here at Serrano, in fact. In one or two weeks I'll be dead anyway. At least this way they'll stop looking for that girl who held up a bank a few years ago.

(smirk)

Maybe even make her a hero.

SARAH

You know about Cameron.

Allison almost says something but stops short.

ALLISON

We should go back. There isn't much time left.

Allison goes back. Sarah is a bit confused and frustrated.

EXT. SERRANO MAIN GATE - NIGHT

Pete and George in a blue SUV, license 1PCE101 are at the gate that's manned by three GUARDS, all with M16/AR15 assault rifles slung to their chests. Pete and George, holding their IDs, have both been wanded. The SUV is being checked for contraband by two Guards.

The SUV Guards step from the SUV back to the guard house.

GUARD #1

Alright, gentlemen.

PETE

Clear to go?

GUARD #1

Clear to go.

As Guard back away and opens the barrier, Pete and George enter the SUV and drive onto the plant grounds.

END OF ACT FIVE

ACT SIX

EXT. SERRANO SOUTH FENCE - NIGHT

A section of ground lifts up a couple of centimeters before sliding a meter to the side. From the resulting hole emerge Allison, Sarah, and Alejandra. Sarah and Alejandra are in black, Allison wears a mid/dark gray. They all have assault rifles and sidearms.

SARAH

(hushed)

This was convenient.

ALLISON

(hushed)

Catherine installed it after  
Automite took control.

A PERIMETER GUARD comes within view but doesn't see them. As the Perimeter Guard comes closer, Allison shoots him with a stream of pellets from an air pistol. The stunned guard drops. Sarah rushes over and renders the guard unconscious.

ALLISON (cont'd)

(hushed)

Let's go.

Allison, Sarah, and Alejandra quickly and quietly head to the nuclear plant buildings that are nearly a hundred meters away.

EXT. MOUNTAIN NE OF SERRANO POINT - NIGHT

Aldridge lowers his night vision scope. He pulls out his phone and speed dials.

ALDRIDGE

This is Special Agent Aldridge.  
Terrorist alert for Serrano Nuclear  
Plant. Detain blue SUV, license  
1PCE101. Consider armed and  
dangerous. Deadly force authorized.  
Code Alpha Tango Sierra Alpha. On  
site, Kansas Kansas.

Aldridge ends the call.

EXT. SERRANO OIL STORAGE - NIGHT

Allison, Sarah, and Alejandra have found cover in the oil storage area just as the plant goes on alert. Lights pop on. Guards and others run about.

ALEJANDRA

There.

Alejandra points.

SARAH'S POV

Pete and George are near the non-descript, 2-story RADWASTE Building that sits one taller building away from the even taller containment buildings farther back.

BACK TO SCENE

SARAH

Let's go.

Clinging to cover, Sarah leads Allison and Alejandra toward Pete and George.

EXT. RADWASTE BUILDING - NIGHT

Pete holds an AR-15 while George works on two bowling-ball-case-sized devices.

PETE

Will you hurry?

George just works. Pete is vigilant but increasingly tense.

PETE (cont'd)

Anytime, now.

Pete sees something, raises his weapon quickly in practiced fashion, and fires a 3-shot burst.

INTERCUT WITH: EXT. RADWASTE BUILDING SIDE - NIGHT

About thirty meters away, Allison, Sarah, and Alejandra reduce their profiles and begin firing back.

RICOCHETS of bullets off the building and PLINKS cause Pete to be defensive while still firing cover rounds for George.

PETE (cont'd)

George...?

GEORGE

Done.

PETE

Go-go-go!

George grabs the devices and carries them to the wedged-open door. He enters the building.

Allison moves next to Sarah.

ALLISON  
I'll stop the one inside.

SARAH  
We'll be stronger together.

Allison smirks.

ALLISON  
I'm already dead. On three. One.  
Two.

Allison glances at Sarah and then gives her a kiss on the cheek.

ALLISON (cont'd)  
That's from John. Three.

Stunned, Sarah doesn't provide cover for a second. During that pause, Allison gets a bullet through her left arm. She stumbles to the ground from the impact.

Sarah and Alejandra are now both providing cover fire.

ALLISON (cont'd)  
Frag it!

Angry, Allison gets up and follows after George into the building.

Pete has maneuvered himself so that the SUV gives him protection from Sarah and Alejandra--who close in.

INT. RADWASTE BUILDING SAFE AREA - NIGHT

George fumbles to get the right keycard for the door lock.

PLING! A bullet misses him by a hairsbreadth. George pulls out a semi-auto pistol and fires back.

The lock opens. George opens the door and uses his feet to slide the devices across while using all his ammo to keep Allison away.

George goes through the door and locks it behind him.

Allison runs up to the door and smiles as she taps the lock.

Allison runs off down a side corridor.

EXT. RADWASTE BUILDING - NIGHT

Automatic fire rains down on Pete--as well as Sarah and Alejandra--as SECURITY FORCES converge on their location.

SARAH

Time to go.

At that moment, shots from behind Pete cause him to stand and face the opposite direction.

Alejandra fires one shot to...

...Pete's head and he goes down, leaving behind a cloud of pink fog.

With no hesitation, Sarah and Alejandra run back the way they came.

INT. RADWASTE BUILDING STORAGE - NIGHT

George rushes through a very secure door and locks it behind him. When he turns, the blood drains from his face.

GEORGE

Oh crap!

Lit by an eerie blue glow, George finds himself in the very hazardous large water-pool room where spent nuclear fuel rods are stored underwater.

His hands shaking, George tries reopening the door.

PLING! A bullet shatters on the door near the lock. George turns to see a very scary Allison bearing down on him.

GEORGE (cont'd)

We have to get out of here!

ALLISON

Too late. What's in the boxes?

GEORGE

You're crazy.

Allison fires, hitting George's left leg. He goes down in considerable pain.

ALLISON

You know, you're not the first person to say that.

George focuses. He stares the devices and coils to lunge for them.

BANG! George dies instantly, his aorta destroyed. He lands face first onto the floor.

The accumulated rads are getting to Allison. She stumbles as she walks to where George is. She falls to her knees. She stays that way for a second or two...then comes the vomit.

EXT. MOUNTAIN NE OF SERRANO POINT - NIGHT

With some help from Alejandra, Sarah makes it back to the tree line where Aldridge has been waiting. They are too tired to talk. Aldridge helps them into the SUV.

INT. RADWASTE BUILDING STORAGE - NIGHT

Allison has made a calculated mess out of one device and using a multi-tool struggles with the second. Hair is falling out, her arm wound bleeds profusely, and she's very disoriented.

CLOSE ON INSIDE OF DEVICE

A wire is snipped and a component is extracted.

BACK TO SCENE

With effort, Allison sits with her back against the wall. She glances up and sees the lock indicator changing from red to green. She steels herself and lifts her gun.

ALLISON  
(hoarsely)  
Michael.

Allison puts the gun in her mouth.

THE DOOR opens as we hear a muffled gunshot. A radiation-hardened robot rolls inside.

INT. SERVER ROOM - DAY

Ellison sits at a table. Sarah walks in. She's dirty and exhausted. Ellison stands.

SARAH  
Aldridge went to the bureau. He's  
got some explaining to do.

Sarah sits heavily on the chair that Ellison vacated. She also drinks his coffee.

ELLISON  
The news is pretty quiet. A few  
mentions of a training exercise  
testing preparedness at Serrano.

SARAH  
Sweep it under the rug. That's original.

ELLISON  
The talk over the secured channels is a bit more animated.

SARAH  
And?

ELLISON  
John Henry?

JOHN HENRY (COMM)  
I made certain that there was evidence showing that Automite discovered the terrorist attempt and instituted timely warnings including a message to Agent Aldridge.

SARAH  
What about Young?

ELLISON  
Off-the-record they are saying she saved the plant. There's going to be an investigation as to why she was there and who helped her.

SARAH  
Yeah, good luck with that.

ELLISON  
I thought we could slip a message in saying if they didn't look too deep there wouldn't be any information leaks about what really happened.

SARAH  
Can we do that?

JOHN HENRY (COMM)  
I can ensure that any message can't be traced back to us.

SARAH  
Even by Kaliba?

An ominous pause.

JOHN HENRY (COMM)  
I can't say with one-hundred-percent certainty.

SARAH  
Of course not.

Sarah rests her face in her hands.

ELLISON  
You OK?

Sarah sits up and then stands.

SARAH  
It's been a long day. We'll talk  
about it later.

Sarah exits.

EXT. LOT OPPOSITE THE SKUNK WORKS, PALMDALE - NIGHT

The large vacant lot across from the famed Lockheed Skunk Works is dark. Alejandra digs a hole more than a meter deep. She's shielded from view only by her motorcycle.

ALLISON (V.O.)  
Sandy, there are some things I need  
you to do. When I die, I want most  
of my ashes placed at the  
coordinates on the last page. I want  
to be where my family will be.

Alejandra takes a box off her motorcycle and places it in the ground. She crosses herself and prays.

EXT. MOUNT LINCOLN - DAY

Alejandra reaches the area where Allison planted explosives.

ALLISON (V.O.)  
I also want you to place some of my  
ashes at the second location. I want  
to be there when she dies. I have to  
be.

Alejandra removes a vial from her jeans pocket. She pours the ashes onto the ground.

EXT. CAHUENGA PEAK - AFTERNOON

Alejandra stands on the peak, looking out on the bustling Los Angeles basin.

ALLISON (V.O.)  
You have to be patient.

The background changes, L.A. facing Judgment Day nukes. Alejandra stands.

ALLISON (V.O.) (cont'd)  
Fight in the shadows. Trust me.  
Trust John. Trust Cameron. Trust  
Savannah.

The city is in ruins. Alejandra is now the older LA  
CAZADORA, complete with her two parallel, finger-thick scars  
on the left side of her face, and a sniper rifle leaning  
against her hip.

ALLISON (V.O.) (cont'd)  
And wait for John.

ALLISON (20)--young, vigorous, unscarred, casually holding a  
plasma rifle--joins La Cazadora on the hill.

ALLISON (V.O.) (cont'd)  
Never forget that we will win.

Allison and La Cazadora walk off the peak together.

END OF ACT SIX

THE END