

TERMINATOR: THE CONNOR WARS

"Resfest"
F0307

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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. CHRISTMAS TREE LOT - DAY

It's Christmas in L.A., and the aging Christmas trees for sale in a fenced off corner of a parking lot are being spray-painted green by the STAFF who are dressed for the warm weather save for the Santa and Elf hats they wear.

SARAH (V.O.)
Early in the fourth century,
Nicholas of Myra came to the aid of
a man who could not afford the dowry
for his three daughters.

CUSTOMERS still shell out cash for the trees.

EXT. FREEWAY - DAY

It's the usual L.A. moving parking lot. PAN to note the interesting things attached to various vehicles. Christmas trees...

SARAH (V.O.)
Wanting to help, but also wanting to
let the man save face, Nicholas
arrived at the man's home late one
night.

On a truck is a team of fiberglass REINDEER...

In the sky, hanging below a helicopter, a GIANT SANTA CLAUS.

EXT. BEACH - DAY

As we see MEN AND WOMEN accoutered in standard, albeit Christmas-themed, beachwear.

SARAH (V.O.)
He tossed through a window three
bags of gold coins. With this gift,
the man was able to give his
daughters their future.

INT. STUFFED ANIMAL STORE - NIGHT

The store sells stuffed animals. Large, small, and everything in between. Stuffed animals fill every shelf, every counter, and hang from the ceiling.

SARAH (V.O.)
 Though my son is gone, I try every
 day to give him a gift no less
 precious.

The store is very crowded with CUSTOMERS, and the
 SALESPeOPLE are very busy.

SARAH CONNOR, lightly disguised but still recognizable,
 wanders through the aisles looking for...something.

As Sarah wanders among the crowd, in b.g. we see OUT-OF-
 FOCUS a BLACK WOMAN tracking her.

OVER THE SHOULDER of the Black Woman we see Sarah wandering
 toward the exit.

Sarah and a SHOPPER find themselves in each other's way.

SARAH (cont'd)
 Excuse me.

FOLLOW SARAH as she exits the store.

EXT. STUFFED ANIMAL STORE - CONTINUOUS

Sarah walks past the large display window and melds into the
 SHOPPING HORDE.

Once Sarah disappears, the Black Woman, TERRISSA DYSON (45)
 emerges from the store and...

TERRISSA'S POV

Scans the Crowd for any sign of Sarah

BACK TO SCENE

She curses to herself before being shooed out of the way by
 CUSTOMERS.

EXT. ZEIRA BASE - MORNING

Preparations are underway for an outdoor party. Though the
 trappings are meager and the debris-strewn landscape bleak,
 there is a hopeful vibe in the air and in how the people
 move.

EXT. CROW'S NEST - CONTINUOUS

DEREK REESE and KYLE REESE watch the party coming together.
 Another LOOKOUT is with them, scanning the area for threats.

DEREK
 This is a mistake.

KYLE
I agree.

DEREK
So why are we doing this?

KYLE
Because Ali said so.

DEREK
Ali. Connor, you mean.

KYLE
Maybe.

DEREK
I took her in because of Perry. Now
he's here.

KYLE
Yeah?

DEREK
Never mind. I'm just tired. I'm
going below.

Derek exits.

INT. ELLISON'S OFFICE - NIGHT

JAMES ELLISON works to put together a rather impressive
dollhouse that sits on his desk.

The rest of the office looks like Santa's toy bag split open
and disgorged all of its goodies. Toys large and small, and
about a half-dozen wrapped, are scattered about.

Sarah enters the room. Ellison doesn't notice.

SARAH
First Christmas?

ELLISON
What?

SARAH
First Christmas, buying for a child?

ELLISON
Yes.

SARAH
You don't think you went a little
overboard?

Ellison looks around. Even he has to smile.

ELLISON
Yeah. Maybe a little.

SARAH
It's always best to remember that
it's not the quantity, but the
quality.

Ellison comes around from behind the desk.

ELLISON
How much quality do you give to make
up for a missing mother?

SARAH
Not that she was a mother.

ELLISON
Maybe not. But Savannah thinks so.

Sarah appears ready to protest.

ELLISON (cont'd)
You weren't around to see it. Weaver
did OK.

Ellison wanders back behind the desk.

ELLISON (cont'd)
She did better than some human
mothers I've known.

SARAH
Some human mothers?

ELLISON
I'm sorry. I was in no way talking
about...

SARAH
No, it's alright. You know what John
got for Christmas when he was eight?
A combat knife.

ELLISON
Sarah...

SARAH
When he was ten I got him a computer
and magnetic stripe reader so he
could hack into the banking system.
The next three years he didn't get
anything because I was locked up.

Ellison doesn't know what to do except feel awkward.

SARAH (cont'd)
The terminator he sent back when he
was fourteen... Cameron... I don't
know, maybe robots are better
parents.

MURCH (O.S.)
Oh!

Sarah turns to see MR MURCH immediately behind her. He's
casually carrying a wrapped present.

MURCH (cont'd)
I'm sorry, Ms Connor.

ELLISON
Is something wrong?

MURCH
No. No, everything's fine. I just
thought...

Murch presents the present. As he does so, he notices the
holiday wealth strewn about.

MURCH (cont'd)
Wow.

SARAH
I'll talk to you later.

Sarah exits as Ellison tries changing gears to attend his
new visitor.

INT. OUTSIDE ALLISON'S BUNK - MORNING

In the otherwise deserted hall, JOHN CONNOR comes to ALLISON
YOUNG'S curtained door.

JOHN
Allison, when you've got a minute.

The curtain is pushed open almost immediately by Allison.

ALLISON
I've got time.

John peers into her room.

JOHN
Oh. I thought Jason would be...

ALLISON
Jason's old news.

JOHN
Since when?

ALLISON
Doesn't matter. Things happen. What
did you want?

JOHN
Let's take a walk. Outside.

Allison grabs her plasma rifle.

INT. ZEIRA HALL - DAY

Sarah and SAVANNAH WEAVER sit on the floor making paper
chains (or other decoration). XMAS MUSIC plays in the
background.

SARAH
How long is yours?

Savannah lifts hers up, but it's longer than she can reach,
so she starts walking down the hall, arms still raised
holding the chain. Once she gets about three meters away,
she's extended the length of the chain. Savannah's face
shows surprise.

SARAH (cont'd)
That's amazing.

SAVANNAH
How long is yours, Aunt Sarah?

SARAH
I don't know, let's see.

Sarah stands and starts dragging her chain with her toward
Savannah.

THE CHAIN feeds out, looking like it will beat Savannah's.
But it doesn't. Sarah's is about an arm's length shorter.
Savannah beams.

SAVANNAH
Mine's longer.

SARAH
It is. You're really good at this.

Sarah sees Ellison stepping out from his office.

SARAH (cont'd)
Why don't you take these down to the
couches?

Savannah happily takes up both chains and drags them behind
her to the waiting area at the end of the hall.

SARAH (cont'd)
What's up?

ELLISON
Murch wants to see you downstairs.
Did you let her win?

SARAH
(smiles)
I'll never tell. Why don't you two
start on the tree?

Sarah exits.

INT. SERVER ROOM - DAY

Murch fretfully paces as Sarah enters.

SARAH
Ellison said you wanted to see me?

MURCH
John Henry?
(to Sarah)
If you'll excuse me, I'm in the
middle of something in the back.

Murch exits.

JOHN HENRY (COMM)
Hello, Ms Connor. How are doing this
evening?

SARAH
Fine. What have you got for me?

JOHN HENRY (COMM)
I have been conducting my usual
gathering of data that could be a
security threat to us here.

SARAH
You found something?

On the screen flash various documents, emails, web sites,
etc.

JOHN HENRY (COMM)

Over the past several days I have detected a number of inquiries about the whereabouts of Sarah Connor starting from March of this year.

SARAH

Around the time of the jail break.

JOHN HENRY (COMM)

Dating back to the time of your arrest, to be precise.

SARAH

Kaliba?

JOHN HENRY (COMM)

I don't believe so. The inquiries, though numerous, are relatively low-level. However, if they persist it is possible that they will encourage others to investigate.

SARAH

If they haven't already. Do you know who has been doing this?

JOHN HENRY (COMM)

Yes.

On the screen flashes Terissa Dyson's driver's license photo.

JOHN HENRY (COMM) (cont'd)

Terissa Dyson.

Sarah doesn't seem happy to see her.

END OF ACT ONE

ACT TWO

INT. SERVER ROOM - DAY

Sarah looks at the driver's license photo of Terissa Dyson being shown on the large monitor.

JOHN HENRY (COMM)
Terissa Dyson. Widow of Miles Dyson.
The man you are accused of killing.

SARAH
I know who she is.

On the screen flashes surveillance photos from store cameras and ATMs. It stops on one from outside the Stuffed Animal Store. Sarah is walking away, still inside...and the photo gets enhanced...is Terissa.

JOHN HENRY (COMM)
I have compiled a complete list of
contact information including her
regular patterns of movement.

SARAH
Thank you. That's helpful.

Sarah turns to leave.

JOHN HENRY (COMM)
You're welcome. Ms Connor?

SARAH
Hmmm?

JOHN HENRY (COMM)
Would you tell Savannah that I've
finished the new game?

SARAH
Yeah, I'll tell her.

Sarah exits.

JOHN HENRY (COMM)
Thank you.

Said to an empty room.

INT. ZEIRA HALL - NIGHT

Sarah walks into the visitor area to find Ellison wrapped in paper chains. Though he looks like he's enjoying himself, he also seems embarrassed that Sarah saw him like that.

SARAH
That's a good look for you.
(to Savannah)
So, are we decorating Uncle James
for Christmas instead of a tree?

Savannah laughs.

SAVANNAH
No. I thought it would be funny.

SARAH
I think it's funny.

ELLISON
It's not that funny.

Sarah has a bow in her hand.

ELLISON (cont'd)
Don't you dare.

With an impish twinkle in her eye and a very broad smile,
Sarah affixes the bow to the top of Ellison's head.

SARAH
It isn't Christmas without bows.

Ellison patiently, happily, endures as Sarah and Savannah
have their fun.

EXT. ZEIRA BASE - DAY

John and Allison walk on the outskirts of the base.

JOHN
I need a place and equipment where I
can work on the endos.

Allison looks incredulous at John.

JOHN (cont'd)
Humans aren't going to win this war.
I need to build an army that's
expendable.

Allison stops walking.

JOHN (cont'd)
What are you thinking?

ALLISON
That maybe I should have killed you
when you first arrived.

JOHN
I know what I'm doing. I've already
lived part of this.

They start walking again.

JOHN (cont'd)
I've sent back reprogrammed
terminators before. In the previous
future, I was making an army with
them.

ALLISON
But that didn't work. You wouldn't
be here.

JOHN
I think I started too late. In any
case, if I don't, Skynet will win.
It has greater numbers and resources
than we do.

They walk a bit as Allison considers this.

INT. SERVER ROOM - DAY

Murch hooks up a couple of cables to a desktop computer.

It's not the only one. There are several desktop and laptop
computers as well as a rack of servers.

MURCH
That's it. Everything will be
accessible once I power on the
switch.

Murch turns and faces a life-size waist-up photo cut-out of
John Henry/Cromartie that has a speaker attached in the back
where the mouth would be.

JOHN HENRY (COMM)
And the viruses?

MURCH
I've loaded every type of... anti-
you viruses you've detected and
downloaded.

JOHN HENRY (COMM)
Very good.

MURCH
I still have a little more testing
to do before I'm comfortable with
this.

JOHN HENRY (COMM)
Why? I'm capable of stopping any
intrusion.

MURCH
You weren't once. I'm going to run a
few more tests.

JOHN HENRY (COMM)
If you think that is best.

MURCH
I do. It won't take long.

Murch waits for a second before realizing that John Henry
isn't continuing the conversation.

INT. GROCERY STORE - DAY

Terissa pushes a shopping cart into the produce section. She
stops at a display for cantaloupe. She picks up a melon and
sniffs the stem end.

SARAH (O.S.)
I never like them in winter.

Terissa startles and quickly turns to the voice.

SARAH (cont'd)
They just never taste sweet enough.

Terissa is in a little bit of shock.

SARAH (cont'd)
We can't talk out here. Come on,
follow me.

Terissa nods and puts down the melon.

INT. PRODUCE STORAGE - DAY

Sarah and Terissa sit on some vegetable crates.

TERISSA
How is this safer?

SARAH
No cameras. And a little money buys
a lot of privacy. Why have you been
looking for me?

TERISSA
You know?

SARAH
You start attracting attention to
me, I'm going to find out. I think
you planned on that.

Terissa chuckles to herself. Sarah is much better at this
than she is.

TERISSA
Danny is missing.

SARAH
Still?

TERISSA
Yeah, he-- wait. You knew?

SARAH
I was told a while ago. He isn't
back yet?

Terissa shakes her head.

TERISSA
It's been a year.

SARAH
Did the FBI give you any
information?

Terissa's mouth opens as if to say "how", but she skips it.

TERISSA
No. They never told me any more
information than I'd gathered
myself. Can you help me? Help Danny?

SARAH
Why me?

Terissa's face at first looks pleading but then turns
resolute.

TERISSA
You owe me.

SARAH
Yeah.

Sarah owes her big-time.

END OF ACT TWO

ACT THREE

INT. PRODUCE STORAGE - DAY

Terissa and Sarah continue their meeting witnessed only by boxes of fruits and veggies.

TERISSA

Danny was majoring in electrical engineering at UCLA. After his freshman year, he worked part-time at an Internet cafe.

SARAH

That doesn't sound very challenging.

TERISSA

It wasn't. He didn't get paid anything worthwhile. But the owner of the place had him working on side projects that Danny really enjoyed.

SARAH

Side projects?

TERISSA

Robot fighting contests. Networking experiments. Danny was having a ball.

SARAH

I bet. What then?

TERISSA

He had to quit the job when the fall semester started. He would have hated it, but the owner became like a mentor to him.

SARAH

This owner have a name?

TERISSA

Sarkissen... Sarkiss--

SARAH

(interrupts)
Sarkissian.

Sarah is clearly irked by that name. Terissa waits for the agitation to pass.

SARAH (cont'd)

Go on.

TERISSA

Well, Danny started spending most of his time with this Sarkissian. When he told me that he'd been telling him about Cyberdyne, all these alarms went off in my head. I was going to stop them seeing each other, but then Sarkissian stopped coming around.

SARAH

November 2007.

Terissa sits, clearly prompting Sarah for more.

SARAH (cont'd)

Sarkissian is dead.

(beat)

But Danny didn't disappear until 2008.

TERISSA

Without telling me, he'd arranged to transfer to Cal-Tech. After his second semester, he was going to go to some convention that was being hosted at M.I.T. And he's been missi[ng ever since].

Terissa still has a few tears left to shed.

TERISSA (cont'd)

I called the police right away. About a week later, the FBI got involved. After about a month, they moved on. I can't even get the lead investigator on the phone anymore.

SARAH

Typical.

(off Terissa's look)

I know a few FBI types.

TERISSA

Then I saw you get arrested this spring, on TV.

SARAH

Not one of my finest moments.

TERISSA

After you escaped, you just disappeared. It wasn't until I saw you in a store that I realized that you were still in L.A.

SARAH
So you tried to get me out of
hiding.

TERISSA
It worked.

Sarah considers the situation for a moment.

SARAH
Here's what's going to happen. You
are going to finish shopping, go
home, and pretend you never saw me.

TERISSA
But I--

SARAH
And I will look into this. I'll be
in touch.

TERISSA
I-- OK. You're the expert. You can
reach--

SARAH
I know how to contact you.

TERISSA
Of course you do.

Terissa stands.

TERISSA (cont'd)
Thank you.

SARAH
Thank me when I've done something.

Terissa nods in understanding and exits to the store.

Sarah grabs an apple and takes a bite as she exits to the
ally.

EXT. ZEIRA BASE - DAY

John and Allison are still walking.

ALLISON
That terminator...your sister. You
reprogrammed her to protect you?

JOHN
I don't know.

ALLISON
You don't know?

JOHN
She said I did, but I don't think
so.

ALLISON
What?

JOHN
Some of the machines don't want to
be under Skynet's rule any more than
we do.

ALLISON
And you know this how?

JOHN
I've been told.

ALLISON
By machines.

JOHN
Yeah.

ALLISON
John...

JOHN
If it wasn't the case, I'd already
be dead.
(beat)
Sometimes you just have to trust.

Allison understands the subtext of that. They walk a bit
more.

ALLISON
I grew up learning tech. Palmdale.
That's what we do.

JOHN
Can you help me?

ALLISON
I don't know. Maybe. Even if I can,
you'll need more. Let me ask around.

They round a debris stack (or something) and see the people
gathering back at the base.

ALLISON (cont'd)
(smiles)
Looks like the party is going to
start.

John can't fight smiling back.

JOHN
Sure, let's go.

Although they are both mature about it, you can tell Allison
is like that kid who drags their parents around at
Disneyland.

EXT. ZEIRA BASE - DAY

There's MUSIC being played as people basically mill about,
enjoying the air and extra food.

SOLDIERS take turns keeping an eye out on the perimeter.

DOGS are patrolled everywhere.

John and Allison arrive in camp. Allison has never seen
something like this.

ALLISON
You want to dance?

JOHN
I don't dance.

ALLISON
I wanna dance.

Allison hands John her rifle and joins the scattering of
people dancing in a space in front of the musicians.

John sees the familiar scarred face of PIERCE (45 - F0302)
and heads over.

PIERCE
John.

JOHN
Hey.

PIERCE
I never thought I'd see this.

JOHN
I guess it was time, then.

PIERCE
Thanks.

JOHN
I'm not the one in charge.

PIERCE
The Reese boys would never have done
this. No one did, until...

JOHN
Don't give me too much credit. You
all fought to save us just as much
as anyone.

Pierce's daughter, TAWNY (8 - F0302) comes running up with
some Tunnel Troll version of carnival food.

John kneels to her level.

JOHN (cont'd)
Hey. Having fun?

Tawny's full mouth allows her only to nod vigorously.

KIDS (O.S.)
Hey Tawny!

Tawny runs to join her friends. John stands again.

JOHN
What's happening over there?

John points to a group of people gathered in what seems like
a ceremony.

PIERCE
Today's J-Day. They are giving
thanks to the fallen.
(beat)
Your last name's Connor.

Allison comes up. Glowing and happy.

ALLISON
That was fun.

She takes her rifle from John.

ALLISON (cont'd)
About what we were talking about. I
want to show you something.

John's thankful for the rescue.

JOHN
(to Pierce)
Duty calls.

John exits with Allison. Pierce looks like he suspects something.

INT. VAULT - DAY

It's BLACK. VAULT SOUNDS precede LIGHT pouring in as the VAULT DOOR opens. Standing in the doorway is Sarah.

ANGLE

Sarah enters and heads straight for a fire-safe file cabinet. She opens a drawer and removes a somewhat fried hard drive (Sarkissian's drive from S0201).

Sarah closes the drawer.

INT. SERVER ROOM - DAY

Sarah walks in and is taken aback by the surprising numbers and varieties of computers that weren't in the room the last time she was here.

JOHN HENRY (COMM)
Hello, Ms Connor.

SARAH
Hi. Is Murch around?

JOHN HENRY (COMM)
Yes. He just went back to--

SARAH
Murch!

MURCH (O.S.)
Coming. Coming.

Murch appears from the mass of servers that is John Henry.

MURCH (cont'd)
I'm here.

SARAH
I need you to recover the data from this drive.

Sarah hands Murch the drive.

MURCH
You're kidding, right?

SARAH
Do I look like I'm kidding?

JOHN HENRY (COMM)
Does she look like she's kidding?

MURCH
This isn't minor damage. At best
I'll get fragments.

SARAH
Get me whatever it has.

MURCH
It would speed things up if I knew
what I was looking for.

SARAH
Dyson. Danny Dyson.

MURCH
OK.

Sarah starts to leave...

MURCH (cont'd)
You're probably wondering--

SARAH
No. Not at this moment.

Sarah exits.

JOHN HENRY (COMM)
Good-bye, Ms Connor.

EXT. DYSON HOUSE - NIGHT

Establishing shot.

INT. DYSON HOUSE - NIGHT

Sarah and Terissa talking in the kitchen, sharing coffee and
a nosh.

SARAH
...and he came after us. It wasn't
just about the disk. It was
personal.

TERISSA
So you killed him.

Sarah considers her answer.

SARAH
No. Someone else did.

Pause as each sips.

TERISSA
That explains a lot. I can't say it
comforts me at all.

SARAH
It shouldn't. These people...
they'll do anything to reach their
goals.

TERISSA
Including taking Danny?

SARAH
I don't know. Maybe. You said he was
studying electrical engineering?

TERISSA
Yeah. But he's only a B, B-plus
student.

SARAH
He told Sarkissian about Cyberdyne?

Now it's Terissa's turn to consider her answer.

TERISSA
I found something.

That got Sarah's attention.

TERISSA (cont'd)
This summer. I tore this house apart
trying to find... I don't know, some
hint about what happened to Danny.

SARAH
And?

INT. DYSON CLOSET - NIGHT

The light turns on as Terissa reaches up to retrieve two
storage boxes, one marked "Xmas Cards" and the other "Tapes"

TERISSA
They were hidden behind the wine
rack.

Sarah kneels down and quickly sifts through the papers.

TERISSA (cont'd)
Miles would never hide something
unless he was concerned that someone
(MORE)

TERISSA (cont'd)
might find them. Is this it? Is this
what everyone is after?

SARAH
I don't know. I don't understand any
of this.

TERISSA
I was going to use them to bargain
with, but that wouldn't work, would
it?

Sarah stands.

SARAH
No.

TERISSA
Then take them.

SARAH
Take them?

TERISSA
Get them out of here.

SARAH
OK. When it's time, I'll take them.

Terissa looks like a weight has been lifted from her.

END OF ACT THREE

ACT FOUR

INT. TECH PROPERTY ROOM - DAY

Carrying a lit portable lantern, John enters the space, the same size as the Bunk Hub.

Allison follows him in and closes the heavy door behind her and locks it.

The light reveals a wealth of gathered technology: endo parts, various power supplies, some circuits. It's a roboticist's heaven.

ALLISON

I thought you should see this. This is where we store the bits that slip through and the bits that are important.

JOHN

Do you have any CPUs?

ALLISON

No. They burn.

JOHN

Yeah. Sorry about that. Skynet didn't like me tampering with its robots in the other future.

ALLISON

How are you going to go through with your plan?

JOHN

I have a few ideas.

(beat)

Can I ask you something serious?

ALLISON

Of course.

JOHN

I know you're afraid of endos. Is that going to be a problem?

Allison gets introspective.

JOHN (cont'd)

Allison?

ALLISON

(quiet)

They captured my squad.

Allison begins shaking, unable to control it.

ALLISON (cont'd)
They... The things they... And then,
after a while, they killed us. One a
day. Two left. I escaped.
(tears in her eyes)
I-- mmmm I won't go through that
again.

John is at a loss.

With one breath, Allison gathers herself.

ALLISON (cont'd)
I'll help you, John. If this will
hurt Skynet like it...
(another breath)
I'll help you build your army.

John smiles, but his eyes betray the responsibility that is settling on his shoulders because of this risky plan.

EXT. COLLEGE CAMPUS - DAY

The campus is bleak, what with it being so close to Christmas. Still, there are scattered PEOPLE walking around.

FBI AGENT DANIEL ALDRIDGE stands from a bench as Sarah Connor, slightly disguised, walks up.

SARAH
Let's walk.

Aldridge joins her as they meander through campus.

SARAH (cont'd)
Danny Dyson.

ALDRIDGE
Disappeared...I guess it must be
about a year now.

SARAH
Who was the lead agent?

ALDRIDGE
I was. But I got pulled from the
case last spring.

SARAH
I know what you told Terissa Dyson.

Sarah stops and gives Aldridge the I'll-shoot-you-through-the-head-if-you-lie-to-me look.

SARAH (cont'd)
Tell me what you didn't tell her.

ALDRIDGE
Information about Danny once he
started at Cal-Tech is sketchy.

They begin to walk again.

ALDRIDGE (cont'd)
He attended classes--most of the
time--but he seemed to be working on
something else outside of school.

SARAH
Computers? Robots?

ALDRIDGE
No idea. He wasn't working at JPL,
that much I did find out, but
outside of that possibility I had no
leads.

SARAH
Tax records. Traffic tickets.

ALDRIDGE
I checked. Nothing. If someone was
paying him, they were paying him
with cash.

Sarah breaks off a bit and paces.

ALDRIDGE (cont'd)
He didn't open any new accounts that
we could find, and he didn't live
beyond how he was living at UCLA.

SARAH
What about this conference?

ALDRIDGE
The one at M.I.T. That was
legitimate. He landed in Boston; we
have security footage of him in the
airport. And then just disappeared.

Sarah stops pacing.

SARAH
You said you were taken off the
case. Who's the agent in charge now?

Sarah's cell phone vibrates. She glances at the message.

ALDRIDGE
I don't know, but I can check.

SARAH
Do that. If there's anything new,
tell me.

And without a by-your-leave, Sarah exits this exposed place.

EXT. CAMPUS PARKING LOT - DAY

Aldridge walks to his government-issue sedan. As he does, he pulls out his cell phone and dials.

ALDRIDGE
(on phone)
It's Aldridge. I thought you'd like
a heads-up that questions are being
asked about Danny Dyson.
(beat)
Yes.

Aldridge gets in his car.

INT. ALDRIDGE'S CAR - CONTINUOUS

Aldridge gets set to roll while still talking on the phone.

ALDRIDGE
(on phone)
No. Nothing specific. I think it
might just be a fishing expedition.
I just didn't want you to be
surprised if it got flagged at some
point.
(beat)
Not a problem.

Aldridge hangs up and then hits a number that's on speed-dial. He starts the car.

ALDRIDGE (cont'd)
(on phone)
It's Aldridge. I thought you'd like
a heads-up...

He puts the car in gear.

EXT. CAMPUS PARKING LOT - DAY

Aldridge's car drives off, Aldridge visible through the glass, still on the phone.

EXT. ZEIRA BASE - DAY

MOSS holds court with the Tunnel Troll UPPER CRUST as John strides over, uninvited, casually holding his plasma rifle.

MOSS
John Connor.
(mocking)
Our savior. As I hear it, he walked
into Skynet's--

JOHN
(interrupting)
Yeah, I'm a big damn hero. Can we
talk?

MOSS
As I seem to be honored with an
audience, ladies, gentlemen; please
feel free to enjoy while I'm away.

Moss walks off with John.

JOHN
I have something to ask, but first I
wanted to thank you.

MOSS
I don't want--

JOHN
Seriously. Your leadership when the
metal attacked probably saved a lot
of the people here.

The stop walking.

MOSS
Son, don't go into politics. You're
lousy at it, don't you think?

JOHN
I know. I'm not trying to be your
friend.

MOSS
Business?

JOHN
I don't know yet.

MOSS
Ask.

JOHN

What sort of equipment do we have
to, say, dig out a basement filled
with rubble?

You can almost see the dollar signs in Moss' eyes.

INT. SERVER ROOM - DAY

Murch is in the process of dismantling the computers he was
connecting up earlier. COUNTRY MUSIC plays in b.g.

Sarah enters, dressed as she was when she was talking with
Aldridge.

SARAH

I never would have pegged you for
country.

MURCH

I like that way that the songs
tell...

Sarah's not interested.

MURCH (cont'd)

John Henry, nix the music.

The MUSIC STOPS.

SARAH

Well?

Murch is excited.

MURCH

John Henry and I have been working
on a little project.

SARAH

What sort of project?

MURCH

John Henry?

Murch continues dismantling equipment.

JOHN HENRY (COMM)

Earlier this year, my security was
breached. My brother had infected
computers around the world with a
virus designed to detect me.

SARAH
Yeah? That's old news. What's the project?

JOHN HENRY (COMM)
We--

MURCH
(interrupting)
We've built a phage.

SARAH
A what?

MURCH
A phage.

Sarah gestures the requirement of an explanation.

MURCH (cont'd)
A phage is a method a computer can use to infect another computer and modify select bits of code.

SARAH
A virus.

MURCH
Not exactly. You see, with a phage you can deliver...

Do I even have to tell you Sarah is impatient.

MURCH (cont'd)
OK. It's like a virus. Anyway, we've been testing this phage on the same sort of code that was used to reach John Henry.

SARAH
Why? Can't the computer stop these attacks?

As John Henry speaks, the monitors rotate images related to what he's saying.

JOHN HENRY (COMM)
I'm quite capable of preventing any further intrusions into my system. However, the viruses used are still present in millions of computers around the world. While we have confirmed that many of them have been targeted at me, some have not yet revealed their function.

MURCH

The phage is designed to seek out these infestations and modify their code.

SARAH

To do what?

MURCH

Trace back to the source. Find out where this other computer is.

SARAH

So what you're saying is that you made a virus that attacks their virus.

Murch begrudgingly agrees.

SARAH (cont'd)

So what's to prevent Kaliba from making a virus to attack yours?

MURCH

That's what makes this fun.

SARAH

Fun!?

MURCH

N-n-no. Not fun in a whoopee sort of way. I mean fun in that it's a challenge sort of way.

Sarah gives Murch a good hard stare.

SARAH

Speaking of challenges, what about that hard drive?

MURCH

I've had to order special equipment. Should be here sometime today or tomorrow.

Sarah is about to leave and then catches herself.

SARAH

Wait. Why did you call me?

MURCH

We want to release the phage into the wild.

SARAH
Will it increase our exposure?

MURCH
It shouldn't. No.

SARAH
You're sure it will work?

MURCH
About as sure as anything else.

Sarah gives it a tiny bit of thought.

SARAH
Fine. Let me know when you have
something from that drive.

Sarah exits.

Murch visibly relaxes.

JOHN HENRY (COMM)
Ms Connor seems to be experiencing
more stress than normal.

MURCH
Yeah. So am I. Would you mind
starting the music again, please?

The COUNTRY MUSIC continues where it left off. Murch focuses
on taking apart the computers.

END OF ACT FOUR

ACT FIVE

EXT. LOS ANGELES - NIGHT

SERIES OF SCENES set to CHRISTMAS MUSIC:

1. Crush of shoppers
2. Traffic
3. A holiday extravaganza
4. People filing into church, a sign outside showing Christmas Eve hours

INT. ZEIRA HALL - NIGHT

As the CHRISTMAS MUSIC continues in b.g., we find Sarah, Ellison, Savannah, Murch, and Terissa decking the halls. Savannah plays with an Asimo-like robot that has a ZeiraCorp logo on it. An Aibo-like dog is also running about.

Ellison, Murch, and Savannah are especially having a good time.

Sarah and Terissa join up at the punch bowl.

TERISSA
You can't get away from them, can you?

SARAH
What?

TERISSA
Robots.

Ellison and Savannah regale in laughter over some quirky movement Murch got the Asimo to do.

SARAH
No choice. It's ZeiraCorp.
(beat)
You OK?

TERISSA
It's hard, you know? I miss Danny.

SARAH
Yeah.

TERISSA
I'm sorry.

SARAH
Heh. It is what it is, right?

TERISSA
Yeah.

SARAH
I just have to believe that he's
doing what he's trained his whole
life to do.

TERISSA
Destroy the machines.

SARAH
Defeat Skynet.
(off Terissa's look)
Machines save his life. He'll never
kill all of them.

Sarah puts down her cup.

SARAH (cont'd)
It took me a long time to realize
that. Maybe too long.

Sarah rejoins the group who are goading the Aibo to running
around Asimo. The Aibo trails garland which slowly wraps up
Asimo like a may-pole.

Terissa looks on trying to figure these people out.

EXT. DYSON HOME - MORNING

Terissa walks from her car to the front door. She carries an
opened present in her arms and fumbles with her keys.

SPECIAL AGENT COLTER (50) and SPECIAL AGENT ZIMBLEV (35),
both very Men-in-black approach, badges at the ready.

COLTER
Terissa Dyson?

TERISSA
Yes?

Terissa has her keys in her hand.

COLTER
I'm Special Agent Colter, with the
FBI. This is Special Agent Zimblev.

TERISSA
What's wrong? Has something happened
to Danny?

COLTER
Ma'am, if you could come with us?

TERISSA
Why? What's happened to Danny?

COLTER
Ms Dyson, we have no information to
give you about...Danny.

TERISSA
Then why...?

COLTER
You've recently spoken to a known
terrorist, and we'd like to ask you
a few questions.

TERISSA
A known...

It took a second, but Terissa knows who they are talking
about.

TERISSA (cont'd)
I want my lawyer present.

COLTER
Ma'am you are not under arrest.

TERISSA
And I aim to keep it that way.

Terissa pulls out her cell phone, hits the speed dial, and
puts the phone to her ear.

INT. INTERROGATION ROOM - DAY

It's a new "casual" interrogation room. It looks like an
office, except for the two-way mirror, video camera, and
STENOGRAPHER.

Colter sits behind the desk, Zimblev sits on the credenza,
Terissa and her lawyer, RALSTON BECKER (35), sit in chair
opposite Colter.

COLTER
Perhaps these photographs will jog
your memory.

Colter motions to Zimblev, who hands three photographic
prints to Terissa.

ANGLE ON PHOTOS

These are still from the store surveillance camera in the produce section and leading to the storage room where Sarah met with Terissa.

BACK TO SCENE

Becker leans over to Terissa and WHISPERS in her ear.

COLTER (cont'd)

I'm sure your lawyer is advising you
to protect your fifth amendment
rights. He should.

(beat)

I'm not here to arrest you, Ms
Dyson. Or to drag you to court. I
just want some answers.

BECKER

Are you prepared to offer my client
immunity in exchange for--

TERISSA

(interrupts)

No.

(to Colter)

No.

Terissa stands, all set to leave.

COLTER

Yes, I am. I have broad authority to
protect Ms Dyson from any charges
that might result from any
information that will lead to the
capture of Sarah Connor.

Terissa walks toward the door.

COLTER (cont'd)

This offer disappears the moment she
leaves this office.

Terissa hesitates.

BECKER

Terissa?

Terissa thinks about it.

EXT. ZEIRA BASE - AFTERNOON

Most of the party stuff and people are now gone inside. The last remnants of both are in the process of being similarly relocated.

Derek comes out to join Kyle.

DEREK
Were there any problems?

KYLE
Less than usual.

DEREK
Perimeter?

KYLE
Last watch should be in by sundown.

Derek is uneasy. Looks around.

DEREK
What do you think?

KYLE
If you don't bleed off energy from a plasma cell...

DEREK
I know that you're saying. Just make sure everyone gets inside.

KYLE
Yeah.

Derek wanders back to the entrance.

EXT. ZEIRA BASE PERIMETER - AFTERNOON

John, armed, stands his turn on the perimeter. He scans the horizon and landscape looking for danger.

Allison, also armed, approaches.

JOHN
I thought I was on the last watch.

ALLISON
You are. I just wanted to take a lap around, make sure everyone was set to head back inside. Two more to go after you.

JOHN

You know everyone in this camp,
right?

ALLISON

Yeah.

JOHN

You ever hear of Lauren Fields?

Allison thinks. Shakes her head.

ALLISON

Doesn't ring a bell. She important?

JOHN

I think so. I don't know the
details, but I know that we went to
a lot of trouble to save her and her
sister. Now that we have a little
break, I thought it might be helpful
to find them now.

ALLISON

Lauren Fields?

JOHN

Yeah, her sister's Sydney. She'd be
about 18 or 19. Lauren, I don't
know, about 12 or 14 years older.
Parents died before J-Day. That's
pretty much all I know.

ALLISON

OK. I'll put that on the list. She
might be with the Raptors.

JOHN

Thanks. Did you like the party?

ALLISON

Can I tell you after everyone gets
inside safely?

JOHN

Fair enough.

Allison starts walking away. She turns.

ALLISON

John!

JOHN

Yeah?

A smile builds on Allison's face.

ALLISON
I'm going to teach you to dance.

JOHN
But I...

The protest falls on deaf ears as Allison has twirled back to her original route and fallen out of sight.

EXT. HOMELESS KITCHEN - DAY

The small institutional kitchen bustles with VOLUNTEERS cooking turkeys and fixin's.

Sarah and Savannah come in via the rear entrance and stand off to the side.

VOLUNTEER #1
I'm sorry. You'll need to go to the main entrance to get served.

SARAH
We aren't here to eat, we're here to...Alex!

Her attention gotten, ALEJANDRA CRUZ walks over, bedecked in a substantial apron.

ALEJANDRA
You came.

SARAH
We came.

Volunteer #1 slinks back to work. Alex lowers to address Savannah.

ALEJANDRA
And you came.

SAVANNAH
Aunt Sarah said that it was important.

Alejandra glances up to Sarah.

INT. HOMELESS HALL - DAY

HOMELESS have only recently started coming in, so the place is still about half-empty, but with a line going out the door. Those already seated are at tables, eating.

Alejandra is down at Savannah's level just outside the kitchen door. Sarah stands behind them.

ALEJANDRA

These people don't have a home to go to this Christmas.

SAVANNAH

Why not?

ALEJANDRA

A lot of reasons. When I was your age, I was one of them. Christmas day, my mother brought me here so we'd have something to eat.

Savannah looks up to Sarah, and then to Alejandra.

ALEJANDRA (cont'd)

Now that I can help, I do.

SAVANNAH

Aunt Sarah says to never forget that people matter.

Alejandra and Sarah exchange a look.

ALEJANDRA

(to Savannah)

Never forget.

SARAH

Where do you needs us?

Before Alejandra can stand, Savannah leans into her ear.

SAVANNAH

(whispers)

Don't let her cook.

Sarah looks away in accepting resignation. Alejandra almost cracks a smile.

INT. ZEIRA OFFICE - DAY

Aldridge is in the generic office, on the phone.

ALDRIDGE

(on phone)

Yeah, I'm still here.

(beat)

But I was lead agent on the Danny Dyson case. If Terissa Dyson has been brought in for--

(MORE)

ALDRIDGE (cont'd)

(beat)

No, I realize that.

Ellison appears in the doorway, looking remarkably casual.
Aldridge waves him in.

ALDRIDGE (cont'd)

(on phone)

Questioned and allowed to leave. And
you aren't going to give me anything
more than that?

(beat)

OK. I'll leave it. I'll also
remember this.

Aldridge hangs up the phone in frustration.

ELLISON

The Bureau?

ALDRIDGE

They picked up Terissa Dyson this
morning for questioning.

ELLISON

You're kidding.

Does he look like he's kidding?

ELLISON (cont'd)

But it's Christmas day.

ALDRIDGE

I know. I called someone who's
usually good at filling me in.

ELLISON

Got ya. I've been there.

ALDRIDGE

The only thing I can think of is
that they know she's seen Sarah.
Should we batten down the hatches?

ELLISON

Call Sarah.

And with that, Ellison saunters out.

ALDRIDGE

And?

Aldridge shakes his head as he dials Sarah.

EXT. MOTEL - DAY

GROUNDLEVEL

A pair of jean-clad male legs exit a car. Dropping into scene are bags he carries from a convenience store.

The legs walk to what appears from this angle to be a motel door.

END OF ACT FIVE

ACT SIX

INT. HOMELESS KITCHEN - DAY

The kitchen is beginning the last round of dinners.

Sarah is on dish-washing duty.

Savannah helps Alejandra serve up food.

Terissa comes from the back entrance. Sarah spots her and walks over while drying her hands.

SARAH

You OK?

TERISSA

I've had better Christmases.

SARAH

I'll bet.

TERISSA

I didn't tell them about you. As long as you help me find Danny, they'll never find you because of me.

SARAH

I wasn't worried about that, but thanks. Still, it probably isn't wise for us to meet for a while. But there are other ways to keep in touch.

Terissa nods, and now finally notices the surroundings.

TERISSA

I can't say I imagined you in a soup kitchen.

Sarah glances at Savannah.

SARAH

People matter. But...I have to leave. You can take my place at the dishes, if you want.

Terissa glances over and seems like she's going to say "no".

TERISSA

Yeah. I think so.

Sarah removes her apron and hands it to Terissa, who takes it with a smile and exits.

Sarah goes to where Savannah and Alejandra are.

SARAH
I have to go.

SAVANNAH
Can I stay?
(looks at Alejandra)
Please?

Sarah looks at Alejandra, who shrugs and once again almost smiles.

SARAH
Thanks.

Sarah remembers to...

SARAH (cont'd)
Give me a hug.

Savannah gives a hug and then goes back to work. Sarah nods to Alejandra and exits.

EXT. ZEIRA BASE PERIMETER - EVENING

Allison walks alone in the twilight. The path she's following is well-worn and dusty.

As she starts down a short hill, she stumbles and falls head-first onto the ground, her rifle traveling less than a meter ahead of her.

ALLISON
Frag! Really smooth, Ali.

She pauses, assessing the damage.

EXT. ZEIRA BASE - EVENING

John waits at the entrance as a SOLDIER walks up.

JOHN
Allison behind you?

The Soldier shrugs and enters.

John frets. Kyle steps out.

KYLE
Time to close the hatch, John.

JOHN
Allison's not back.

KYLE
She's a big girl. She knows how to
knock.

John stares out into the fading light.

KYLE (cont'd)
John. It's lock-down.

Reluctantly, John enters the base.

A shadow comes into view, heading for the door. Kyle pauses
and waits for the dimly-lit FEMALE SOLDIER to arrive.

KYLE (cont'd)
Lock-down.

The Soldier goes straight in.

Kyle closes the door.

EXT. ZEIRA BASE PERIMETER - EVENING

Allison gets to her knees and dusts herself off a little.
She brushes back a dislodged lock of hair away from her
face. She starts to get up and stops.

ANGLE ON KNEE

Allison's pants are torn and her knee is scraped.

BACK TO SCENE

ALLISON
Great.

Allison once again starts to rise.

Behind Allison, spilling dust from its below-surface ambush
point, a T-888 (BUTTERCUP) wraps one arm around Allison's
waist and clamps her mouth closed with its other hand.

Allison's eyes are fear-engorged saucers.

INT. ZEIRA OFFICE - NIGHT

Murch has the Cyberdyne boxes on the table that is between
him and Sarah.

MURCH
There really isn't much there that
is of use with John Henry. He's a
more sophisticated design.

SARAH

What if you were trying to build a computer based on Dyson's original design?

MURCH

Then this would be a gold mine. This Dyson was a genius.

SARAH

Not smart enough. So you're done with these?

MURCH

Yeah.

Sarah lids the boxes.

INT. MOTEL ROOM - NIGHT

It's your average motel room. Furniture that is well used, sturdy, but hardly chic. Generic art-sale paintings on the walls.

At a table sits DANNY DYSON (21). In front of him are two laptops with techie stuff on the screens. He's working on an electronic gadget. Bags and blister packs from Radio Shack (or equivalent), as well as some convenience store food, also litter the table.

SARAH (V.O.)

I don't remember what it's like not to be hunted.

Danny is completely focused on his project.

EXT. HOTEL - NIGHT

A SWAT-like squad of COMMANDOS, well-armed and dressed in black, gather at the door.

When they settle, two men with a battering ram are positioned at the door.

SARAH (V.O.)

How not to be constantly looking over your shoulder.

SWAT GUY

Danny Dyson!?

And the ram is used to break open the door.

The Commandos rush in, guns at the ready.

INT. HOTEL ROOM - NIGHT

OVER THE SHOULDER

A MAN who we see in silhouette, about the same profile as Danny, sitting at a table, turns as the Commandos rush in with their weapons raised.

INT. VAULT - NIGHT

Sarah stacks the last of the Cyberdyne boxes.

SARAH (V.O.)
So I've had to look for any
advantage I could to protect me and
John.

She turns to leave, but hesitates. She goes deeper in the vault, to a partitioned area.

There appears to be a tarp-covered body lying on a table. Sarah pulls the tarp away.

Revealing CAMERON.

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

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

SARAH (V.O.) (cont'd)
And I live with the constant dread I
might make the one mistake that
kills everyone.

Sarah is clearly filled with ambivalence about this robot. But she knows that John will never forgive her if she destroys it.

So she throws the tarp back over it.

FADE OUT:

END OF ACT SIX

THE END