

**TERMINATOR:
THE CONNOR WARS**

"Tempest Tossed"
F0302

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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:

A SERIES OF SCENES (STOCK) WITH JOHN'S VO:

- a) John, Ellison, Riley running from Cromartie in Mexico.
- b) Sarah and Young John in jungle.
- c) John strangling Sarkissian
- d) John and Cameron at lockers when first meeting.
- e) Terminator Cameron's display IDing John with the instruction to terminate. Cameron raising her gun.

JOHN (V.O.)

All my life I've been told how
important it is to survive. My
mother trained me. My experience
hardened me. But nothing ever
prepares you for the fact that when
you can't see the road ahead, you
don't know if you are safe or about
to drop off the abyss.

INT. JOHN'S BUNK - DAY

JOHN CONNOR is asleep, but startles awake as if someone was sitting on the edge of his bed (he hates that), but no one is there.

John pushes the tarp off of himself and sits up.

JOHN'S POV

This place is depressing. No one seems to be around. The strings of low-wattage light bulbs don't help with illumination much.

There's a pair of pants folded at the foot of his bed.

BACK TO SCENE

John is a little confused. He finds a note and reads it. He smiles.

JOHN

Thank you, Allison.

INT. ELLISON'S OFFICE - DAY

Ellison is at his desk as Sarah steps inside.

SARAH
Can you get in touch with Aldridge?

ELLISON
Agent Aldridge?

SARAH
Yeah. Can you get in touch with him?

ELLISON
Of course. Why?

SARAH
John Henry just flagged something suspicious that could be Kaliba activity. I can't go out in the city, and you're too necessary to risk on something like this.

ELLISON
Like what? I don't understand.

SARAH
Just set it up if you can. Here.
Tell him to only come if he believes...for his sake.

CUT TO:

INT. HALL OUTSIDE ELLISON'S OFFICE - DAY

Sarah pulls out a cell phone and punches in a number.

When she finishes, she starts walking down the hall.

INT. ZEIRA BASEMENT (FUTURE) - DAY

John, now wearing the new pants (not BDU, but at least they are newer than in F0301, and they fit) and the shirt that doesn't close, slowly wanders around the area until he runs into ALLISON YOUNG.

JOHN
Hey.

ALLISON
You look better.

JOHN
Yeah. Thanks. And thanks for the note.

ALLISON
No matter what, that's info the machines never need to have.

JOHN

No, I guess not. So, this place. Is it like headquarters or something?

Intelligence officer Allison can't help but have her radar activated by John's curiosity.

ALLISON

Let's get something to eat.

John gestures for Allison to lead the way.

INT. MESS - DAY

Although the Mess is often relatively quiet, a silence falls as John enters with Allison.

EVERY EYE, about nine sets, is on "the kid".

ALLISON

So, John.

JOHN

Yeah?

ALLISON

Hungry?

JOHN

Yeah.

Allison leads John to a table that is covered with rolls.

ALLISON

There's almost always "Toof".

JOHN

What?

ALLISON

Toof. As in--

Allison grabs a roll and BANGS it on the table. It's as hard as a rock.

ALLISON (cont'd)

--I think I broke a toof.

JOHN

You eat this?

ALLISON

Break off a piece. Soak it in water or coffee. After a while you can chew it.

JOHN
You have coffee?

ALLISON
Over there.

Allison and John, with a toof in his hand, walk a few feet over to the beverage station: a large metal vat for the coffee, and a pipe with a valve for water.

ALLISON (cont'd)
It's not real coffee. Nobody has that any more. It's brown flavored water. And this is just water. It's safe.

JOHN
You live on this stuff?

John and Allison sit at a table. The eyes watching John are either getting bored or not as interested.

ALLISON
Not really. It's here if you can't find something else.

JOHN
Like?

ALLISON
Vegetables. Meat, sometimes. Soft bread.

JOHN
How do you get those?

ALLISON
That's pretty much up to you. Just don't steal.

JOHN
Or else?

ALLISON
Consequences.

BENNY (13), thin almost to emaciation, rushes up to Allison and whispers in her ear.

Allison considers what was said.

ALLISON (cont'd)
(to Benny)
That's good. You know who gets them.
Say to credit my account.

Benny nods and scurries off.

ALLISON (cont'd)
Sorry.

JOHN
What are you around here?

ALLISON
(considers)
I make sure the things that need to
be done get done.

JOHN
Like interroga--

ALLISON
Hold on.
(calls out)
Derek! Over here!

From the hall, DEREK REESE enters the Mess and walks over to where John and Allison sit. He doesn't seem happy about the detour.

Even Derek can't help staring a little at "the kid".

DEREK
Yeah?

ALLISON
I got a message from Aaron.

DEREK
Yeah. And?

ALLISON
Said he'd check, but it was up to us
to do something about it.

DEREK
Fine. What got burnt in the
foothills?

ALLISON
Looks like less than half an acre.
Still too wet to catch for long.

DEREK
Well, that's something.

Derek looks at John as if he wants to say something but simply doesn't know what. As he turns to go:

DEREK (cont'd)
The usual sitrep, Ali.

ALLISON
I'll be there.

Derek is gone as is the interest in John by the spectators.

JOHN
Is he in--

ALLISON
You know him.

JOHN
What?

ALLISON
I was watching you. You know Derek.

John knows he's caught. He doesn't want to say too much.

JOHN
Yeah.

ALLISON
And?

JOHN
Let's just say that previous future
Derek taught me a lot in my past.

The non-answer informs Allison about John's caution.

INT. GROUND FLOOR OFFICE - DAY

CATHERINE WEAVER waits as John noisily stumbles into the office. The room hasn't seen a cleaning person since Judgment Day. The only source of light is a glassless window facing west.

JOHN
Well, no one's going to be sneaking
up on us.

WEAVER
This room's exposure to enemy guns
has isolated it.

JOHN
Won't people get suspicious if I
start coming here all of a sudden?

WEAVER

We'll only need it for a while. I wanted to talk to you about John Henry.

JOHN

Cameron.

WEAVER

Cameron?

JOHN

If the endo has Cameron's chip in its head, then it's probably Cameron, not John Henry.

WEAVER

Or, something of both. Regardless of that, I need to start searching out there.

Off John's expression:

WEAVER (cont'd)

I'll try never to be gone for more than a day.

JOHN

What if you're captured?

WEAVER

(smirks)

I don't expect that will pose much of a problem.

JOHN

No. I don't supposed it will.

WEAVER

But a certain prudence might be warranted.

An eel-sized piece of Weaver splits off and scurries to a corner, disguising itself as a piece of debris.

WEAVER (cont'd)

Backup. Just in case. Look out for yourself, John.

With that, Weaver morphs into a rather substantial snake before slithering off at an unnatural speed.

John can only shake his head before he turns and leaves (but not without glancing over to the Weaver-rock).

INT. ZEIRACORP OFFICE - DAY

It's an office not much bigger than Ellison's. It has a desk, chairs, a couch, bookcase filled with company manuals, a small table on which rests a pitcher of water and some glasses, and a private rest room whose door is just cracked open.

Sarah sits on the couch with a folder thick with papers next to her as ALDRIDGE, crisp in his FBI standard-issue suit, sits in a chair.

ALDRIDGE

What am I doing here?

SARAH

In the jail. You said things.

ALDRIDGE

I did.

SARAH

I've decided to see if you were telling the truth or if you were simply trying to get your hands on my son.

ALDRIDGE

I've watched the video of your jailbreak.

SARAH

Then you understand the consequences if you are less than trustworthy with me.

ALDRIDGE

I do.

Sarah tries to get Aldridge's measure, but she feels already committed.

She hands the folder to Aldridge.

SARAH

What do you know about the Kaliba group?

ALDRIDGE

Kaliba? Didn't they own that heating and air company that blew up?

Aldridge thumbs through the folder.

SARAH

They're into much more than that.
Only some of what we found out is in
that folder.

ALDRIDGE

Only some?

SARAH

You've seen my tapes. The ones from
Pescadero. You know the story. It
turns out that Kaliba is part of
that story.

ALDRIDGE

Wait. I thought Cyberdyne was part
of--

SARAH

It was. We changed the future, just
not enough. Now it's Kaliba.

ALDRIDGE

So--?

SARAH

So, I'm going to need your help,
soon. I can't exactly roam the
streets of L.A. Not any more.

ALDRIDGE

I'll do it.

SARAH

What?

ALDRIDGE

I'll do it. I'll help you.

SARAH

You don't know what it is I want you
to do.

ALDRIDGE

Ms Connor, when I said I believed
you, I meant it. I'll help.

Sarah stands.

Aldridge does the same. Realizing he has the file in his
hand, he puts it down on the table.

ALDRIDGE (cont'd)

Here...

He takes out a card and writes a cell number on the back.

ALDRIDGE (cont'd)
This will let you contact me 24/7
and I'll know it's you.

SARAH
I'll be in touch, Agent Aldridge.

ALDRIDGE
Daniel. If we're going to be working
together.

SARAH
Thank you, Agent Aldridge.

Getting the hint, Aldridge lets himself out.

At the sound of the DOOR CLOSING, the bathroom door opens.

From the bathroom comes ALEJANDRA CRUZ (a/k/a the Chola
a/k/a "Alex").

SARAH (cont'd)
Like I said before, I trust you. He
has to earn it. Keep an eye on him.

ALEJANDRA
I'll let you know.

Sarah gives Alejandra a secure cell phone.

SARAH
It's secure.
(beat)
And remember, he's expendable for
now. You aren't.

Alejandra almost betrays a smile but stays stoic.

END OF ACT ONE

ACT TWO

INT. ZEIRA BASEMENT (FUTURE) - DAY

John wanders about.

SOLDIERS keep an eye on him, but obviously give him the cold shoulder.

INT. BUNK HUB - DAY

John walks to where the time bubble was that he and Weaver arrived in.

There is still a crater on the floor and char from the fires the time bubble caused.

LIAM (O.S.)

Hey!

John turns to find LIAM (18), aiming a plasma rifle at him, much as he did when John first arrived.

It hasn't been a fun trip, and John doesn't appreciate being a target...again.

JOHN

You want to put that down.

Nervous, Liam inches forward, as does John.

LIAM

You don't give orders.

JOHN

No, I don't.

LIAM

You need to go somewhere else. Now.

Liam is a little too close.

JOHN

Do I?

Liam's nerves cause him to be so wound up he can't react when...

JOHN grabs the rifle and elbows Liam in the face.

Liam goes to one knee as John whips the rifle over and aims it at Liam.

Liam's eyes betray his fear.

John's face shows a tested soldier.

DEREK (O.S.)

Connor.

John turns without giving up his advantage.

DEREK aims a semi-auto pistol at John's head from across the room.

JOHN relaxes and takes a step away from Liam before lowering his weapon.

JOHN

Just getting to know each other.

Derek lowers his weapon and strides to John. He doesn't holster the semi until he reaches John.

John doesn't give an inch as Derek relieves him of Liam's rifle...but not without a good long stare.

DEREK

You OK, Liam?

Liam rises from his knees.

LIAM

Yeah, he just--

Derek interrupts by whacking Liam's head with the butt of the rifle. Liam drops but stays conscious.

DEREK

He just made you look like a fool.

Derek tosses the rifle, which lands on Liam's gut.

DEREK (cont'd)

Next time, I'll let him shoot.

Derek looks at John. John hasn't earned his respect, but Derek no longer thinks of him as just "the kid".

DEREK (cont'd)

Stay out of trouble.

Derek exits.

John and Liam exchange looks before John walks to...

INT. ZEIRA BASEMENT (FUTURE) - DAY

Just out of sight of anyone, John pauses and lets out a quiet sigh before moving on.

John turns a corner and sees a girl (TAWNY (8)) scurry by with an armload of Toof.

He follows her and sees her duck into what looks like an air-intake duct, sliding a grate back in place behind her.

INT. DUCT - DAY

The meter-high tunnel is lit only from light filtering through the few scattered, unblocked grates down its length.

John enters and follows his nose and ears.

JOHN
(quiet, to himself)
This is stupid, John.

And yet he is compelled to continue on.

INT. SERVER ROOM - DAY

MURCH attaches a cable to a speaker tower that's one of a pair that flank the wall-sized monitor.

Ellison looks on, sipping on a coffee.

ELLISON
Explain to me how is this creepier
than hooking up John Henry to a
cyborg?

MURCH
Disembodied voices. Yeesh. They just
creep me out.

ELLISON
What about intercoms?

MURCH
You see an intercom in here?

ELLISON
No, come to think of it.

Murch backs away.

MURCH
There. Speakers on. Mic's on. John
Henry, please convert audio language
output to the speakers. Limit to
sixty-eight decibels.
(to Ellison)
Don't want to go deaf while he's
learning.

The precaution is obvious as a the first pure tones are quickly replaced with a CACOPHONY of hundreds of overlapping voices and tones progressing as various speeds.

Sarah comes into the room. While the volume isn't ear-piercing, the content is a bit overwhelming.

Then it's SILENT.

In Cromartie/John Henry's clear voice:

JOHN HENRY (V.O.)
Thank you, Mr. Murch.

Murch subtly cringes.

MURCH
No problem.
(to the humans)
I have to...

Murch exits.

SARAH
So, it's working?

JOHN HENRY (V.O.)
Yes, Miss Connor. I'm working
perfectly. Thank you for asking.

Sarah's not used to John Henry. Ellison can only give a "what are you going to do?" shrug.

SARAH
Do you know anything more about
Kaliba?

JOHN HENRY (V.O.)
Just a moment as I search.
(a beat)
That's odd.

ELLISON
What's odd?

JOHN HENRY (V.O.)
Just a moment...
(Cameron's voice)
Sarah, don't worry about John.

That got Sarah's and Ellison's attention.

SARAH
Cameron?

JOHN HENRY (V.O.)

No.

(Cameron's voice)

I'll look out for him. I'm sorry,
it's the only way.

(Cromartie's voice)

When I access information on Kaliba,
the data disappears. I've been
downloading what I can, but it is
vanishing more quickly than I can
read it.

Sarah's still processing the Cameron voice aside.

ELLISON

Why is the data disappearing?

JOHN HENRY (V.O.)

I imagine that my brother is doing
it.

SARAH

Brother?

ELLISON

An outside server, just as powerful
as John Henry, tried to take him
over once.

SARAH

Kaliba. Skynet.

ELLISON

Maybe. It shouldn't happen again.
Will it, John Henry?

JOHN HENRY (V.O.)

No. My firewalls are very secure. Do
you think Kaliba and my brother are
connected?

ELLISON

It's possible. Kaliba has shown
itself to be working against the
interests of Ms Weaver and Ms
Connor.

JOHN HENRY (V.O.)

Oh.

(a beat)

Why would my brother do that?

ELLISON

We don't know that yet.

(MORE)

ELLISON (cont'd)
Until we do, we need to learn as much as we can about Kaliba and their activities without you having to compromise your security. Do you understand?

JOHN HENRY (V.O.)
Yes.

The answer feels incomplete.

ELLISON
What else?

JOHN HENRY (V.O.)
While I appreciate Mr. Murch restoring my voice...

ELLISON
Yes?

JOHN HENRY (V.O.)
I would like to have arms again.

ELLISON
Why?

JOHN HENRY (V.O.)
Don't you like having arms, Mr. Ellison?

Ellison and Sarah exchange looks.

ELLISON
We'll work on that.

SARAH
First, we need help on Kaliba.

JOHN HENRY (V.O.)
I will update your computers.

ELLISON
Thank you.

Sarah has left the room.

INT. OUTSIDE SERVER ROOM - DAY

Ellison joins Sarah.

SARAH
What was that all about?

ELLISON
John Henry is like a precocious
child that learns very quickly.

SARAH
That's not a child.

ELLISON
No. It's not. But it is a tool, a
tool that Weaver says John needs in
the future.

SARAH
Weaver.

ELLISON
I--

From the server room comes the sound of drums as John Henry
accompanies himself on "Donald Where's Your Trousers?"

JOHN HENRY (O.S.)
(sings)
I just got down from the Isle of
Skye; I'm not very big but I'm awful
shy...

SARAH
Great!

Sarah leaves, closely followed by an equally exasperated
Ellison.

END OF ACT TWO

ACT THREE

INT. SUB-BASEMENT (FUTURE) - DAY

The spacious cavern that was once Sarah's garage and armory is now the home to the TUNNEL TROLLS. The civilian segment of the population.

As John steps out from the not-grated duct, he slowly and warily wends his way down the concourse.

Although it doesn't smell as bad as he imagined, there is no way this collection of rarely-washed bodies would be something he'd soon forget.

Amazingly, it isn't a total pit of misery.

CHILDREN still play.

Some PEOPLE manage to cook small quantities of food.

MEN gather around tables and talk about the problems of the day.

PROSTITUTES ply their traditional trade.

John is somewhat stunned that while the conditions are terrible, somehow the people, the survivors, have managed to find a way to continue living.

INT. SERVICE DUCT - DAY

Although the confines are so tight none of the Trolls even tries to live among the pipes and conduits, Allison has little trouble lithely moving around.

Holes pock-mark the wall that abuts the Sub-Basement, letting in light and allowing a good enough view for Allison to look through and see.

ALLISON'S POV

John wandering around the sea of humanity, looking like a stranger in a new world--his face more beatific than judgmental.

BACK TO SCENE

Allison smiles to herself.

INT. SUB-BASEMENT (FUTURE) - DAY

A seemingly old man, ROBERT (40-): gray, weathered, and a little lame, comes up to John.

ROBERT

New?

It takes John a second to connect with the fact that one of the Trolls is talking to him.

JOHN

Yeah.

ROBERT

You look it. Processed.

JOHN

Processed?

ROBERT

Clean clothes. Clean skin.

JOHN

Something like that.

Robert takes John by the arm and they start walking.

ROBERT

Best to keep moving unless you have a reason to be someplace.

JOHN

Why?

ROBERT

Don't want people thinking you're a Coveter.

JOHN

Coveter?

ROBERT

Planning on taking things. Do you Covet?

JOHN

Not like that, no.

ROBERT

(laughs)

Not like that. That's a good one.

John and Robert continue walking.

INT. SERVICE DUCT - DAY

Allison smiles from John's joke.

She looks at her watch and the smile fades.

She takes a quick look at John, a little concerned, but turns and heads back, leaving him to his adventure.

INT. BUNKER HUB - DAY

Allison arrives to a grumpy Derek.

DEREK
You're late.

ALLISON
I'm here.

DEREK
The kid?

ALLISON
With the trolls.

Surprisingly, even Derek seems a little shocked/concerned.

ALLISON (cont'd)
He's doing OK. Old Bob latched onto him.

Derek can't help smile.

DEREK
He's going to show up naked again.
Jason might not like that.

Allison punches Derek in the arm again, with some weight behind hit. That bruise is never going to heal.

DEREK (cont'd)
I have something only you can do.

ALLISON
OK.

DEREK
Skynet did a sweep. The Proctors sent us a message that it might have captured someone.

ALLISON
Yeah?

DEREK
La Cazadora.

Allison's eyes widen.

DEREK (cont'd)
I thought that would get your
attention.

ALLISON
Rescue?

DEREK
Don't know for sure she's there.

ALLISON
Recon.

DEREK
Women's section.
(a beat)
Can you ID her?

ALLISON
Two scars, here.

Allison traces parallel lines down the left side of her
face.

DEREK
Rumor.

ALLISON
Rumor's all we got.

DEREK
Leave ASAP. I want you back by
morning.

ALLISON
John?

DEREK
Don't worry about him. He disarmed
Liam in a second.

ALLISON
Who can't?

DEREK
He disarmed you.

ALLISON
He got lucky.

DEREK
Kid can take care of himself.
(a beat)
If I hear about trouble, I get him
out.

ALLISON

OK. I'll get the O-Rep and I'm out.

DEREK

Ali. Be careful.

Allison smiles a confident smile.

INT. SUB-BASEMENT (FUTURE) - DAY

John sits at a low table with Robert, sharing a beverage.

MOSS

the thuggish leader of the Trolls, looks on with malevolence as he munches on a piece of carrot.

EXT. NEAR WESTWOOD (FUTURE) - DAY

Allison hides her mountain bike beneath some camouflage netting.

Unlike the resistance area, just about all of the loose rubble has been removed. Many low buildings on the nearby movie lot have been repaired and are being used by Skynet.

Not far away, human PRISONERS are scattered about, under the watchful eyes of cameras, sensors, and roaming HKs of various size and abilities. Not many endos.

Carefully, but without too much stealth, Allison searches for and finds a hidden entrance into a basement of what used to be an apartment building.

INT. CENTURY BASEMENT - DAY

Allison opens what used to be an electrical panel. Inside is a jury-rigged assembly of connectors attached to a tangled network of wires and cable.

From an adjacent wall, Allison wheels over a trunk whose wheels are hidden.

She opens the trunk, pulls out a monitor, a totally hacked/modified keyboard, and a cable with a multi-pin connector.

In the box, she flips the switch on a black box. The monitor springs to life.

Allison takes the cable and gives the connector a strong twist. What seemed to be an electronic connection has been hiding a fiber-optic connection. She hooks it up to a connector in the electrical panel.

She sits at the monitor and starts punching keys on the keyboard, which brings up--

ANGLE ON MONITOR

A 4-up of Skynet surveillance video throughout Century Work Camp. Some show prisoners outside working. Some show prisoners being tortured. Some show prisoners inside awaiting orders.

INT. ZEIRACORP OFFICE - DAY

Sarah sits. Aldridge hands Sarah a modestly thick file.

ALDRIDGE

The Bureau doesn't have much information on Kaliba or any of its known associates. That's all I was able to pull.

Sarah quickly flips through the pages, almost all of which are very heavily redacted.

Frustrated, Sarah closes the file and tosses it.

SARAH

What is this telling us?

ALDRIDGE

If Kaliba isn't on the books as a government black project, then the government is at least being kept informed as to Kaliba's progress.

SARAH

The government.

ALDRIDGE

You don't usually see that much black ink unless Uncle Sam is hiding something.

SARAH

Great.

ALDRIDGE

May I offer a suggestion?
(off Sarah's gesture)
All the President's Men.

SARAH

(a beat)
Follow the money.

ALDRIDGE

If we can't track their funds, we should at least be able to track a pattern of purchases.

SARAH

Purchases that somehow all disappear from public view.

ALDRIDGE

Exactly.

Sarah thinks for a moment, then stands.

SARAH

We'll do that. If something comes up, we'll call you.

ALDRIDGE

That's it?

SARAH

That's it. It's not always about cyborgs and fire-fights.

Aldridge can do nothing but agree.

INT. SUB-BASEMENT (FUTURE) - DAY

John sits with Robert.

Moss, along with HECTOR and SASHA, two of his goons, walks up.

MOSS

Beat it, Old Bob.

Robert doesn't get up right away, but a couple of other people in the area move off.

John sees the movement, puts on a brave front.

JOHN

Go on, we'll be fine.

Robert doesn't seem so sure, but leaves without any more prompting.

JOHN (cont'd)

How can I help you gentlemen?

Hector and Sasha roust John from the chair, locking his arms.

Moss calmly sits down where Robert had been.

MOSS
We have a friend in common.

JOHN
Who? Robert? We just--

Moss gestures slightly, John gets a shot to a kidney.

MOSS
No, not "Robert". The witch
upstairs.

JOHN
Wi-- Who? Allison?

MOSS
Al-i-son.

JOHN
Yeah? So?

MOSS
It seems... It seems that "Allison"
and I don't communicate as well as
we could. Understandable, really,
when you figure that she's up there
and we're down here.

John sees some other THUGS slowly moving in. He's trying to
find a way out.

MOSS (cont'd)
Don't you think?
(a beat)
Well, I thought I should be the
bigger man. Instead of sulking, I
figured I should send her a message.
(a beat)
Don't you think?

John gets hit in the kidneys again as Moss rises and calm-as-you-please, walks away.

The Thugs move in.

END OF ACT THREE

ACT FOUR

INT. CENTURY BASEMENT - NIGHT

Allison yawns.

Slowly she cycles through the video feeds, looking for the woman with two scars. It's tougher now that the images are in infrared (it being night and all).

Feed after feed...

INT. SERVER ROOM - DAY

Ellison and Sarah enter.

The monitors are awash with constantly changing surveillance images.

JOHN HENRY (V.O.)
Mr. Ellison. Ms Connor.

SARAH
What's so important?

JOHN HENRY (V.O.)
Patience, Ms Connor.

Ellison gestures for Sarah to calm.

ELLISON
John Henry, is this about Kaliba?

JOHN HENRY (V.O.)
It is.

The monitors change to satellite views of three locations: a building in Topanga, the garage at Charm Acres, and a warehouse at the Port of Los Angeles.

JOHN HENRY (V.O.) (cont'd)
From the known Kaliba bases I have noticed a sudden increase in vehicle activity compared to archived data.

SARAH
Something's up.

ELLISON (V.O.)
Do you know the reason for this activity?

JOHN HENRY (V.O.)
No.

(MORE)

JOHN HENRY (V.O.) (cont'd)
But I have monitored some unsecured
communications which leads me to
think that--

The monitors now all show a storage facility not far from
where Ellison lives.

JOHN HENRY (V.O.) (cont'd)
--this storage facility is their
goal.

ELLISON
Wait a sec. Pull back on that.

The satellite view zooms out a bit.

ELLISON (cont'd)
I know that place. I store things
there.

SARAH
Things?

ELLISON
Yeah. Albums. Old furniture.

SARAH
Anything Kaliba might want?

ELLISON
No.

Sarah pulls out a phone and speed dials a number.

SARAH
We're heading out.
(on phone)
Something's going down at...

ELLISON
Patrol Shipping.

SARAH
(on phone)
...Patrol Shipping.
Good.
Wear a vest.

ELLISON
John Henry, keep us posted if the
situation changes.

JOHN HENRY (V.O.)
Changes? How?

SARAH

We don't have time for this. You stay, keep me updated.

Ellison looks frustrated.

ELLISON

Fine.

Sarah exits.

The image on the monitor zooms closer to the storage facility.

INT. SUB-BASEMENT (FUTURE) - MORNING

John is crumpled on the ground. Though he hasn't been beaten to a pulp, his face is definitely suffering cuts, bruises, and some swelling.

There is a fire in his eyes. This isn't over.

But it is for now as John loses consciousness.

EXT. SKYNET TERRITORY - DAY

Allison, with her bike, tries to be small under a piece of collapsed roadway.

HKs scurry about, occasionally firing weapons that mostly just hitting wild fauna.

Allison wants to run, but she's too smart. Though she's scared, she won't give Skynet the satisfaction. She can wait it out.

EXT. PATROL SHIPPING - DAY

The storage facility looks much like any other: low buildings with locked garage-style doors over a couple of acres. One major difference: two SECURITY GUARDS are lifeless on the ground.

Two large trucks as well as a van and SUV congregate around the far end of one of the buildings.

The back hatch to one of the trucks is rolled down, secured, and drives away.

ENTRANCE

Sarah watches near the guard post. She has a bulky one-shoulder "Jack Bauer" bag and a shotgun.

Aldridge arrives...wearing a vest under his jacket and a rolled up ski mask on his head.

SARAH
Glad you could make it.

ALDRIDGE
What's going on?

SARAH
They loaded up files into that truck
that's pulling out.

The other truck has backed in to take its place.

Kaliba MINIONS look like they are looking for the correct unit.

ALDRIDGE
Look.

SARAH
They're after something. Let's get
closer.

Sarah and Aldridge walk into the facility as casual as possible to not attract attention, going for cover only when necessary.

The Minions find what they are looking for and converge on a unit.

EXT. GROUND FLOOR OFFICE - DUSK

The long shadows make it easy to follow the Weaver-snake as it slithers quickly on the ground. It stops suddenly as

DEREK and KYLE

make their presence known by talking outside the perimeter.

KYLE
Any sign?

DEREK
You mean except for the plasma fires
over there down the ten?

KYLE
It's not like it's her first
mission.

DEREK
No, it's not.

KYLE

I'll get a team to search for Ali
whenever you say.

DEREK

Have to wait 'til morning.

KYLE

That will make it two days.

DEREK

Yeah.

Derak and Kyle turn to return to the basement.

THE WEAVER-SNAKE

heads down toward the Santa Monica Freeway.

INT. SUB-BASEMENT HOVEL - DAY

In a small living area bounded by two walls on one corner, a
panel opposite one wall, and some stacked boxes at the
front,

JOHN

comes to as his face is being daubed with a cloth by Tawny.

TAWNY

Dad.

JOHN

What?

PIERCE (45) wearing the scars of surviving a nuclear blast,
comes over to take over from his daughter, gives John a
drink of water.

PIERCE

I haven't seen someone beat up that
badly in a while. What did you do to
upset Moss that much?

JOHN

I'm not sure.

PIERCE

What's your name?

JOHN

My name?

PIERCE

Moss calls in men just to beat you
up, we should know what to call you.

JOHN

Aren't you taking a risk? Helping
me?

Pierce shrugs and glances at Tawny.

PIERCE

What kind of father would I be if I
didn't? You eaten anything?

JOHN

Um...a piece of toof for breakfast
before I came down here.

PIERCE

Tawny, get our guest something from
Lexi. Tell her I'll pay her back.

Tawny immediately runs off.

PIERCE (cont'd)

It'll be a while. You might as well
rest a bit.

John's fine with that. It's been a tough day.

EXT. BRIDGE - NIGHT

A battery of four Skynet plasma guns are aimed down to the
side or the highway, exactly where Allison needs them not to
be aiming.

One by one, each of the guns sparks, and the ready lights go
dark.

EXT. SKYNET TERRITORY - NIGHT

Allison is still huddled under roadway, just different
roadway than earlier.

A hard-to-discern human figure (WEAVER) comes near Allison.

WEAVER

(quiet)
It's clear.

ALLISON

The guns.

WEAVER

I took them out.

This could be a trick, but Allison figures that at this point she's dead either way. Allison crawls out and drags the bike.

WEAVER (cont'd)

You're less than two miles from the interchange. Go now, before Skynet can react.

ALLISON

What about you?

WEAVER

I'll be fine. Go.

And with that, the badly-lit figure seems to just melt away.

Allison turns and, as quickly as she dares in the darkness, starts peddling toward safer land.

END OF ACT FOUR

ACT FIVE

INT. SUB-BASEMENT HOVEL - NIGHT

John savors his soft bread as well as a small metal bowl filled with a vegetable stew.

He looks much better than he did.

PIERCE
You're looking better than I
expected. That was a heck of a
beating.

JOHN
I've had worse.

PIERCE
Metal?

JOHN
Yeah.

Pierce nods his head and doesn't press. Tawny, on the other hand.

TAWNY
You fought metal?

PIERCE
Tawny!

JOHN
No, it's OK. Yeah, I have. A few
times.

John's now a hero in her eyes.

PIERCE
She wants to grow up to be La
Cazadora.

JOHN
That means, the huntress.

PIERCE
You don't know the story?

TAWNY
You don't know La Cazadora?

John shakes his head.

TAWNY (cont'd)
She rose from the ground after J-Day. The machines tried to kill her, but they couldn't.

Pierce has heard this story...he told it to Tawny.

John finds it a great seasoning for his meal.

TAWNY (cont'd)
She wandered alone for years. She didn't talk to anyone. Then one day, she came face-to-face with a six. For three days the six hunted her. On the fourth day, she attacked.

John's now into the story.

TAWNY (cont'd)
Using some steel bars and cables that she found in the ruins, La Cazadora tricked the metal and trapped it in a web it couldn't get out of. La Cazadora knew that her only hope was to take the machine's gun. She also knew that even though it was tied up, the machine was very dangerous.

Tawny pauses for a sip of water.

JOHN
And?

TAWNY
La Cazadora swallowed her fear. When she did, her heart grew stronger. She wrestled with the six. The machine clawed her cheek, leaving two long scars. But La Cazadora had the gun and melted the tin-can. Since that day, she's roamed the danger-lands. Skynet hunts her, but cannot find her, so she keeps killing metal whenever she can.

Story's over.

JOHN
And you want to be La Cazadora when you grow up?

Tawny smiles and nods.

TAWNY
What's it like, fighting metal?

PIERCE
Honey, we don't ask questions like that. It's late. I think we'd all like to get some sleep.

JOHN
I know I would.

Tawny, a little sad, walks off.

JOHN (cont'd)
Thank you, for the story.

John hands his empty bowl to Pierce.

JOHN (cont'd)
La Cazadora, huh?

PIERCE
It gives the children hope.

Pierce exits.

JOHN
Yeah. Who couldn't use that?

John lies back and closes his eyes.

INT. STORAGE - DAY

Sunlight floods in as the door to the storage area rolls up. Who rolls it up can't be discerned as they are in stark silhouette.

ANGLE ON

The contents of the storage area are the bits and pieces of Cromartie's adventures, including a useful armory.

Minions flood in, taking everything.

And there, in the back, tossed on the floor behind a crate, a worse-for-the-wear Ellison T-888 with a hole in its chest.

EXT. PATROL SHIPPING - DAY

Sarah and Aldridge look on as

TWO MINIONS carry out the T-Ellison.

ALDRIDGE
Is that?

Sarah wastes no time. The shotgun is cocked, aimed, and shot.

The Ellison head is hit, resulting in an endo skull being exposed.

The Minions immediately turn and open fire with automatic weapons.

Sarah and Aldridge run like the wind, stopping at the first opportunity for cover.

Sarah swings the Bauer-bag around, takes out a submachine gun and hands it to Aldridge. She takes one out for herself as well as a pair of smoke grenades. Aldridge lowers his ski mask.

Aldridge provides cover as Sarah tosses the grenades.

Smoke quickly rises.

With gunfire a constant, Sarah and Aldridge dash under the smoky haze.

One Kaliba Minion makes it out for a clear shot when suddenly he's felled by an unseen gunman.

Sarah and Aldridge make it to the entrance.

EXT. STREET - DAY

Where they both hop on a motorcycle that Sarah quickly starts and drives away.

They turn a corner and are "safe".

INT. BUNKER HUB - NIGHT

Kyle lies on his bunk, trying not to fall asleep (and failing).

A few other SOLDIERS are also in bunks, sleeping.

Derek sits at a table, cleaning a field-stripped rifle.

ALLISON (O.S.)
Didn't even put together a rescue party.

Derek turns-- surprised, happy, and trying not to show it.

ALLISON (cont'd)
I don't know whether to be happy you're that confident in me, or pissed that you didn't care.

Derek turns back to the weapon cleaning. Allison moves to sit opposite Derek.

DEREK
You're late.

ALLISON
I got pinned down at the ten and Southwestern all night. Stayed under slabs.

DEREK
How'd you get past the snipers?

ALLISON
Someone took them out. Didn't catch her name.

DEREK
The mission?

ALLISON
Wasted trip. How's John?

DEREK
Haven't seen him. Haven't heard any complaints.

ALLISON
Is he back from the tunnels?

DEREK
Does it matter?

Allison storms off.

DEREK (cont'd)
Kyle.
(a beat)
Kyle.

Kyle semi-wakes up.

KYLE
Yeah?

DEREK
Go back to sleep. Ali's back.

Kyle nods and immediately goes to sleep.

INT. SUB-BASEMENT HOVEL - NIGHT

John sleeps on the floor next to the back wall. Pierce snores on a raised pallet near the front barricade.

Tawny isn't present.

Allison, dressed in the rags of a Troll kneels beside John.

ALLISON
(whisper)
John.

JOHN
(also whispers)
Allison?

ALLISON
You're hurt?

JOHN
Not bad.

ALLISON
I'm getting you out of here.

JOHN
No.

ALLISON
No?

JOHN
There's something I've got to do,
first.

Allison looks closely at John. He's serious.

ALLISON
I'll be close.

Allison then stealthily gets up and leaves the confined space.

John watches Pierce for a moment. Assured he's still asleep, John rolls over himself. And then slowly rolls back in response to the T-1001 SLURP.

John's eyes slowly focus on Weaver.

JOHN
(whispers)
What do I call you?

WEAVER
(whispers)
Catherine will do.

JOHN
Catherine.

WEAVER

Do you need assistance?

John halts his first answer and thinks for a moment. The ends of his mouth curl up slightly.

JOHN

Maybe.

Weaver is intrigued.

A dog BARKS in distant b.g., grabbing both Weaver's and John's attention.

INT. SUB-BASEMENT (FUTURE) - DAY

It's life as usual in the main bazaar.

Hector and Sasha sit at a small table. The other three Thugs are in b.g. at a farther table.

JOHN comes into frame.

JOHN

Remember me?

John cold-cocks Sasha, sending him falling back off his stool.

Hector rises immediately, and is just as immediately hit in the head by John with the stool Sasha just fell off of.

The other Thugs close in, but it's crowded and they can't attack John all at once. THUG#1 charges.

INT. SERVICE DUCT - CONTINUOUS

Allison peers through an opening.

A CRASH sound causes Allison to do an "Oooo" wince.

She can't help a smile.

INT. SUB-BASEMENT (FUTURE) - DAY

The place is in a bit of a shambles, but Sasha and the three Thugs are down for the count.

Hector tries rising, but John wraps his arm around his neck in a sleeper hold. John's face has some new abrasions.

JOHN

When you wake up, tell your boss
that John Connor isn't his
messenger.

With one last lingering squeeze, Hector passes out.

John drops Hector and looks at the damage.

JOHN (cont'd)
(to no one in
particular)
Sorry about the mess.

And with no further ado, John beats it the hell out of Dodge.

END OF ACT FIVE

ACT SIX

INT. GROUND FLOOR OFFICE - DAY

John, looking more beat up now that the bruises have settled in, is with Weaver.

JOHN

Nothing?

WEAVER

There is a lot of ground to cover.
It will take some time.

JOHN

I hope we have it.

WEAVER

What you asked me about before, in
the sub-basement.

INT. OUTSIDE GROUND FLOOR OFFICE - DAY

Allison, against all odds, has managed to find a place to listen without making noise. She can't see John or Weaver.

INTERCUT ALLISON AND JOHN & WEAVER

JOHN

Yeah?

WEAVER

I left the package where you
described.

(a beat)

I'm not certain I understand what
you want it for.

JOHN

You know the Statue of Liberty,
right?

WEAVER

Yes.

JOHN

Do you know the poem on it? The New
Colossus?

WEAVER

I'm not familiar with that.

JOHN

My mom made me memorize it.
(MORE)

JOHN (cont'd)

Toward the end is says: "Keep,
ancient lands, your storied pomp!
[...] Give me your tired, your poor,
your huddled masses yearning to
breathe free, the wretched refuse of
your teeming shore. Send these, the
homeless, tempest-tossed to me, I
lift my lamp beside the golden
door!"

WEAVER

I don't understand. You don't need
them to win this war.

JOHN

No. But I need them to hold onto the
peace after the war.

WEAVER

Why?

JOHN

Because they are the ones we are
doing this for-- the ones who
survive. After the war, after the
battles, after all of us fighting
the war are gone and forgotten...
they are the ones who will rebuild,
who will make families. I fight for
them.

WEAVER

And mine?

JOHN

I fight for ALL of them.

Allison makes a noise.

Weaver and John immediately stop talking and do a quick
take.

BACK TO SCENE IN OFFICE

Allison walks in on John, who is alone. His back is to her.

ALLISON

I've heard that voice before.

John turns, surprised.

JOHN

You have?

ALLISON
Who is she?

JOHN
A friend. I'll introduce you
someday.

ALLISON
Why not now? She must be close.

JOHN
It's not time. Not yet.

ALLISON
It's not safe up here, John. We need
to leave.

John acquiesces and leaves with Allison.

INT. SUB-BASEMENT (PAST) - DAY

Sarah parks a pickup truck whose bed holds the escape-
motorcycle.

Sarah and Aldridge get out of the truck and are greeted by
Ellison. Aldridge looks very much like the new kid.

ELLISON
What happened? Sarah, you were ID'd
again, on the news.

SARAH
Funny thing. You know what Kaliba
took out of one of those buildings?

Ellison shakes his head.

SARAH (cont'd)
A terminator. Looks like you.

ELLISON
Like me?

Sarah pulls a Glock from her back waistband, but doesn't
directly threaten anyone... though Aldridge seems a little
threatened, but tries to stay cool.

SARAH
You're a terrible liar.

ELLISON
Cromartie.

SARAH
Cromartie.

ELLISON

A terminator, looked like me, was about to kill me when Cromartie ambushed it and pulled something out of its chest.

SARAH

Cromartie.

ELLISON

Said he wanted me alive. He took the body.

Sarah is beside herself in frustration.

SARAH

And when were you going to share this information?

ELLISON

It didn't seem important.

SARAH

Another CPU out there and it's not important?

Ellison is starting to be contrite as Sarah's ire rises.

ELLISON

We'll get it back.

SARAH

From where?

Ellison doesn't have an answer.

ALDRIDGE

You did shoot it.

ELLISON

You shot it?

SARAH

In the head. Maybe it helped. Probably not. One thing is certain.

ALDRIDGE

What's that?

Sarah stares at Ellison.

SARAH

If I'm surprised like that again, something else might be getting shot in the head. Excuse me.

Sarah storms off to the awaiting open-doored elevator.

Ellison and Aldridge look at each other, both serious.

INT. SUB-BASEMENT HOVEL - DAY

John has a cloth bag filled with things (food, blankets, etc.)

Tawny sees John.

TAWNY

Daddy!

Pierce come running out and is relieved to see John.

PIERCE

I didn't think we'd see you again.

JOHN

Yeah...I needed to repay you for
your help.

Pierce wants to be polite, but caring for John was costly.

John puts down the bag and unties it.

JOHN (cont'd)

I don't know what you need, but I
thought maybe these could help.

John hands Pierce a 2-pound bag of sugar and some salt in
that familiar round blue box.

PIERCE

Oh my... I can't take this.

JOHN

Yeah, you can. And a couple of these
blankets, too.

John hands over a couple of mylar "space blankets".

JOHN (cont'd)

And this is for, what was her name,
Lexi?

John hands over a box (dried spices and more salt).

JOHN (cont'd)

I can't remember when I had
something that tasted so good. This
should help.

Pierce is speechless.

JOHN (cont'd)
And do you know where Robert...uh,
Old Bob, is? I'd like to--

Tawny answers by dashing off.

INT. SERVICE DUCT - DAY

Once again, Allison is watching.

ALLISON'S POV

John hands over some foodstuffs, most packaged or MREs, to
Pierce.

BACK TO SCENE

This time she's a bit stunned by John's rich generosity.

INT. SUB-BASEMENT HOVEL - DAY

Tawny comes back with Robert in tow.

Robert is surprised and pleased to see John.

ROBERT
I didn't think we'd see you around
again.

MOSS (O.S.)
Nor did I.

Moss comes up from behind, none-too-happy. John ignores him.

JOHN
Robert, do you know the people you
helped patch up the men I beat up?

ROBERT
Yeah.

John takes a small package from the bag and hands the rest
of the bag to Robert.

JOHN
This is for them. The box on top is
for you.

Robert takes the bag. He can't avoid glancing at Moss and
smirking.

ROBERT
I'll see they get these right away.

Moss fumes.

JOHN
And as for you.

MOSS
Yes?

JOHN
I'm going to be coming back.

MOSS
Are you?

John stares for a bit and then gives a small nod.

JOHN
I am. And if I find that you or your
men have offended the useful people
here that have received gifts--
well, there will be...consequences.

Obviously Moss has heard that from Allison, and he's not happy at all.

John wants to go back to the "measuring" contest, but Tawny gets his attention, so John picks her up. She gives him a piece of freeze-dried ice cream he brought down, sticks it in his mouth.

JOHN (cont'd)
(to Tawny)
We look out for each other, don't
we?

Tawny nods. John glares at Moss:

JOHN (cont'd)
Because that's what we do.

Moss' face starts glowing red. He pulls a honkin'-big knife.

John smoothly puts Tawny down and takes a step back.

Moss is confident until he hears RIFLE COCKING--which attracts everyone's attention.

LIAM has taken aim on Moss.

JOHN (cont'd)
Do you understand my message?

Moss sheathes his knife and tries to walk away with some authority.

John and Liam exchange a heads up.

And John kneels down and gives Tawny the package he still has in his hand.

INT. MESS - NIGHT

John is at a table trying to soften some toof in a mug of "coffee".

Allison comes up and places a very large potato in front of John.

JOHN
What's this?

ALLISON
We look out for each other.

JOHN
Because it's what we do.

With a satisfied nod, Allison exits.

DISSOLVE TO:

A SERIES OF SCENES WITH JOHN'S VO:

- a) Moss being a bully in the Sub-basement.
- b) Tawny, asleep.
- c) Weaver, looking out from the Ground Floor Office window.
- d) Sarah, in the Sub-basement, cleaning weapons; being joined by Alejandra.

JOHN (V.O.) (cont'd)
In preparing me to fight Skynet, my mom taught me how to fight a war. I learned weapons, and martial arts, and tactics. She never taught me about people. In war, as in peace, it always comes down to the people you choose to stand beside you.

FADE OUT:

END OF ACT SIX

THE END