

**TERMINATOR:  
THE CONNOR WARS**

"I'll See You Around, Connor"  
F0303

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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. SKYNET TERRITORY - NIGHT

A six-legged HK about the size of a steamer trunk skitters on top of some reinforced concrete slabs that were once a bridge. A flat swiveling disk on the HK scans.

TERMINATOR DISPLAY

With broad-spectrum EM cameras, the view slowly pans around the scene that has some civilization debris, but is otherwise relatively clean.

CROSSHAIRS zero in on a hotspot between two large pieces of debris.

BACK TO SCENE

Two small plasma cannon emerge from panels on the top of the HK and start to fire.

The target of the fire, a HUMAN in BDUs, bursts from his hiding place and runs like The Flash in an effort to elude the machine. He stops and fires some plasma rounds that miss the HK, but provide the opportunity for the Human to disappear around a corner.

The HK skitters toward its prey.

EXT. GAS STATION - MORNING

JAMES ELLISON is at the pumps. A nozzle is filling his tank while the dapper executive cleans the windshield.

SARAH (V.O.)  
Hunters rarely consider what it's  
like to be prey.

A van pulls into the pumps on the street side of Ellison.

A CASUAL MAN (20+) hops out of the passenger side and makes a pee-line to the mini-mart.

SARAH (V.O.) (cont'd)  
Lions. Tigers. Sharks. They never  
consider that they might be in  
another hunter's sights.

CLOSE ON ELLISON

as he replaces the nozzle into the pump. A semi-automatic with a silencer is pressed to his head. Ellison freezes.

SARAH (V.O.) (cont'd)  
But the tables can turn in an  
instant.

Men from the van seize Ellison and place him in the van.

Casual Man, the one who ambushed Ellison, gets in Ellison's car and drives away, leading the van out into the street.

SARAH (V.O.) (cont'd)  
There's always a bigger fish.

INT. OUTSIDE ALLISON'S BUNK - DAY

DEREK REESE strides to the curtain-covered door, raps on the wall...

DEREK  
Ali, it's me.

And walks right in.

And then walks right back out again.

DEREK (cont'd)  
When you've got a minute?

Apparently this isn't totally new for Derek as he waits patiently beside the door.

And waits.

You've got to give the man credit...he's patient.

He checks his watch.

Finally...

DEREK (cont'd)  
I can come back.

ALLISON (O.S.)  
(with a giggle)  
That's alright.

Derek's patience is rewarded as...

JASON stumbles out of the room. He wears undies and a sheepish smile. His arms are laden with clothes and boots.

DEREK  
Jason.

JASON  
Lieutenant.

Jason exits and Derek looks skyward before entering.

INT. ALLISON'S BUNK - DAY

Allison wears a tank-top and some drawstring pants as she sits on her trunk tying her boots. She's completely nonchalant about the intrusion.

DEREK  
Boy's got stamina, I'll give him  
that.

Allison replies with a cat-ate-the-canary grin and mischievous eyes.

DEREK (cont'd)  
Don't break him.

ALLISON  
No promises. What's up?

DEREK  
Connor.

ALLISON  
Yeah?

DEREK  
What's he good for?

ALLISON  
Ask him.

DEREK  
I'm asking you.

Allison shifts gears, becoming focused on her job. Derek sits on the edge of Allison's bed.

ALLISON  
He's smart. He's good at hand-to-  
hand. He's tough. He stood up to  
Moss even after his goons rolled  
him. He paid back his debt.

Derek frets.

DEREK  
There's something about him.

Derek waits for Allison to prompt him, but she won't give him the satisfaction.

DEREK (cont'd)  
I don't know. I can't help feeling  
if we don't get rid of him he's  
going to turn everything on its  
head.

ALLISON  
Would that be so bad?

DEREK  
We're on the edge here Ali. You know  
that.

ALLISON  
We're also just holding steady. We  
aren't losing, but we aren't  
winning, either.

Derek knows. He falls deep in thought about the fact that  
holding steady means eventual death.

ALLISON (cont'd)  
While you think about it, I'll be  
back in a few minutes.

Allison wastes no time leaving for the latrine.

Derek leans forward, resting his head on his hands.

INT. POW SUITE - DAY

Just inside the doorway, Ellison stands blindfolded and  
manacled, a thug on either side: JEREMY (30) and CHIP (30)  
either or both of whom may be T-888s (i.e. big & beefy)

Casual Man removes Ellison's handcuffs and then shoves  
Ellison further into the room as he and the Thugs exit,  
locking the door behind them.

Ellison stumbles but doesn't fall. He deliberately removes  
his blindfold and sees:

ELLISON'S POV

A very nice suite that is somewhere between a luxury hotel  
suite and an apartment. It's well appointed but not opulent.  
On a table outside the kitchen but near the entrance is a  
small breakfast buffet. This main room has a couch, chairs,  
tables, lamps, and an entertainment center.

BACK TO SCENE

ELLISON  
What the...?

Ellison tries the front door, but it is, of course, locked.

Bowing to the situation, Ellison grabs a plate and serves himself some breakfast.

INT. DOG KENNEL - DAY

JOHN CONNOR feeds the three dogs who are present.

John's not an obvious dog-person. He's OK around them, but he doesn't embrace them. We hear a SLURP as John looks up to see...

CATHERINE WEAVER finishing the morph from metal to human.

The dogs don't even bat an eye.

JOHN  
That's pretty impressive.

WEAVER  
I've been working with all the dogs  
here since we arrived.

John places the last bowl down and meets up with Weaver.

JOHN  
Does it work all the time?

WEAVER  
So far.

JOHN  
We're going to have to figure out a  
way to bring you in that isn't going  
to raise more suspicion.

WEAVER  
Do you have something in mind?

JOHN  
I think so. I just don't know when  
we can pull it off.

One of the dogs lifts its head and pays attention but doesn't alert the other dogs as...

ALLISON steps into the room.

John quickly turns to see that Weaver has vanished.

ALLISON  
They all fed?

JOHN  
And mucked.

ALLISON  
You might as well get some chow  
yourself.

JOHN  
Sure.

John exits.

Allison carefully scans the area. She sees nothing but the  
normal contents of the room.

ALLISON  
I just wanted to thank you. For  
helping me with the snipers. Before.

Allison shakes her head.

ALLISON (cont'd)  
I'm talking to an empty room.

CUT TO:

EXT. SKYNET TERRITORY - DAY

The Human's LEGS blur past.

Other than that, the view isn't too bad. Flowers are  
blooming and bees are pollinating. A few clouds float in a  
blue sky. A slight breeze wafts the flora.

The six-legged HK blurs on past.

INT. ZEIRA BASEMENT (FUTURE) - ENTRANCE - DAY

DOGS BARK very insistently.

JASON and Kyle look out through peepholes and/or periscopes.

SYKES, Derek, LIAM, Jason, and OTHER SOLDIERS gear up for  
battle. Derek has powered on his plasma rifle.

JASON  
You see anything?

KYLE  
Not yet.

DEREK  
It's close.

The tension builds now that all there is to do is wait to see what's going on...and try to ignore the DOGS BARKING. There isn't much concern beyond normal. This happens a lot.

JASON

Got it. Next to Bunny Slope. A grunt.

KYLE

I see him. Roach on his tail.

DEREK

(into comm)

Crow two, a roach at Bunny Slope. You got it?

PERISCOPE VIEW

As a human dashes out of frame, the six-legged HK, gains ground until a PLASMA BLAST squashes it.

BACK TO SCENE

KYLE

They got it.

The dogs, though still a little agitated, have calmed and stopped barking.

The soldiers relax a bit but stay alert.

A strong KNOCK pounds on the door.

Derek nods for the door to be unlocked.

As the door swings aside, several guns aim at the male resistance fighter who enters. The man wears BDUs and has a bandana over his face. He sees the dogs and stands next to them, eliciting no barks. The door closes.

DEREK

What did you do to get a bug up your six?

The bandana comes off revealing the battle-hardened MARTIN BEDELL.

BEDELL

Just some hijinx.

DEREK

Bedell.

Bedell and Derek shake hands.



DEREK (cont'd)  
(to soldiers)  
Stand down.  
(to Bedell)  
What brings you around to our trash  
pile?

BEDELL  
Perry just wanted some...

Bedell's gaze has fixed on someone who had stayed in the  
b.g., but is now visible as the soldiers clear out.

BEDELL (cont'd)  
Connor?

Derek looks around to see John.

BEDELL (cont'd)  
John Connor?

Derek is confused.

INT. ZEIRA BASEMENT (FUTURE) - ENTRANCE - DAY

John looks a little like a deer in headlights as Bedell  
approaches. The soldiers who had been clearing out now stick  
around.

BEDELL  
I don't believe it.

JOHN  
Martin Bedell.

DEREK  
You know him?

BEDELL  
Know him? I owe him my life.

Now Derek is really confused.

END OF ACT ONE

ACT TWO

INT. ZEIRA HALL - DAY

SARAH CONNOR steps out from the elevator and strides toward Ellison's office. She has a cell phone at her ear.

SARAH  
I'm not sure. There's surveillance  
video of him being kidnapped.

Sarah reaches Ellison's office.

INT. ELLISON'S OFFICE - DAY

Sarah enters and heads straight to Ellison's desk.

SARAH  
I need you to get what we talked  
about. I know we don't have  
everything yet. We'll make do.

Sarah punches a code into the desk drawer's combination lock. The drawer opens with a CLICK.

SARAH (cont'd)  
I'm looking through his I-C-E now.  
Give me a minute.

Sarah pulls out a folder and starts thumbing through it, settling on a memo that include an image of LILA ELLISON.

SARAH (cont'd)  
OK. I've got an address I'll meet  
you at.

PULL BACK as we...

CUT TO:

INT. BUNK HUB - DAY

Derek, John, Bedell, Allison, and many other resistance soldiers are gathered as Bedell is the focus.

BEDELL  
It was the first time I was targeted  
by a Triple-8. We were in the woods.  
I slipped and fell down a small  
hill. The Trip-8 was right on top of  
me. I was a goner. Then John here--

John is feeling a little embarrassed by this.

BEDELL (cont'd)  
--stood up and shouted, "Hey. Look  
over here. It's me. Connor. John  
Connor."

Eyes flash a glance to John.

BEDELL (cont'd)  
The tin-can totally lost interest in  
me. It was like I didn't even exist,  
I was too small a target. John led  
it away. By the time I caught up a  
minute later, the endo was melting  
in thermite.

Derek and others can't help staring at John.

DEREK  
When was this?

BEDELL  
A while ago.

ALLISON  
Martin, why don't you brief Derek on  
your mission? John, let's talk. The  
rest of you...

When Ali talks, people listen. The Soldiers wander off. John  
gets up to follow Allison.

BEDELL  
Connor. Later?

JOHN  
Yeah. Later.

John exits with Allison.

Derek is still a little stunned.

INT. ALLISON'S BUNK - DAY

Allison ushers John into her small room. They speak in  
hushed tones, but not whispers.

ALLISON  
How does Bedell know you?

JOHN  
It's like he said.

ALLISON  
When?

JOHN

2008.

ALLISON

No. How old were you?

JOHN

That story Martin told? To me...a few months ago.

ALLISON

And you killed a triple-8.

JOHN

No. I melted a triple-8. Someone else shot the--

ALLISON

Derek.

JOHN

What?

ALLISON

Or Kyle.

(a beat)

I've seen how you look at them,  
John. They mean something to you.  
One of them was with you in 2008.  
I'm guessing it was Derek.

John stares at Allison long and hard. Long and hard.

JOHN

Trust goes both ways.

Allison stares back at John.

ALLISON

You haven't earned it, yet.

JOHN

Yes. I have.

John steps forward in his best "John Connor" posture.

He whispers in Allison's ear. Allison's face looks like he said something devastating about her future.

John exits.

It takes a moment for Allison to get over her shock. She does a take to where John was, but isn't anymore.

EXT. LILA ELLISON'S HOUSE - DAY

It doesn't look like anything is wrong with this typically suburban house with a bay window.

Sarah approaches from the side, Glock at the ready.

The front door, while closed is visibly damaged. Sarah takes momentary refuge by the side of the door. This is not good.

In front of the house, an SUV pulls up and parks.

Sarah works back around the way she came and then makes a beeline for the SUV.

On the side facing away from the house, ALEJANDRA ("Alex") opens the backseat door as Sarah arrives.

SARAH  
Someone broke in. Don't know if  
they're still there.

Sarah tucks the Glock in her waistband and takes up her favored Mossberg shotgun as well as a "flash-bang" grenade that she attaches to a belt inside her jacket. Alejandra also takes a shotgun.

SARAH (cont'd)  
Let's go.

With no attempt at subtlety, the women head straight for the front door.

INT. LILA ELLISON'S HOUSE - DAY

The door bursts open as Sarah comes in while Alex provides cover.

INT. LILA ELLISON'S BATHROOM - DAY

The organized but currently disheveled bathroom is generally unremarkable except for the broken wall mirror with the few small bits of blood in the center.

From the hallway, a grandfather clock CHIMES o.s. Sarah checks her watch and then pulls out her cell.

Alex pokes her head in the door.

SARAH  
(on phone)  
I need you to do something.  
Actually, two things.

Alex looks intrigued.

INT. JOHN'S BUNK - DAY

John sits on his bed as Bedell puts his bedding together.

JOHN  
I didn't plan this.

BEDELL  
So whoosh, you just jump over  
eighteen years?

JOHN  
Yeah.

BEDELL  
I gotta tell you, John, I was  
confused. I did everything you and  
Derek outlined: went to West Point,  
helped set up the resistance. But no  
John Connor.

JOHN  
Sorry about that.

A knock on the wall and Allison pokes her head through the  
curtain.

ALLISON  
John, I--  
(sees Bedell)  
--sorry.

JOHN  
That's alright. Stay.

Allison comes in and is a "fly on the wall".

JOHN (cont'd)  
(to Bedell)  
Go on. She knows.

BEDELL  
Young and...?

JOHN  
Just Allison.

Bedell still isn't sure, but if John says so.

BEDELL  
At least you're here now.

JOHN  
Yeah. I'm here now.

BEDELL

I don't know what it was like in the other future, but we could certainly use a real leader.

(to Allison)

No offense.

Allison smiles in reply.

JOHN

Who is in charge?

BEDELL

For the big stuff, General Perry. Otherwise it's left up to each resistance group. Derek, here. The Proctors with the Raptors. All across the country it's like that.

JOHN

(to Allison)

Really?

ALLISON

We've never been able to keep alliances together for long.

BEDELL

That's why you're here.

Well, at least John knows now what he's supposed to do.

JOHN

I guess so.

BEDELL

So how you gonna do it?

JOHN

I haven't quite figured that out, yet. Telling that Presidio Alto story helped.

BEDELL

Think it would still work?

JOHN

What?

BEDELL

Telling metal you're John Connor?

JOHN

According to a reliable source.

BEDELL  
Even though you skipped all of it?

JOHN  
Yeah.

Bedell can only shake his head that John is that important.  
Even Allison seems impressed.

JOHN (cont'd)  
I could use help with something,  
though.

BEDELL  
Yeah?

JOHN  
Current weapons. Not a clue.

BEDELL  
Well...I guess I'll just have to  
take you out for some target  
practice.

Bedell looks a little too happy with the idea. Even Allison  
is amused by some shared joke that's eluding John.

INT. ZEIRA BASEMENT (FUTURE) - ENTRANCE - DAY

John and Bedell are about to venture outside with some  
plasma rifles and other new weapons when Derek strides in  
with a very serious look on his face.

DEREK  
Going somewhere?

BEDELL  
Not if there's a reason not to.

DEREK  
Hub. Now. All hands.

Derek keeps going.

With a shrug, John and Bedell follow.

INT. BUNK HUB - DAY

All the Soldiers are gathered around. Derek stands in the  
center.

DEREK  
We just got a message from the  
Raptors.

(MORE)



DEREK (cont'd)  
Seems a flight of hummingbirds got  
ambushed by some hawks. Instead of  
landing at Palmdale, they set down  
outside Lancaster, about eight  
clicks short and in metal country.  
We're going to get them out.

Some mild MUTTERING and MUMBLING, but for the most part  
discipline is maintained.

SYKES  
Trucks?

DEREK  
Yeah. Usual route across the  
northern foothills.

BEDELL  
Why don't the Proctors get them?  
It's their territory.

DEREK  
They said that we can get S&R there  
faster than they can.

BEDELL  
That's bull.

DEREK  
They'll owe us. One of you might  
need them to return the favor.  
Alright. Full deploy and skeleton.  
Martin, you're welcome to join us.

Bedell and everyone but John stands.

BEDELL  
Sounds like fun. John's coming too,  
right?

DEREK  
What? No.

Martin nods. John stands in protest.

JOHN  
Martin...

BEDELL  
It's a cake mission. I'll make sure  
he doesn't mess himself.

Oh what the hell...

DEREK  
Wheels roll in ten.

Derek walks off less than happy. When did he lose control?

BEDELL  
Target practice.

John's expression doesn't look like he thinks it's a good idea. In b.g. neither does Allison's.

INT. JOHN'S BUNK - DAY

John rushes in. He has some BDUs and boots and quickly changes.

JOHN  
You here?

WEAVER (O.S.)  
Yes.

JOHN  
Oh, that's creepy.

WEAVER (O.S.)  
Are you going on the mission?

JOHN  
Yes. This could be the opportunity we talked about.

WEAVER (O.S.)  
Good.

JOHN  
Warn me if there's a problem.

John now looks like a fighter and not a refugee. He exits.

END OF ACT TWO

ACT THREE

INT. TRANSPORT - DAY

LIAM, Jason, and Sykes sit in the back of a transport that is otherwise laden with supplies. Because the truck is electric-powered, it's relatively quiet.

SYKES  
I hear Derek walked in on you.

JASON  
Yeah.

LIAM  
Seriously? Who were you with?

JASON  
Who do you think?

Liam silently counts on his fingers which causes Sykes to smile in spite of herself.

JASON (cont'd)  
Slicker! You know it was Ali.

LIAM  
This week.

Liam grins from ear-to-ear. Jason unsheathes his boot knife. Though not threatening, it dampens Liam's jocularity.

They bump around as the roads haven't been repaired.

JASON  
What do you guys think about Connor?

Both Liam and Sykes pretty much shrug.

JASON (cont'd)  
Seriously.

LIAM  
Guy's got moves.

JASON  
Sykes? You trust him?

SYKES  
Don't really know him.

JASON  
That's what I'm thinking. Except for Ali, who hangs with him?

SYKES  
He pretty much keeps to himself.

JASON  
That's what I'm talking about. He's  
been here a couple of weeks now,  
nobody knows him--

LIAM  
Except Ali.

JASON  
...except Ali. Then Bedell vouches  
for him and we're all supposed to  
call him one of us?

LIAM  
Are Connor and Ali...?

Now Jason threatens with the knife.

JASON  
What?

Some tense situations beg for interruption.

SYKES  
Jason's right. We don't know this  
guy. I say we don't stick our necks  
out.

With Liam looking sufficiently contrite, Jason backs off and  
re-sheathes his knife.

JASON  
(to Sykes)  
You say something?

Sykes just rolls her eyes.

INT. SUB-BASEMENT (PAST) - DAY

AGENT ALDRIDGE sits on Sarah's couch as...

Sarah rides up on a motorcycle and Alex rides up in the SUV.

Aldridge stands and walks toward Sarah as she removes her  
helmet. Alex gets out of the SUV.

SARAH  
Where's Savannah?

ALDRIDGE  
Upstairs, doing her homework.

SARAH  
John Henry's watching?

Aldridge keeps an eye on Alex. Alex is just cool as ice.

ALDRIDGE  
Yeah.

SARAH  
The tracking?

ALDRIDGE  
There wasn't any coverage for blocks around the house. John Henry hacked into the grid and followed the traffic going in and going out, subtracting the vehicles registered in the neighborhood.

SARAH  
How many does that leave us?

ALDRIDGE  
Too many. So then John Henry followed vehicles leaving the area that all ended up at a similar destination. We ended up with three.

Aldridge picks up three prints of photos in a grid pattern that also have a map included.

SARAH  
Any of these attached to Kaliba?

ALDRIDGE  
It's hard to tell for certain, but these two aren't exactly squeaky clean.

SARAH  
Anything on Ellison?

ALDRIDGE  
No. I'm sorry. We're still looking.

SARAH  
I'm not sure I'm comfortable with you relying so much on that computer.

ALDRIDGE  
You wanted the information fast.

Sarah gives him a we'll-talk-about-it look and then heads back to Alex.

Sarah gives one print to Alex.

SARAH

You take that one. I'll check the other.

Alex and Sarah mount up. Engines are started.

Aldridge looks on, wanting to go.

EXT. LAKE PALMDALE - DAY

Two vehicles, Chevy Volts with jury-rigged bio-fuel engines, have stopped on a mountainside overlooking Lake Palmdale.

Derek, Martin, and Kyle look over maps.

Allison goes from them over to John who is off to the side looking at the view.

Palmdale and surrounding territory look like a war is actively being fought here. Some buildings have fallen, some are damaged, some still stand. The area looks dry, beaten, and burnt.

JOHN

So this is Palmdale.

ALLISON

Yeah. My house used to be over there.

Allison points to the NE.

JOHN

Why wasn't this place destroyed on Judgment Day?

ALLISON

Skynet planned to use it.

JOHN

Why?

ALLISON

Plant 42.

John's face flashes with a burst of realization.

JOHN

The Skunk Works.

ALLISON

My dad used to work there.

JOHN  
For Lockheed?

ALLISON  
I found out a few years ago that he  
helped develop the brain that  
controls the Hawks.

JOHN  
The aerial HKs?

Allison nods assent. John nods understanding.

JOHN (cont'd)  
So, why doesn't Skynet control it?

Allison stares a piercing stare as a very personal anger  
rises within her.

ALLISON  
We won't let them.

Allison walks away.

Kyle points over to the lake, where two dust trails indicate  
where the transports pull up.

BEDELL  
Connor! You coming?

All the rest are packing up to ship out. John joins them.

INT. POW SUITE - DAY

Ellison is reading the suite's Bible as the main door opens.

An armed Jeremy enters first, followed by WACHIRU MIKKOLA  
(40), a Kenyan man arguably dressed better than Ellison.

MIKKOLA  
Mister Ellison. I hope you haven't  
been made uncomfortable.

Ellison stands up, buttons his jacket.

ELLISON  
You mean other than the kidnapping?

Mikkola points to the buffet.

MIKKOLA  
Do you mind? I haven't had a chance  
to eat.

Without waiting for an answer, Mikkola goes over to the buffet, takes up a croissant, opens it and spreads some preserves.

ELLISON

I hope you don't mind my asking...

MIKKOLA

Why have we brought you here?

ELLISON

Yes.

MIKKOLA

The people I represent, they can be less than subtle in their approach to information gathering. Mmmmm. Would you care for some?

ELLISON

No, thank you.

MIKKOLA

They wanted me to lock you up and torture you for the information they wanted.

ELLISON

What do they want?

MIKKOLA

My, you are a direct one, aren't you? Very well. Savannah Weaver.

ELLISON

What about her?

MIKKOLA

We would like to take over her guardianship in Catherine Weaver's absence.

ELLISON

No.

MIKKOLA

Again...clear and direct. Are you certain you don't want--

ELLISON

(impatient)

No, thank you.



MIKKOLA

I thought it somewhat humorous, the idea that you would surrender the girl. Ludicrous, actually.

ELLISON

So why are we here?

Mikkola holds up a finger as he indulges in a cup of tea.

MIKKOLA

Remote.

Jeremy reaches into a jacket pocket and hands Mikkola a remote. Mikkola aims it at the TV on the wall and then hands the remote back.

As the screen comes to life...

MIKKOLA (cont'd)

I believe you are acquainted with this person.

The television, without sound, displays LILA ELLISON bound to a chair. There's a bump in the middle of her forehead from which a trail of blood has flowed down and dried to the side of her nose. She's confused. Though attempting to be calm, her eyes betray fear. She is not gagged.

ELLISON

Lila.

MIKKOLA

Yes. Your ex-wife. The question to consider is: how much of your ex-wife's suffering is Savannah Weaver worth to you?

Ellison is filled with rage, but Jeremy has already raised his weapon and would block any attempt by Ellison to attack Mikkola.

MIKKOLA (cont'd)

I'll let you think about that as I attend to other matters. I'll return shortly.

Mikkola and Jeremy exit the room.

Ellison turns to watch the screen. He doesn't want to, but he can't help it. There is no obvious torture going on except for the sudden noiseless vision of Lila screaming in pain.

END OF ACT THREE

ACT FOUR

INT. BUNKER - DAY

THE DOOR opens. Front and center is Allison and behind her are Derek, Bedell, Kyle, and John.

Allison doesn't wait for an invitation, she just walks in. The rest follow.

INSIDE, they all pass the dogs and a few SOLDIERS. Allison is approached by PETER (30) a ranked officer with long-healed road-rash scars on half his face, the same half with a now lazy eye.

PETER

Allison.

ALLISON

Peter. This is Lieutenant Derek Reese.

The shake hands. Allison is cool to Peter.

DEREK

Captain. What's the sitch?

Peter leads them deeper into the bunker. We follow them as Allison stays behind and falls out of sight.

PETER

We were tracking some Hawks that were testing the boundary.

KYLE

Boundary?

PETER

There's an understood buffer zone between us and Skynet. They get too close, they get EMP'd or fried. We get too close, all hell breaks loose.

DEREK

And the hummingbirds?

They enter...

INT. BUNKER C&C - CONTINUOUS

C&C is mostly just tactical maps and a few communications stations. Random OPERATORS man the stations.

PETER

When the HKs veered unexpectedly,  
that's when we saw the ultra-lights,  
flying at maybe 30 or 40 meters.  
When they saw the Hawks, they  
landed. We're thinking somewhere  
around...

Peter points to a spot on a map on the central table.

PETER (cont'd)

...here. Antelope Valley. A clear  
area to land and lots of cover.

DEREK

Skynet?

Peter leads them to a table next to a wall with tactical  
models on it.

INT. BUNKER BLACK-OPS - DAY

This sparse one-time conference room is now home to the few  
working computers still used by humans.

Allison walks in and is immediately greeted with two plasma  
rifles pointed at her head. The dogs on either side of the  
door are perfectly calm.

SOLDIER #1 (24) lowers his weapon immediately. SOLDIER #2  
(16) stays trained on Allison's head.

Allison gives an if-you-don't-stand-down-I'll-kill-you stare  
to Soldier #2, who starts to waver.

From one of the computer stations:

TOSHIRO (O.S.)

Allison Young.

Everyone faces Allison. Soldier #2 contritely lowers her  
weapon.

ALLISON

Hey, Toshiro.

TOSHIRO ISHIHARA (25), one-armed and engagingly-smiled,  
comes up to greet Allison and they exchange a warm hug.

TOSHIRO

It's been much too long.

Toshiro and Allison walk to Toshiro's toy-festooned station.

ALLISON  
It's not easy coming all the way  
back here.

TOSHIRO  
Your home is still your home, Ali.

Allison gives Toshiro a peck on the cheek as they both sit  
at his computer.

ALLISON  
So, what have you got?

Toshiro's smile brightens to solar intensity.

TOSHIRO  
Semi-sentience.

Allison's eyes widen.

TOSHIRO (cont'd)  
Really. There's like a critical mass  
where it becomes aware that it's  
more than just code.

ALLISON  
How smart is it?

Toshiro taps some keys.

Allison reacts to what she sees on the monitor that we can't  
see. It's a mix of being impressed as well as sympathetic.

EXT. MEGA-CHURCH - DAY

Alejandra pulls up in her SUV across from a mega-church,  
resplendent in its modern-day architectural piety.

There is plenty of foot- and road-traffic, so Alex decides  
to scout with only a Glock under her jacket. Being a native  
Los Angelina, she doesn't jay-walk, but goes to the  
crosswalk.

EXT. SIERRA HIGHWAY - DAY

Bedell, John, Derek, and Peter stand off the roadbed as a  
long torpedo-like cage wrapped around Kyle and Sykes sits in  
the middle of the road, a towing cable attached to the front  
and connected to a pair of solid rocket motors.

PETER  
(into radio)  
Launch.

Almost immediately the rockets fire, sending the torpedo whooshing down the road with a shower of sparks, leaving a trail of smoke.

John tries to look brave about it as he and Bedell walk to another torpedo.

PETER (cont'd)  
Martin, strap yourself in, then  
John.

JOHN  
How long does it take to get there?

PETER  
About two-and-a-half minutes. It's a  
hell of a ride.

DEREK  
I bet.

John takes a deep cleansing breath as he's about to step into the cage.

EXT. SIERRA HIGHWAY - LATER

JOHN AND BEDELL'S

Cage zips across the screen.

Trailing sparks and smoke.

EXT. SIERRA HIGHWAY IN LANCASTER - LATER

The torpedo cage SCRAPES to a stop on the aging roadbed.

John and Bedell release their straps and step out, John more wobbly than Bedell.

JOHN  
Let's not do that again.

BEDELL  
I'm with you there, Connor. Here.

Bedell tosses him a plasma rifle, and then a power pack.

BEDELL (cont'd)  
Just slap it in and you're good to  
go.

Martin dons a substantial backpack.

John takes the power pack and slaps it into the rifle much like a magazine.

Two PLASMA BLASTS immediately shoot skyward.

JOHN  
What?! What happened?

BEDELL  
Your rifle was on. Never change  
packs when the rifle is on.

John's still trying to shake it off.

BEDELL (cont'd)  
Come on. No way the tin cans didn't  
see that flare. They'll be coming.

JOHN  
Where?

Bedell points just north of the soon-to-be-setting sun.

BEDELL  
Over there. We don't want to be out  
at night...they have infrared, we  
don't.

Bedell takes off like the jack rabbit he is. John does his  
best to keep up.

EXT. STRIP MALL - DAY

Sarah rides up on her motorcycle to a strip mall where the  
windows to all the stores have been boarded up and a  
"LEASING" sign, festooned with much graffiti, stands watch.

She parks to the side of the mall, out of easy view. She  
takes her Mossberg from a concealed compartment on her bike.  
Under her jacket, on the left side, is a bandoleer.

Sarah proceeds to recon the mall.

INT. MEGA-CHURCH - DAY

The inside of the church is HUGE! It's mostly empty. A few  
CLEANING CREW as well as a scattering of TOURISTS taking  
pictures and a few BELIEVERS praying.

Alejandra walks through the place nonchalantly and attracts  
no attention.

As she passes a hallway, she hears VOICES coming closer. She  
finds a recess to shield her.

MIKKOLA

(on phone)

I understand that, but I believe  
this is our best strategy.

Mikkola stops just shy of where Alex is. Just behind Mikkola is Casual Man.

MIKKOLA (cont'd)

(on phone)

That won't be a problem. I'll head  
over there right away. And mahalo to  
you.

Mikkola closes the phone and motions Casual Man closer.

MIKKOLA (cont'd)

I need to tend to the woman. I want  
you to go downstairs and send our  
friends up here. You can watch the  
door to Ellison's room until we get  
back.

Casual Man nods and exits down the hall.

Mikkola strides toward the front of the church.

Alejandra pulls out her phone and dials.

ALEJANDRA

(on phone)

Ellison is here. I can get him out.

(a beat)

No, they are leaving just one man to  
guard him. But I think more are on  
their way to you.

Alex listens for a bit and then closes the phone. She stares at the huge cross that's behind the altar.

INT. BUNKER ROOM - DAY

Allison walks into this quiet, unadorned room that has a bed, a chair, and a small table with some food and water.

On the bed is a WOMAN (43) with an ugly wound to the left side of her head above her ear and extending to the temple. It's so scarred that no hair grows there. She's unresponsive, but not quite catatonic.

Allison pulls the chair close to the bed and sits.

Allison's eyes glisten as she tries to be strong.

She holds the Woman's hand and smiles from a treasured memory.

Allison presses the hand to her cheek.

She then kisses it before pressing it to her cheek again.

Her body starts to quiver as it struggles against the emotions that are fighting to come out.

And then the tears start streaming down.

Just as she's about to lose it...

SOLDIER

Allison...

In the doorway is a random young SOLDIER.

SOLDIER (cont'd)

I'm sorry to disturb you, but you're wanted in C&C.

Allison quickly regains control.

ALLISON

Yeah.

The Soldier exits.

Allison puts the Woman's hand back where it was.

She wipes the tears from her face as every moment sees her regaining her control.

She stands and puts the chair back where it was.

Allison then places a gentle kiss on the Woman's cheek before she stands, ready to exit.

ALLISON (cont'd)

Duty calls.

And with a resigned smirk, Allison exits.

EXT. LANCASTER STREETS - AFTERNOON

Bedell is about a block ahead of John and has held up his advance.

John is now down to a jog, he's not a runner.

A tracked tank-like HK crests a debris pile and opens fire on Bedell's position.



John's a little shocked. The HK seemed to have come out of nowhere. John ducks around a still-standing wall.

JOHN  
(on radio)  
You OK, M-B?

BEDELL (COMM)  
Yeah, no problem. Where'd it come from?

JOHN  
No idea. You need cover fire?

BEDELL (COMM)  
I'm good. You know the target. Meet up when you can.

JOHN  
OK.

BEDELL (COMM)  
And watch your back.

JOHN  
Preaching to the choir, M-B.  
Preaching to the choir. Out.

BEDELL (COMM)  
Out.

John peels away from his position and heads north, away from the HK.

INT. POW SUITE - DAY

Ellison is an emotional wreck. Tears have been shed. He's beside himself.

On the screen, Lila is still conscious, but looks as beaten as S&P will allow. Her face is messed up and likely will never look like hers again.

O.S. TWO SILENCED SHOTS from outside the suite startle Ellison. He stands.

The DOOR UNLOCKS, and in comes Alejandra, her silenced Glock drawn and ready.

Ellison is speechless.

ALEJANDRA  
We have to go.

Ellison hesitates.

Alex's attention is drawn to the tv.

Ellison turns back to see:

INSERT TELEVISION

A SLIGHT MAN crosses the scene with a semi-automatic pistol. The gun stays in view as his body moves outside the frame.

Lila is fatally shot with three bullets.

The gun exits the frame.

Sarah enters the frame as she reloads her just fired gun. She turns in the direction of the camera but doesn't look into camera before exiting the scene.

BACK TO SCENE

Ellison is stunned.

ALEJANDRA (cont'd)

Now.

Ellison turns.

ELLISON

Wha...?

Impatient, Alex takes Ellison and pushes him ahead of her as they exit the room.

INT. BUNKER C&C - NIGHT

Peter and Derek watch the boards as Allison enters.

DEREK

Where've you been?

ALLISON

Doing necessary things. What's the sitch?

DEREK

Kyle and Sykes over-shot, and they've been working their way toward the target. They hooked up with Jason and Liam about fifty minutes ago, here.

Derek points on a map.

DEREK (cont'd)

They should be at the destination within the hour. Bedell and Connor got separated by an HK. Bedell is about half-a-klick from target, Connor is out at least a klick and is in the sub-division.

Derek's finger makes a large circle.

DEREK (cont'd)

If he's smart, he'll lay low and wait for the others to pick him up on their way back.

PETER

The trouble is, endos patrol that section. It's too rugged for the HKs.

ALLISON

He'll be OK.

Peter looks skeptical.

ALLISON (cont'd)

He's killed endos. He'll be OK.

Derek lets it go. The kid is Ali's problem.

END OF ACT FOUR

ACT FIVE

EXT. LANCASTER STREETS - NIGHT

There's a full moon out, providing John with enough light to scout around the semi-ruined neighborhood.

Cautiously, with an ear out for danger, he slowly wends his way through the sub-division.

He walks past a school that looks like it's been looted a few times. Of the buildings around, it looks the worst for wear. A great place for an ambush by either humans or metal. John gives it a wide berth.

He keeps walking past house after house. While most look habitable, the scattered structures that have imploded from disrepair tell another story.

AN ENDO WALKING in the distance makes a distinctive enough noise in the quiet air that John rushes for cover.

He finds it at another school, or maybe it's a small park. He also finds the wreckage of four ultralights.

Two of the planes are crumbled and burned. Another's skin is charred but otherwise looks in reasonable condition. The fourth is intact.

Three BODIES are on the ground. Their burns come not from fire but from plasma rifles.

JOHN  
(quiet on radio)  
JC. Four ULVs. Three bodies. SAR.  
Out.

John goes to the intact ultralight to find clues.

INT. BUNKER C&C - NIGHT

Peter, Derek, and Allison stand at the map table.

PETER  
We think he's in this general area.

DEREK  
That means everyone else is too far west.

ALLISON  
We should code out, tell them to find John in the morning.

PETER  
What about Connor?

DEREK  
He doesn't know our codes yet.

ALLISON  
Martin knows where he is.

PETER  
We better hope so.

On the tactical board they show the estimated position of an endo (near where John is).

INT. SUB-BASEMENT (PAST) - NIGHT

Aldridge waits as Sarah walks from her motorcycle.

ALDRIDGE  
You made it.

SARAH  
No thanks to the police. What's going on?

ALDRIDGE  
You don't know?

Sarah shakes her head.

ALDRIDGE (cont'd)  
Here...

Aldridge leads her to a laptop and starts up a video.

ALDRIDGE (cont'd)  
This has been airing since this afternoon.

INSERT LAPTOP

The same video we saw in the Suite, starting with the man out of frame shooting Lila and ending with Sarah facing the camera...being reduced to a still frame over the shoulder of an ANCHOR.

ANCHOR  
Once again, if you have any information as to the whereabouts of the woman you see here, Sarah Connor, please call local police or the FBI immediately.  
(MORE)

ANCHOR (cont'd)  
She is considered to be extremely  
dangerous, and we underline  
extremely, so do not attempt to...

BACK TO SCENE

SARAH  
That's not--

ALDRIDGE  
You are wanted for the murder of FBI  
Special Agent Lila Ellison. Public  
Enemy number one.

SARAH  
That's not what happened.

ALDRIDGE  
I know. They told me.

SARAH  
Where is he?

ALDRIDGE  
His office.

Sarah dashes off to the elevator.

ALDRIDGE (cont'd)  
Sarah. Sarah!

The video is showing again, and Aldridge closes the laptop.

INT. ELLISON'S OFFICE - NIGHT

The office is dark, illuminated only by a small table lamp  
off to the side.

Ellison's Bible is on the desk, abandoned for the bottle of  
booze that is well-depleted. Ellison stares out the window  
at the lights of nighttime L.A.

A LIGHT KNOCK on the door which quietly opens. Sarah enters  
and closes the door behind her. She just stands there,  
quiet, sympathetic, and contrite.

Ellison swivels around. He stares at Sarah.

Sarah doesn't match his gaze.

Ellison is too whipped to fight. He fingers his Bible  
absently.

Sarah sees this proud man struggling with his belief in God and his faith in Sarah and the cause.

It's very quiet.

SARAH  
(softly)  
I'm leaving.

Ellison still is unfocused.

SARAH (cont'd)  
For a while.

Quietly, deliberately, Sarah opens the door and steps out from the office.

SARAH (O.S.) (cont'd)  
I'm sorry.

And the door closes.

Ellison looks at his Bible.

ELLISON'S POV

It just sits there. On his desk. Waiting. Sitting.

BACK TO SCENE

Ellison takes up the book...

...and stashes it in a drawer.

He takes the bottle and pours himself another drink. He sips it, but doesn't savor it.

EXT. LANCASTER - MORNING

The sun breaks over the horizon.

INT. BURGER JACK - DAY

John rouses as the sun breaks through between the machines in this one-time burger joint.

He walks to the non-glassed window, but stays shielded. He can see the side of the building across the street, it says

" - M - C - D - E -  
S - O O - " (underscores are empty spaces)

BEDELL (COMM)  
M-B, J-C. You read?

JOHN  
(on radio)  
I'm here.

BEDELL (COMM)  
We're close. Could use some help.

John can see where street signs used to be, but they've long since rusted and faded.

JOHN  
Does Middle School help?

BEDELL (COMM)  
Stay put. We'll be there soon.

For the first time in a while, John is less stressed.

EXT. MIDDLE SCHOOL - DAY

The full team, minus John, approaches the Middle School. Their weapons are at the ready as they come in a tactical formation.

Bedell holds up the squad. Points to the right. He indicates Kyle, Liam, and Sykes take up a position south of the sound. He and Jason go north.

EXT. LANCASTER STREETS - DAY

LOW ANGLE looking up at Kyle.

KYLE  
We got him.

ANGLE ON

HARRY CASEY (25), about 5'10", average build, and soot-stained;

BACK TO SCENE

Is helped to his feet by Liam.

CASEY  
I was wondering if anyone knew we were here.

Casey downs a fair amount of water from a canteen.

BEDELL (COMM)  
Good. Rendezvous at the baskets.  
We're going to pick up our lost lamb.



KYLE

SitRep.

CASEY

We were coming back from a scouting mission when some HKs targeted us. We landed over there, but the fire was raining down.

Casey is looking a bit shell-shocked. He takes another drink of water.

CASEY (cont'd)

We are about to move out when an endo showed up and opened fire. I'm the only one who got away.

LIAM

Damn.

CASEY

Can we leave, now?

KYLE

(on radio)

Be aware there is an endo nearby.  
Repeat, an endo nearby.

The squad moves out.

EXT. MIDDLE SCHOOL - DAY

Kyle's group steps over a fallen and rusted chain-link fence and is standing that the remains of a group of basketball courts.

Across the way, emerging from around some school buildings are John, Bedell, and Jason.

As they get within talking distance...

KYLE

Welcome back, Connor.

LIAM

Yeah, welcome back, John.

That gets Casey's attention.

TERMINATOR DISPLAY

A full-color, red framed display shows a quick evaluation:

Recognition of Martin Bedell.

Recognition of John Connor. Mission-override Target.  
Terminate.

BACK TO SCENE

Casey shoves Kyle out of the way very hard.

Casey grabs Sykes' plasma rifle, breaking her arm doing so.

Casey aims toward John Connor.

BEDELL is faster, getting off a quick blast at Casey, which delays him for a moment.

JOHN, JASON, BEDELL and LIAM fire round at Casey, who falls.

JOHN

Knife! Give me a knife!

Bedell opens the blade of his automatic knife and hands it to John who rushes to Casey's head and cuts open a flap.

He opens the port cover. He pulls the chip, which is now collared with a flexible gasket. The moment the gasket breaks and the air hits the chip, it bursts into phosphorescent fire, forcing John to release it.

John sits back on his heels. Stressed, but also relieved. He closes the blade and tosses the knife back to Bedell.

BEDELL

You've done this before.

JOHN

A few times.

John stares hard at Casey, examining him.

Kyle is back on his feet. He and Sykes are a little worse for the incident.

KYLE

We need to get to the extraction.

John pulls the chip. What's left looks more like Cameron's than a T-8xx. John puts it back in the port.

BEDELL

Let's move out.

(helping John up)

Let's go, Connor.

Wary, the squad walks toward the houses.

END OF ACT FIVE

ACT SIX

INT. VOLT - DAY

Jason drives with Derek in the passenger seat. Bedell, John, and Allison are in the back seat.

The car has the Zeira ruins in sight.

As they approach the blockaded garage...

JOHN  
Hey, hold up.

DEREK  
What's wrong?

JOHN  
Nothing. I see someone. Someone I know.

Derek nods and the car comes to a halt.

Allison opens the door and begins to step out. John grabs her arm.

JOHN (cont'd)  
(quiet)  
It's someone you should meet.

Allison steps out of the car, followed by John.

EXT. ZEIRA RUINS - CONTINUOUS

John closes the door, keeping Bedell inside.

Allison leans in toward Derek through Derek's open window.

ALLISON  
I'm going to go with him, see what's up.

Derek looks at Allison, offers her a gun.

ALLISON (cont'd)  
I've got one.

DEREK  
Fine.  
(to Jason)  
Go.

The car goes to the garage.

ALLISON  
John?

John leads the way to...

EXT. GROUND FLOOR OFFICE - DAY

Catherine emerges from some detritus as John and Allison approach.

JOHN  
Allison Young, meet Catherine  
Weaver.

WEAVER  
We finally meet.

ALLISON  
You. You were the one at the bridge.

WEAVER  
I was.

ALLISON  
Thank you. I-- Wait. Catherine  
Weaver like ZeiraCorp?

WEAVER  
Yes.

ALLISON  
But you died--

WEAVER  
--at the same time John Connor  
disappeared.

Allison's eyes dart between the two.

ALLISON  
Time travel.

Weaver nods. Allison is still trying to get used to the idea.

JOHN  
So...we're going to need to let  
Catherine be able to come and go.

ALLISON  
John, I don't know. People are still  
getting used to--

JOHN  
(interrupting)  
She's not going to be one of the  
troops. *I* need her. We all need her.

John's earnest look more than compensates for how  
inscrutable Weaver is.

ALLISON  
You get past the dogs, I'll smooth  
it over with Derek.

John and Weaver exchange a look.

INT. ZEIRA BASEMENT (FUTURE) - ENTRANCE - DAY

The door opens, revealing Allison.

The standard two-GUARD (one of whom is DIMITRI) two-DOG  
sentinels stand ready, but are not overtly threatening.

John enters, followed by Weaver.

The dogs press forward, which catches everyone's attention.  
But they aren't aggressive. In fact, they are more  
affectionate as usual as they beg for attention from Weaver.

Allison and John are surprised.

Weaver pets the dogs briefly before they are lead away.

JOHN  
Maybe I should have mentioned that  
she's a dog person.

WEAVER  
(to John)  
Is there somewhere we can talk?

JOHN  
Sure my bunk.  
(a beat)  
It's down that hall, a left, right,  
and two doors down.

WEAVER  
The paper supply closet.

ALLISON  
You would know.

WEAVER  
Yes. I would.

ALLISON

Dimitri, please escort her to John's bunk so no one bothers her.

Dimitri nods and leads the way.

Allison moves away out of earshot of the other GUARD.

ALLISON (cont'd)

What you said before we left...

JOHN

One of the first things I was taught was that that future isn't set. We can change it.

ALLISON

Bedell said that the terminator immediately targeted you.

John wants to answer, but doesn't.

Allison's expression changes to one of sympathy.

ALLISON (cont'd)

It can't be easy.

JOHN

You have to never forget the goal. Defeat Skynet. If I've learned anything it's to not lose sight of that regardless of what happens or what it takes to win.

Jason saunters into view, a broad grin on his face for Allison. The grin fades a bit as he sees how focused she is on John. John notices, and even manages a small smile.

JOHN (cont'd)

And remember that life belongs to the living.

Allison gives a sisterly smile and a very soft punch to John's shoulder before going over to Jason.

Jason is a little leery of John for a moment, but that disappears as soon as Allison gives him her undivided attention.

John heads off to his bunk as Derek and Kyle enter the room.

DEREK

Ali.

Allison waves him off.

DEREK (cont'd)

Allison.

Allison breaks off from Jason, gives Derek a look, then turns back to Jason.

JASON

I'll wait.

They exchange a quick peck before Allison peels away down a side passage, flashing Derek a "hurry up" look. Jason goes straight towards Allison's room.

Kyle smiles, which Derek sees. All Derek can do is roll his eyes and shake his head.

INT. SEDAN - MORNING

Sarah drives on the highway in a nondescript late-model sedan with tinted windows.

She looks up and sees where she wants to be.

EXT. HIGHWAY - MORNING

The car pulls off the exit, the sign showing that she's going into Lancaster.

We pull back and pan to see the sunrise.

EXT. L.A. STREET - DAY

Typical morning in L.A.

SARAH (V.O.)

I've been haunted for all my adult life.

Police cars drive past a storefront where TVs are tuned to a still of Sarah with the caption "MANHUNT"

EXT. MIDDLE SCHOOL - MORNING

The endo finds the remains of Casey's body.

SARAH (V.O.)

My son's been hunted for all of his.  
It's hard to remember sometimes why  
we don't give up...

INT. JOHN'S BUNK - MORNING

Weaver looks in on John sleeping on his bed.

SARAH (V.O.)  
...and let the machines win.

INT. ALLISON'S BUNK - MORNING

Jason and Allison side-by-side asleep, with satisfied looks on their faces.

SARAH (V.O.)  
But then you see it. Life.

INT. ELLISON'S OFFICE - MORNING

Ellison's head is down, apparently asleep at his desk.

SAVANNAH WEAVER walks into the office and goes to Ellison's desk.

SARAH (V.O.)  
Hope.

Savannah puts a favored stuffed animal on the desk. She looks so sympathetic. She turns and exits.

Ellison's hand moves and clutches the small gift.

SARAH (V.O.) (cont'd)  
And that lets you face the trials of  
one more day.

Ellison sits up, looking at the toy, as sunlight lights up the office, he stands to look out on the city.

FADE OUT:

END OF ACT SIX

THE END