

**TERMINATOR:
THE CONNOR WARS**

"Ties and Links"
F0308

Written by
CJ Carter

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:

INT. ALLISON'S BUNK - NIGHT

Allison's bed is made. Her gear is stowed.

ALLISON (V.O.)
We are the sum of our fears.

INT. MESS - NIGHT

The Mess is empty. No one at the tables.

ALLISON (V.O.)
I don't know who said it.

EXT. ZEIRA BASE PERIMETER - NIGHT

The base is quiet. Just the debris fields lit by a little moonlight.

ALLISON (V.O.)
But I've always wondered if they
knew real fear.,,

EXT. ZEIRA TERRITORY - NIGHT

The dimly-lit landscape is wholly unremarkable. Not very desolate, not particularly lush. It pretty much looks like a giant vacant lot.

ALLISON (V.O.)
...The terrors that change who you
are.

MOVEMENT catches our attention. It's the WEAVER-SNAKE zipping along much faster than any snake possibly could.

ANGLE

Nothing seems to slow it down. I goes through, over, under, and whatever in its private quest.

ANGLE

Until it comes to a flat area where is suddenly STOPS.

SOUND of plants rustling and HEAVY STEPS presages the appearance of...

ENDOSKELTON FEET walking efficiently by, just as unconcerned for the terrain as the Weaver-snake.

As the STEPS recede, the Weaver-snake clearly alters course to follow.

EXT. ZEIRA TERRITORY - CONTINUOUS

BUTTERCUP, a T-888 endoskeleton strides at a very steady pace though the countryside. In eir arms is ALLISON YOUNG. Allison is scrunched tightly, knees to chest, into a ball. Buttercup's left arm supports Allison's back, the arm wrapping around so that the hand can stay clamped on Allison's mouth. Buttercup's right arm wraps around Allison's arms and legs...the human is quite unable to move. Allison's plasma rifle is affixed to Buttercup's back.

The Weaver-snake has found some high ground and raises its head like a liquid-metal meerkat. It looks at where Buttercup is headed, and then looks back to see the very straight wake of Buttercup's journey.

The Weaver-snake drops back to the ground and dashes off away from where Buttercup is headed.

CLOSE ON ALLISON

Jostling around with Buttercup's steps.

FLASHBACK TO:

EXT. LANCASTER (2023) - DAY

SUPERIMPOSE: Lancaster, California -- 2023

Allison Young, fifteen years old, is one member of a 12-person RECON SQUAD scouting the crumbling ghost-streets of Lancaster. All are armed with plasma rifles and hyper-alert.

Slowly, carefully, they move forward.

They move into a clearing that was once a park.

A few dozen "Flash-Bang" grenades pop up from their underground mortars and EXPLODE about 3 meters in the air. BRIGHT FLASHES and LOUD BANGS.

BACK TO PRESENT

Allison still enduring the jostling.

INT. ZEIRA SUB-BASEMENT (2010) - DAY

JAMES ELLISON, SARAH CONNOR, and SAVANNAH WEAVER all get out of an SUV. Sarah and Ellison each removing gun cases.

ELLISON

That was much better than last time.

SARAH
Except for the last two.

Ellison glares.

SARAH (cont'd)
But it takes a while for you not to
get tired.

Sarah gets down to Savannah's level.

SARAH (cont'd)
You bull's-eyed more than half.
That's very good.

Savannah smiles.

SAVANNAH
When can we go again?

SARAH
Very soon.

ELLISON
As long as you get your homework
done.

Sarah rolls her eyes.

SARAH
(to Savannah)
Go on.

Savannah rushes off toward the elevator.

SARAH & ELLSION
Don't run.

Savannah slows down in that I'll-speed-up-when-you-aren't-
looking way that kids do.

ELLISON
I think she did OK.

SARAH
John was getting better than nine-
out-of-ten at her age.

ELLISON
After a month of practice?

SARAH
Maybe not, but--

Sarah is interrupted by Ellison's phone, which he answers.

ELLISON

Ellison.

(beat)

How long ago?

(beat)

Have him escorted to my office.

Ellison hangs up the phone.

ELLISON (cont'd)

Someone took the express up to the executive floor.

SARAH

He had a key?

ELLISON

Yeah.

SARAH

Go, I'll come up with you.

Ellison rushes to the elevator.

Sarah pauses long enough to open a gun case and pull out an extra loaded clip.

When she joins Ellison in the elevator, she removes her Glock from her back waistband.

EXT. ZEIRA BASE PERIMETER - NIGHT

The terrain is considerably more rugged and strewn with debris...though not as dense or orderly a debris field as closer in to Zeira Base.

Though this desolation walks LA CAZADORA (in dialog: "Alejandra"), her 50mm sniper rifle strapped to her back.

Despite the darkness, she doesn't seem to have a problem moving around.

La Cazadora stops. Something is...

Behind her stands CATHERINE WEAVER. La Cazadora startles oh-so-slightly as she turns to face the visitor.

WEAVER

You know who I am?

La Cazadora considers.

ALEJANDRA

The other one. You help John Connor.

WEAVER
Correct. Do you know Allison Young?

La Cazadora nods.

WEAVER (cont'd)
She has been captured by a T-888.

ALEJANDRA
I'll go--

WEAVER
(interrupts)
No. John has to be told. I will go
and delay the robot.

ALEJANDRA
Where?

WEAVER
Where the recent battles were. It
will seek to reacquire Skynet there.

There's a little bit of a stare, but La Cazadora hastens
toward Zeira Base.

When she's out of view, Weaver slurps back into the Weaver-
snake and serpentine off.

INT. ZEIRA HALL - DAY

Ellison and Sarah go down toward Ellison's office.

Sarah enters into the adjoining office.

Ellison goes on to his open office door, a business-suited
GUARD stands just inside.

ELLISON
Thanks, I'll take it from here.

The Guard exits.

INT. ELLISON'S OFFICE - DAY

Ellison enters the office. Standing up from the couch is
KINNON MERCER (37), an athletic, blond man.

ELLISON
Hello. I'm James Ellison...

INT. ADJOINING OFFICE - DAY

Sarah stands by the door connecting the offices, one hand on
the doorknob, the other holds ready her gun.

ELLISON (O.S.)
...I'm head of security.

INT. ELLISON'S OFFICE - DAY

Kinnon looks warily at Ellison.

KINNON
I'm--

Kinnon is interrupted by a small KNOCK at the open door.
Savannah enters with a school book in her hand.

SAVANNAH
Could you help me with... Uncle
Kino!

Savannah forgets about the book and runs into the waiting arms of Kinnon, who seems equally as happy to see her. He returns her embrace and continues it into a carry as he rises, kissing her neck and hugging her some more. Kinnon speaks with a very Americanized Scottish accent.

KINNON
Savi. Here, get down, let me look at
you.

Kinnon puts Savannah down.

KINNON (cont'd)
You're so much bigger than the last
time I saw you.

ELLISON
When was that?

Kinnon still isn't sure about Ellison.

KINNON
A year ago, Christmas.

Even Savannah can see the junkyard dogs circling.

SAVANNAH
Uncle James, this is my Uncle Kino;
except he's really my uncle.

Kinnon extends his hand.

KINNON
Kinnon Mercer.

Ellison shakes Kinnon's hand.

ELLISON

Mercer?

KINNON

Katy thought marrying into the Weavers was a good idea.

Kinnon lowers himself and starts tickling Savannah.

KINNON (cont'd)

And I guess it was, since we got this little one as a present.

Savannah pushes herself away. Kinnon stands again.

KINNON (cont'd)

So? Where's my sister? I wanted to surprise her.

Savannah's glee now turns serious...which everyone notices.

ELLISON

Savannah, why don't you finish your homework and then you can visit with your uncle later?

SAVANNAH

OK.

Sullen Savannah retrieves her book and exits.

KINNON

What's wrong?

ELLISON

Nothing. Ms Weaver just doesn't happen to be in town at present. Savannah misses her.

Kinnon again looks suspiciously at Ellison.

INT. ZEIRA SUB-BASEMENT (FUTURE) - NIGHT

The thin BENNY (13) runs through the down below.

He runs past the TUNNEL TROLLS settling back into their private places.

He runs past the VENDORS in the concourse who are re-establishing their locations.

He runs past a RELIGIOUS SERVICE.

INT. ZEIRA BASEMENT (FUTURE) - NIGHT

Benny emerges from the usual portal to the tunnels

He runs through the passages until...

INT. JOHN'S BUNK - NIGHT

JOHN CONNOR sleeps in his small dark room...at least until he startles awake because...

Benny stands by the bed.

JOHN

What?

Benny offers John a note. When John takes it, Benny runs off.

John reads the note and his face shows increasing alarm.

He bounds from the bed, still mostly clothed, grabs his jacket and dons his boots--though not exactly smoothly.

INT. ZEIRA BASEMENT (FUTURE) - NIGHT

John, now all battle-ready, quickly and quietly roams through the basement.

He pokes his head in the Bunk Hub, but most everyone there is asleep.

He stops by Allison's Bunk but sees it's quite empty.

He passes by the Mess.

INT. ZEIRA BASEMENT ENTRANCE (FUTURE) - NIGHT

John and KYLE REESE literally bump into each other...John more rushed and purposeful.

KYLE

What are you dressed for?

JOHN

I got a message. Allison's been taken by an endo.

That alarms Kyle.

KYLE

From who?

JOHN

Who?

KYLE
Who sent you the message?

JOHN
Same person who told me Skynet was
building up for an attack.

Kyle quickly considers this.

KYLE
You're not going out alone.

JOHN
I won't be alone.

Kyle factors this in as well.

KYLE
I'll put a squad together.

JOHN
I think this is better if it's
small. Ambush and rescue.

KYLE
Where?

JOHN
I'm going to head toward the
Palisades.

KYLE
I'll send two units out north and
south of there.

John's about to protest...

KYLE (cont'd)
Increase our odds. Here...

Kyle goes to an equipment locker and pulls out a radio.

KYLE (cont'd)
...So we don't bump into each other.

Kyle hands the radio to John.

JOHN
Thanks.

KYLE
You did OK the last time, Connor.
This one's your show.

JOHN

OK.

Kyle goes to the entrance and unlocks the hatch.

With an exchange of nods, John exits into the night.

END OF ACT ONE

ACT TWO

INT. SERVER ROOM - DAY

Sarah watches on a monitor Kinnon looking through Weaver's things in her "new office". It looks much like the previous office, but warmer...more human.

Ellison enters.

SARAH

Brother?

ELLISON

Weaver told me about him when she was hiring me. He was part of the NTSB team that put the Weavers onto the machines.

SARAH

I don't like it. Weaver's been gone almost a year.

ELLISON

He doesn't know that.

SARAH

What do you mean?

ELLISON

John Henry and I have been sending him regular messages since she's been gone.

SARAH

What? Why?

ELLISON

Weaver's instructions.

Sarah is not happy learning about this.

ELLISON (cont'd)

Weaver left instructions in the event she disappeared for whatever reason.

Sarah is angry.

SARAH

We've been doing this
(indicates the room)
for a year. Why is this the first
I've heard about it?

ELLISON

And you tell me everything, I
suppose?

Sarah has no retort...and she wants one very badly.

SARAH

He needs to leave.

ELLISON

I'll take care of it.

Sarah can only shake her head and storm out.

EXT. ZEIRA BASE PERIMETER - NIGHT

John walks, very aware of his surrounding. Though the Moon
casts some light, it's very dim. There's the sound of a
FOOTSTEP.

John wheels around, his rifle aimed and ready, the RED
FLASHLIGHT shining on:

LA CAZADORA

John lowers his weapon somewhat in response to the stoic
Latina in front of him with the two parallel finger-thick
scars on the left side of her face.

JOHN

Wait. I know you.

La Cazadora shrugs with her eyes.

ALEJANDRA

We have to hurry.

La Cazadora brushes by John and walks quickly through the
darkness.

A slightly surprised John works to keep up...and not trip.

INT. BUNK HUB - NIGHT

DEREK REESE is sitting shirtless in his bunk. Kyle sits
nearby.

DEREK

What!?

TWO SOLDIERS bunking in other sections of the hub rouse but
otherwise stay quiet.

KYLE
Ali's missing. I let Connor go after
her.

DEREK
Kyle, what in the...?

Derek stops himself as he sees the Soldiers watching.

INT. JOHN'S BUNK - NIGHT

Derek closes the curtain. Although Derek's wearing pants,
he's still shirtless. It's just him and Kyle.

DEREK
OK, explain this to me.

KYLE
Connor said that his source said Ali
was taken by a trip-8.

DEREK
There's an awful lot of "saiDs".

KYLE
He was going after Ali. Wanted to
keep it small. After we're done, I'm
sending out a couple of squads as
back-up if he needs them.

DEREK
He needs? Are you following Connor's
orders now?

Kyle shakes his head.

KYLE
I'm trying to save Ali.

DEREK
Right.

KYLE
Derek...he was right about Skynet.
He's the reason we're still here. I
thought he'd earned the chance to do
this his way.

Derek looks incredulous: eyes open, shaking his head.

KYLE (cont'd)
We owe him.

DEREK

Fine. I want you on one of the squads to pick up the pieces when he screws up.

KYLE

I'll leave right away.

Kyle exits.

Derek looks around the meager room...more sparse than most. He shakes his head with disdain.

DEREK

John Connor.

And he exits.

INT. SUB-BASEMENT (2010) - DAY

Sarah is at her couch, a field-stripped semi-automatic on the coffee table. She's gun cleaning.

Savannah is also at the table, watching and helping put swabs on a cleaning rod.

SARAH

You must be happy that your uncle is here.

Savannah nods and smiles.

SARAH (cont'd)

Did you used to see him a lot?

SAVANNAH

No. Mostly at Christmas.

Sarah takes the cleaning rod from Savannah, puts some solution on the swab, and efficiently runs it through the barrel. The swab comes out clean.

SARAH

See? You want to see it come out clean like that. Not like when we started.

SAVANNAH

OK.

Sarah puts everything down on the table and focuses on Savannah.

SARAH

You know what to say when your uncle asks where your mommy is?

SAVANNAH

She's on a business trip.

SARAH

When was the last time you saw her?

SAVANNAH

Monday.

SARAH

And we aren't going to mention the guns, are we?

SAVANNAH

No. You always say not to.

SARAH

I always say that?

Savannah nods innocently. Sarah can't help a small smile.

EXT. PALISADES PERIMETER - NIGHT

Buttercup, still holding the Allison ball, stands on the highest ground available outside the main palisade.

TERMINATOR DISPLAY (T-888)

In IR mode: PANS and ZOOMS show that the area is now populated with human SOLDIERS and Century REFUGEES, not Skynet minions.

BACK TO SCENE

Buttercup stares at the situation.

About 100 meters away, a male SENTRY tops a hill, his rifle aimed in the general direction of Buttercup, but not at Buttercup.

TERMINATOR DISPLAY (T-888)

Zooms in on the poorly-lit human wielding the weapon.

SENTRY

Over here. Could be metal.

BACK TO SCENE

Without warning, Buttercup does a 180 and heads back in the direction of Century Work Camp.

The Sentry pauses.

SENTRY POV

and watches Buttercup retreating

BACK TO SCENE

The Sentry's raised weapon merges into a silvering blob that quickly becomes the Weaver-snake.

The Weaver-snake follows after Buttercup and Allison.

END OF ACT TWO

ACT THREE

EXT. ZEIRA TERRITORY - NIGHT

John is keeping pace with La Cazadora. They are both vigilant of their dark surroundings.

JOHN

I never knew your name.

After a few steps.

ALEJANDRA

Alex.

They continue walking.

From time-to-time one or the other will turn and briefly walk backwards, scoping for danger.

JOHN

They tell stories about you--to the kids. La Cazadora. Terminator hunter.

Not getting a reply, they continue walking.

Sound of a ROCK TUMBLING for a moment causes both to immediately stop, kneel down, and make ready with their weapons.

They scan what they can, but slowly relax, stand, and resume their trek.

ALEJANDRA

Your mother asked me to keep an eye on you if you showed up.

They stop.

ALEJANDRA (cont'd)

She told me to tell you this: "I did what I could. There's treasure buried, you'll know where. Trust your instincts and never give up. Always know that I've never stopped loving you."

John's eyes glisten, but he stays stoic.

ALEJANDRA (cont'd)

I was with her until just before Judgment Day. She never stopped...

Alex has to stop herself as she chokes up a bit.

La Cazadora starts walking again. John follows. When he catches up.

JOHN

So, you've been doing this--whatever you do--all these years because of my mom?

ALEJANDRA

Not her.

JOHN

Not her?

Another few steps.

ALEJANDRA

Your sister.

That unexpected, jaw-dropping answer slows John's pace.

INT. COLLAPSED APARTMENT - DAWN

CLOSE ON endo skull that has some subtle repair scars.

PULL BACK to show that this is CAMENRY, still just a torso but now with two functioning arms.

Camenry seems deep in thought when the head suddenly turns to look outside; air plasma rifle is aimed.

TERMINATOR DISPLAY (CAMENRY)

Coming into view are THE RAPTORS, about 30 of them, walking back from their defeat at Serrano Point. They are tired, dirty, and yet still have attitude.

Targeting crosshairs quickly bounce from face to face, with the result "UNKNOWN HUMAN" until it hits SOLOMON JOHNSON (mid-20s).

Now the result reads: "IDENTIFIED: SOLOMON JOHNSON".

The result is replaced by, a quick sequence of words: "Connor", "Serrano Base", "Tech-Com EJ83566" that stops and holds on: "SKYNET AGENT".

OVER THE SHOULDER

The Raptors are farther away than Camenry's zoomed-in display indicated. Through the entrance, they soon are out of sight.

BACK TO SCENE

Camenry lowers the plasma rifle and looks back down on the dirt floor. There is an in-progress game of Go, the grid drawn on the dirt, and various pieces of small debris as stones.

Camenry reaches down to one of two piles of different stones, picks one stone up, and places it onto a grid intersection.

INT. SERVER ROOM - EVENING

Sarah sits, watching the monitor that shows Kinnon and Savannah sharing dinner in the cafeteria.

ELLISON (O.S.)
Knock, knock.

Sarah turns to see Ellison holding two plastic-wrapped plates.

ELLISON (cont'd)
I figured you might skip dinner.

Ellison puts one plate in front of Sarah. He sits on the side of the table perpendicular to her.

SARAH
I'm not hungry.

ELLISON
You've been "not hungry" a lot lately.

SARAH
Sometimes you just aren't.

ELLISON
You need to stay strong. Eat that.

Sarah exchanges a look with Ellison. He stays stolid until a small friendly smile creases his lips.

Sarah uncovers the plate of fruit, greens, and a scoop of chicken salad on a slice of toast.

Ellison reaches into his jacket pockets and pulls out two small containers of milk.

Ellison enjoys his meatloaf and potatoes while Sarah tentatively eats her dietetic offering.

SARAH
What about the uncle?

ELLISON
I don't trust him.

SARAH
Why?

ELLISON
I don't... instinct, maybe. It feels
like he's hiding more than we're
hiding.

SARAH
Kaliba?

ELLISON
If he is, he's not leaving L.A.

Sarah deliberately stabs some food and slowly chews it.
Ellison eats in silence.

SARAH
Nothing you do will bring her back.

Ellison looks back venomously. He stands and buttons his
jacket.

ELLISON
I've lost my appetite.

And he exits.

Sarah pushes her plate away and leans back in the chair.

JOHN HENRY (COMM)
Ms Connor?

SARAH
Yeah?

JOHN HENRY (COMM)
(Cameron's voice)
John would want you to eat.

Now Sarah is as pissed as Ellison.

SARAH
Shut up.

Sarah's ire is brief. She pulls the plate back to her and
samples the chicken salad.

Displaying on the big monitor: Kinnon and Savannah are
having a mini food fight filled with laughter.

EXT. CENTURY WORK CAMP - MORNING

The Century compound is deserted and somewhat trashed from when the inmates were released.

The barracks are sturdy and functional...nothing more. They are elevated about a meter off the ground. The walls are a strong, waterproof, fireproof paper (like a super-Tyvek).

Clouds of flies have massed around the various large, open slit-trenches at the perimeter of the barracks area.

Buttercup heads to a bunker at the outskirts of the camp.

EXT. CENTURY BUNKER - CONTINUOUS

The concrete bunker is partly underground. It has squat windows dotting the upper walls.

Buttercup goes to the hatch and is momentarily stymied when it doesn't do anything. Ey releases Allison's legs, but maintains a strong hold over her mouth.

Buttercup then reaches overhead and slides an otherwise not noticeable panel on the eave aside. Ey pulls the now accessible and substantial lever.

SOUND OF LATCHES UNLATCHING

Buttercup sets the panel back in place and then pulls the now unlocked hatch open. Ey carries Allison inside with em before closing the opening.

INT. CENTURY BUNKER - MORNING

The interior is Spartan, but clean. Tables, chairs, a desk. Cables extend from sockets to nothing, clearly equipment has been removed. There are narrow horizontal windows ringing the exterior walls at T-8xx eye-level.

Buttercup puts Allison down on a table that's flush with a wall and then walks off.

Allison is in physical distress from being in that balled position for hours. Bruises are already apparent on her face. Her arms and legs are stiff and numb. Allison is scared but her face also betrays anger and determination.

FLASHBACK TO:

EXT. LANCASTER (2023) - NIGHT

Allison, her wet hair plastered to her head, can't keep her teeth from chattering. A fog comes from every exhalation.

We only see from the shoulders up, but it's implied that she's naked.

A MALE SCREAM pierces the silence. Allison reacts, turns her head to face the noise.

More water is dumped on Allison

BACK TO PRESENT

Buttercup rudely sets down an open container of water, which splashes on Allison.

With great determination and spitefulness, Allison reaches for the water, her arms and hands trembling from abuse. She carefully grasps the water. Fixing her eyes on Buttercup, she greedily drinks.

When Allison is done, she puts down the container. Buttercup immediately goes to Allison and lifts her. Once again, Buttercup clamps a hand across Allison's mouth, but instead of balling her up, Buttercup stands behind and wraps the other arm around Allison's waist and then holds position.

Allison tries to wriggle out, but it's quickly apparent that escape isn't an option.

INT. SERVER ROOM - MORNING

Sarah wakes up from sleeping at the table.

Bleary-eyed, she scans the monitors for Savannah. She doesn't see her.

SARAH
(sleepy)
Where's Savannah?

JOHN HENRY (COMM)
Savannah left the building with Mr.
Mercer at 7:32 am.

SARAH
What?

JOHN HENRY (COMM)
Savannah left the--

SARAH
(interrupts)
Find her. Now.

Sarah hits a speed-dial on her phone.

SARAH (cont'd)
Send me her location the moment you
find it.

As Sarah rushes out of the room.

SARAH (cont'd)
(on phone)
We have a problem.

Sarah has exited. On the monitors flash an assortment of traffic and ATM camera pictures.

EXT. ZEIRA TERRITORY - MORNING

John and La Cazadora walk in open country, in the distance is Century Work Camp.

La Cazadora suddenly goes down on one knee and aims toward MOVEMENT SOUNDS. John also stops and drops, but scans more with his weapon--having La Cazadora's back. La Cazadora taps John and points.

On the horizon, humanoid forms march along about 200 meters away.

La Cazadora and John hug the ground.

EXT. ZEIRA TERRITORY - CONTINUOUS

Almost 30 RAPTORS...

INSERT ARM PATCH

...bloody, battered, and emotionally beaten march toward Zeira base. Despite their fatigue, it's clear that they are very aware of possible threats.

EXT. ZEIRA TERRITORY - CONTINUOUS

La Cazadora and John stay low as the line of Raptors walks past...

...and out of sight.

La Cazadora gets up, as does John. They continue their trek to Century Work Camp.

EXT. GAS STATION - MORNING

Kinnon leans on his rental Prius, facing the Mini-mart of the gas station. He checks his watch.

Savannah exits the Mini-mart, looking happy. She comes straight to Kinnon.

KINNON
Did you wash your hands?

SAVANNAH
See?

Savannah extends her hands.

KINNON
Good. Next time, dry them a little better, OK?

Savannah nods agreement.

KINNON (cont'd)
OK, then. What are we waiting for?
Let's get out of here.

Kinnon goes around to the driver's side as Savannah gets in the passenger side.

INT. PRIUS - DAY

Kinnon and Savannah are belted into the car. They are stopped at a traffic light.

KINNON
Do you go to the beach much?

SAVANNAH
No. I haven't since... No.

KINNON
That doesn't seem right. Living in--

Kinnon is interrupted as his car is bumped.

KINNON (cont'd)
What the....
(to Savannah)
Are you OK?

SAVANNAH
Uh-huh.

KINNON
Good. Stay here, I have to find out what happened.

Savannah just sits back, a little nervous but calm.

EXT. TRAFFIC LIGHT - DAY

Kinnon gets out of the car to find ALEJANDRA "ALEX" CRUZ, standing at their bumpers, issuing forth a non-stop stream of Spanglish that Kinnon finds impenetrable.

ALEJANDRA

(in Spanglish)

Look at at my car what kind of driver are you do you know what it's going to take to fix that I don't have that kind of money you better have that kind of money because there is no way this wasn't your fault oh no I can tell you think it was my fault but when I tell my brother what you did you'll wish that...

Kinnon is gob-smacked.

INT. PRIUS - DAY

Sarah gets into the car.

SARAH

Hi. Detour.

Savannah shrugs, goes with the flow.

Sarah starts the car with the keys Kinnon left in the ignition...

EXT. TRAFFIC LIGHT - DAY

...and immediately drives off.

KINNON

Hey!

Though he takes a few steps to follow, he stops and reaches for his cell phone.

ELLISON (O.S.)

I wouldn't do that.

Seems that Ellison has a gun in Kinnon's back.

ELLISON (cont'd)

Come on.

Ellison leads Kinnon to the car.

END OF ACT THREE

ACT FOUR

EXT. CENTURY WORK CAMP - DAY

John and La Cazadora cautiously walk around Century, alert for traps.

Step by step they head closer to the Bunker area.

INT. CENTURY BUNKER - DAY

The hatch is open.

Buttercup restrains Allison by clamping eir hand around Allison's mouth and jaw. Buttercup's other hand is clamped around the trigger of Allison's plasma rifle.

EXT. CENTURY WORK CAMP - DAY

John and La Cazadora have separated a bit as they scout the area.

They scope out the avenues between the barracks, scanning the ground for tracks.

INT. CENTURY BUNKER - DAY

Allison struggles, trying to make some noise, but Buttercup keeps her subdued.

ALEJANDRA (O.S.)

Over here.

Allison struggles more. Buttercup readies the weapon.

ALEJANDRA (O.S.) (cont'd)

These tracks.

JOHN (O.S.)

They're heading toward the Palisades.

Allison is almost frantic.

FLASHBACK TO:

EXT. LANCASTER (2023) - NIGHT

The ten remaining RECON Squad members are centrally massed.

Several endos approach, surrounding the group. One endo grabs RECON #1 by the arm and then quickly wraps its arms around the prisoner, taking RECON #1 away. The other squad members are tired, but defiant.

O.S. SCREAMS and PLEADS as:

SERIES OF SCENE DISSOLVES:

1. It's sunset and now there are eight Squad members.
2. It's day and there are six not-so-defiant members.
3. It's night as an endo drags off another member, leaving three beaten RECON people.
4. Sunset, it's down to Allison and GORDON BACH

BACK TO SCENE

Allison, still with some fight in her...

ALLISON

No!

is grabbed by an endo...

ALLISON (cont'd)

No!!

who wraps its arms around her.

BACK TO PRESENT

Buttercup lowers the weapon and restrains Allison with both arms, which makes Allison try to fight that much more.

EXT. CENTURY BUNKER - DAY

John and La Cazadora walk away from Century, toward the Palisades.

EXT. LOS ANGELES RIVER - DAY

Sarah, casually holding her Glock, stands inside the driver-side open door of the running Prius as Alejandra pulls up in her car and shuts off the motor.

Alejandra gets out of her car, tosses the keys to Sarah, and then gets into the Prius. She drives off.

Ellison gets out from the driver-side back seat, Kinnon from the passenger-side back seat.

KINNON

You better have a [good]--

SARAH
(interrupts)
You don't talk. I talk. Where were
you going with the girl?

KINNON
Where was I--? She's my niece.

SARAH
That don't give you the right to
kidnap her.

KINNON
Kidnap?
(to Ellison)
Is she kidding?

Ellison is perhaps even more pissed than Sarah.

ELLISON
Does she look like she's kidding?

No, she doesn't.

KINNON
OK. Let's settle down and talk about
this like [reasonable]--

SARAH
Where were you going with the girl?

KINNON
The beach. See the ocean. Sand
castles.

SARAH
Why don't I believe you?

Ellison unholsters his sidearm...just in case. Kinnon stays cooler than most, but he's feeling the pressure.

KINNON
Alright. I goofed. I should have
told you what we were going to do, b-
but I didn't know how to contact
you.

ELLISON
That's weak.

KINNON
N-no. Seriously. Ask Savannah.
She'll tell you.

SARAH
She'll tell us what you told her.

KINNON
N-n-no. We always go to the beach
when I visit. Ask her. Always.

Sarah and Ellison exchange a look and a subtle shrug.

SARAH
Step away from the car.

Kinnon steps away about six paces.

Sarah walks to the driver's seat as Ellison walks to the
passenger side.

SARAH (cont'd)
Do you understand what we're saying?

Kinnon nods.

Sarah gets in the car and starts it up.

Ellison tosses Kinnon back his cell phone.

ELLISON
Call a cab.

Ellison gets in. The car drives off leaving Kinnon alone in
the dry L.A. River.

EXT. ZEIRA TERRITORY - DAY

Kyle's SQUAD of five meets up with the Raptors. Though the
two groups keep their distance, Kyle and the lead Raptor,
JAY NELSON (30), approach each other.

KYLE
Kyle Reese.

NELSON
Nelson.

KYLE
Where you headed?

NELSON
Your base. We've been reassigned.

Kyle takes a hard look at the Raptors...he doesn't seem
overly impressed.

KYLE
See you when we get back.

Nelson gestures to the Raptors with his head. The squad continues moving.

Kyle and his squad continue on their way as well.

INT. SERVER ROOM - DAY

Ellison walks in, the monitors are rotating images of web sites whose contents are centered around Sarah Connor and James Ellison events.

JOHN HENRY (COMM)

Mr Ellison. How are you, today?

ELLISON

Fine. You sent me an alert?

JOHN HENRY (COMM)

Yes. I've been monitoring the online activity of Kinnon Mercer.

ELLISON

Yeah. And?

JOHN HENRY (COMM)

He has recently started researching Ms Connor, Ms Weaver, ZeiraCorp, and yourself.

ELLISON

I expected as much.

JOHN HENRY (COMM)

He has also tried searching Homeland Security databases.

That got Ellison's attention.

ELLISON

Tried?

JOHN HENRY (COMM)

My standing instructions are to impede any inquiries.

ELLISON

Right. Thanks.

Ellison is about to leave...

JOHN HENRY (COMM)

Mr Ellison, may I ask a question?

ELLISON

Go ahead.

JOHN HENRY (COMM)

Do you think Mr Mercer might know something about my brother?

ELLISON

Why do you ask?

JOHN HENRY (COMM)

In December 2002, he was the NTSB investigator who discovered endoskeleton parts in the debris of a commuter plane crash in the Sierra Nevada mountains.

ELLISON

No, John Henry. I don't think he knows anything more than that. If you'll excuse me.

Ellison exits. In the corner of one monitor opens a screen that has a fairly well-along game of Go in progress.

EXT. FOOTHILLS - AFTERNOON

Almost two dozen ROOTERS are scattered about gathering edibles. They have several nearly-filled containers.

Eight SOLDIERS in four groups of two are well spaced out from the Rooters, eyes on the horizon.

Derek and MOSS stand on high ground even farther away, between the Foothills and Zeira.

MOSS

That's a lot of people to have out in the open.

DEREK

We have a window, before Skynet regroups.

MOSS

Still don't like it.

DEREK

Afraid it will cut into your profits?

Moss gives Derek a very dirty look.

DEREK (cont'd)

Look, over there.

Derek indicates the squad of Raptors coming into view...and marching straight toward a group of Rooters.

DEREK (cont'd)
More mouths to feed.

THE RAPTORS

see nothing but their first meal in days. They make a beeline for some already gathered veggies.

DEREK

looking worried, dashes from Moss toward the converging groups.

The nearest SOLDIERS rush toward the newcomers: the pair lead by THOMPSON.

THE ROOTERS

scurry; one taking her harvested food with her, running back toward base.

THOMPSON
Stand down!

Four of the Raptors break off and take aim at Thompson and his partner.

Another Raptor runs after the Rooter who took the basket.

RAPTOR POV

The distance from the running Rooter is closing when someone intervenes and blocks the view.

BACK TO SCENE

The Raptor slows and tries to shove and punch Derek, but is answered with a very compact punch to the face with the butt of a plasma rifle, which drops the Raptor immediately.

Derek then spins his rifle and takes aim at the obvious leader, Nelson.

DEREK
Anyone else who messes with my
people dies right now.

Well...this is tense.

END OF ACT FOUR

ACT FIVE

EXT. FOOTHILLS - AFTERNOON

Derek has his plasma rifle trained on Nelson.

The other three pairs of SOLDIERS are quickly converging, their weapons raised and aimed at the still consolidated, but armed and ready, Raptors.

NELSON

Stand down.

The Raptors lower their weapons.

Derek approaches Nelson, but doesn't lower his weapon.

DEREK

You the squad leader?

NELSON

Nelson. Reporting as ordered.

DEREK

Your orders were to attack civilians?

Nelson's mouth twitches.

NELSON

(controlled)

No...sir.

Derek lowers his rifle.

DEREK

Everyone at ease.

All the weapons are lowered.

DEREK (cont'd)

Thompson!

Thompson arrives quickly.

DEREK (cont'd)

Take that one...

Indicating the still-down Raptor Derek felled.

DEREK (cont'd)

...and put him in Holding. We'll let Ali have fun with him.

Thompson tends to that immediately.

DEREK (cont'd)

Jason!

Jason arrives.

DEREK (cont'd)

Assign bunks to everyone, make sure they get some food.

JASON

You heard the man. Follow me.

Jason leads the way, the Raptors follow. Except for Nelson who is held up by Derek.

DEREK

I'm not going to have any problems, am I?

NELSON

No sir.

DEREK

If I do, you lose body parts. Understand?

NELSON

Do you have a problem with me, Lieutenant?

Derek gets in Nelson's face.

DEREK

Yeah, I have a problem with you. No leader would allow members of his squad to do what your squad did. I won't allow members of my command do what your squad did. Infractions have...what's the word...? Consequences.

NELSON

I'm not afraid of you, Lieutenant.

Derek can't quite stop the smirk.

DEREK

I'm not the one you have to be afraid of. Go, settle in.

Nelson glares at Derek, but follows after his squad going toward Zeira.

INT. SPECIAL AGENT HEMMINGS OFFICE - DAY

FBI SPECIAL AGENT JOYCE HEMMINGS (50), sits behind her desk in her FBI standard-government issue office, complete with flags.

Sitting opposite her is SPECIAL AGENT LI SHEN (35).

There's a KNOCK on the open door as SPECIAL AGENT DANIEL ALDRIDGE stands in the doorway.

ALDRIDGE

I was told you wanted to see me?

HEMMINGS

Dan, yes. Close the door.

Aldridge enters and crosses to the desk.

ALDRIDGE

Shen.

Shen nods. Hemmings gestures for Aldridge to sit.

HEMMINGS

As you are well aware, we've been filtering Internet traffic for markers related to Sarah Connor since her escape from custody last year.

ALDRIDGE

Yes Ma'am.

LI

We've just picked up a flurry of searches related not only to Sarah Connor, but also to former Agent James Ellison, Catherine and Savannah Weaver, ZeiraCorp, and so forth.

HEMMINGS

It's hard to ignore when the same names continue to be connected to one another.

ALDRIDGE

No Ma'am.

HEMMINGS

You've been spending a lot of time at ZeriaCorp, Special Agent.

ALDRIDGE

Yes Ma'am. James Ellison and I have become friends, especially since the murder of his ex-wife.

LI

Has he mentioned anything about Sarah Connor?

ALDRIDGE

Nothing recent. In fact, sometimes he'll ask if she's popped up anywhere.

LI

What do you tell him?

ALDRIDGE

There's nothing to tell. I don't know anything. That's not my case.

Hemmings and Li exchange a look.

HEMMINGS

We're waiting for a warrant to track who might be making these searches. Would you have a problem getting information from Ellison?

ALDRIDGE

Some. We are friends. But if it will help catch Sarah Connor...if I can help...

HEMMINGS

OK. Good. I'll let you know.

Li doesn't seem happy with Aldridge's answer.

INT. LIMOUSINE - DAY

WACHIRU MIKKOLA, dapper as usual, looks through a dossier on whose cover is a photo of a young white girl, but the head is covered by a post-it.

In front, "CASUAL MAN" drives the limo.

MIKKOLA

(to Casual Man)

I must say, this girl is very impressive. She--

Mikkola's cell phone rings. He answers.

MIKKOLA (cont'd)

Yes?

(beat)

That would definitely help solve one of our problems.

(beat)

Of course, I will attend to it personally.

Mikkola ends the call.

MIKKOLA (cont'd)

Turn around. We have to go back to the city.

Mikkola settles back and smiles to himself.

INT. CENTURY BUNKER - NIGHT

Allison has once again been balled up and is in Buttercup's arms; Allison's plasma rifle again rests on Buttercup's back.

Buttercup steps out the hatch...

EXT. CENTURY BUNKER - CONTINUOUS

...and leaves it open.

EXT. CENTURY WORK CAMP - NIGHT

Buttercup strides out of Century Work Camp, not toward Zeira and not toward the Palisades, but south toward the ports.

It's amazing how fast an endo can move with its quick, regular steps.

CLOSE ON ALLISON

FLASHBACK TO:

EXT. LANCASTER (2023) - NIGHT

Lamps illuminate the area. Allison is being held upright by ENDO #1 as she faces Gordon who is being held up by ENDO #2.

Another ENDO #3 offers a semi-automatic pistol to Allison. From the dark comes a HUMAN MALE VOICE:

MALE VOICE (O.S.)

Take it.

Allison considers and then grabs the gun. She tries to aim it at an enemy, but her arm is caught by ENDO #1.

MALE VOICE (O.S.) (cont'd)
Here's the deal. You shoot and kill
the man in front of you, and we'll
let you go.

With some effort:

ALLISON
No.

GORDON
Ali. It's OK.

ALLISON
No!

MALE VOICE (O.S.)
Fine. Do it.

ENDO #3 quickly steps up and sharply pokes one of Allison's ribs, causing an obvious SNAP.

Allison starts to SCREAM but chokes it off.

MALE VOICE (O.S.) (cont'd)
We can do this for quite a while.
Just do as I ask, and you'll be
allowed to leave.

ALLISON
N-no.

MALE VOICE (O.S.)
Arm.

ENDO #3 grabs Allison's free arm and applies pressure, causing a DOUBLE SNAP.

Allison SCREAMS in pain. In b.g. is a LOW FREQUENCY RUMBLE.

Allison is dropped and she immediately cradles her broken arm.

BACK TO PRESENT

Buttercup is making good time.

END OF ACT FIVE

ACT SIX

EXT. HOTEL ROOM - DAY

OVER THE SHOULDER

of a shaved-head black man as the door opens, revealing Kinnon.

KINNON
Uh, Mr. Ellison

ELLISON is all business.

ELLISON
Thank you, I'd love to come in.

Ellison just barges into the room before Kinnon can react.

INT. HOTEL ROOM - CONTINUOUS

Kinnon closes the door.

ELLISON
You've been making inquiries about us.

KINNON
After this morning, I think I have the right.

ELLISON
Sit. I want to tell you a little story.
(beat)
Sit.

Kinnon warily sits.

ELLISON (cont'd)
About a month ago, I was abducted and made to watch as my ex-wife was being tortured and killed.

That got Kinnon's attention.

ELLISON (cont'd)
My captors didn't want money. They didn't want any corporate secrets. What they wanted was for me to give them guardianship of--

KINNON
--Savannah.

ELLISON

Of Savannah. Needless to say, none of us looking after Savannah think it's amusing when we find she's suddenly missing.

Kinnon looks at his hands, looking appropriately contrite.

KINNON

No. You wouldn't. I wouldn't. I apologize.

ELLISON

Your inquiries are going to stop. They may be drawing more attention to us.

KINNON

From the people who kidnapped you?

ELLISON

Yes.

KINNON

Where's Katy?

ELLISON

She has been taking part in highly classified negotiations. In case you asked, I brought this along.

Ellison displays a USB Flash Drive (UFD).

INSERT LAPTOP DISPLAY

Catherine Weaver, in her old office, fills the frame.

WEAVER

Because it's uncertain when our meetings will conclude, I've taken the liberty of drawing up papers making you, James Ellison, Savannah's legal guardian while I am away.

BACK TO SCENE

Kinnon looks at Ellison and then back to the screen.

INSERT LAPTOP DISPLAY

WEAVER (cont'd)

Because a little girl is a big responsibility, you may name one
(MORE)

WEAVER (cont'd)
person of your choice to be co-
guardian. Now, in regards to our...

BACK TO SCENE

Ellison stops the playback and retrieves the UFD.

KINNON
The charming woman who questioned me
this morning...?

ELLISON
Is Savannah's co-guardian.

Kinnon shakes his head. It's a lot to take in.

ELLISON (cont'd)
I'll take you to see Savannah. Then,
for your own safety, you should
leave town.

Kinnon looks like he fell down the rabbit hole.

EXT. HOTEL - DAY

Kinnon, with his laptop case, follows Ellison to Ellison's car.

Mikkola watches them leave.

Mikkola smiles to himself, shakes his head, and gets back into his limo.

EXT. MAR VISTA - NIGHT

John and La Cazadora find cover in a dilapidated apartment building shell. They have a clear view of the surrounding land which is very flat. Some surviving structures dot the land, but there is still not much loose debris.

We hear the WEAVER SLURP.

WEAVER (O.S.)
(whispers)
John.

John quietly startles, but turns and sees Weaver in some new and stylin' 2027 refugee attire.

John moves back to join Weaver. La Cazadora keeps her eyes peeled on the outside. John and Weaver speak quietly.

JOHN
Well?

WEAVER

The robot is less than fifteen hundred meters away. It should pass within two hundred meters of this location in less than ten minutes.

JOHN

Good.

WEAVER

How do you plan to stop it?

JOHN

Does she...?

John nods back to La Cazadora.

Weaver slightly shakes her head, "no".

John pauses, running the plan over in his mind.

JOHN (cont'd)

This is what I think will work...

La Cazadora continues scanning the landscape.

INT. ELLISON'S OFFICE - DAY

Kinnon sits on the couch with Savannah.

SAVANNAH

I wish you didn't have to go.

KINNON

Me, either. But grownups have to sometimes.

SAVANNAH

When are you going to be back?

Sarah steps into the office, making Kinnon a little anxious.

SARAH

I wanted to apologize for this morning.

Kinnon stands.

KINNON

No, it's fine. From what I hear, you can keep Savi a lot safer than I can.

SARAH

We do our best.

Kinnon gets closer to Sarah, speaks softer.

KINNON
What has my sister gotten into?

Sarah considers.

SARAH
Saving the world.

Kinnon smirks.

KINNON
Yeah. That sounds like Katy.

SARAH
I'll leave you two alone. Your
computer's at the desk in the lobby.

Kinnon nods thanks. Sarah exits.

Kinnon faces Savannah, goes down to his knees.

KINNON
Come here, squirt.

Savannah comes over.

KINNON (cont'd)
You be good, OK?

SAVANNAH
You're leaving now?

KINNON
Yeah, I sort of have to. But I'm
sure your mom will be back real soon
and you'll--

Kinnon is interrupted by Savannah hugging him around the neck. He returns the embrace. When they separate:

KINNON (cont'd)
You remember Duncan Gray?

SAVANNAH
Yeah.

KINNON
Sing it with me?

Savannah nods.

KINNON (cont'd)
 Can ye play me Duncan Gray,
 Ha, ha, the girdin' o't;

As we travel back out the door:

KINNON AND SAVANNAH
 O'er the hills an' far awa,
 Ha, ha, ha, the girdin' o't,
 Duncan came oor Meg to woo,
 Meg was nice an' wadna do...

Leaving them to their bonnie song.

INT. ZEIRA LOBBY - DAY

Kinnon picks up his laptop case at the reception desk.

He looks back toward the elevators.

ELLISON stands there, very business-like.

And Kinnon exits.

EXT. ZEIRA TOWER - DAY

Outside the main entrance, Kinnon hails a cab.

A CAB pulls up immediately.

INT. CAB - DAY

Kinnon settles in the back seat, unaware that the driver is Casual Man.

CASUAL MAN
 Where to, sir?

Kinnon doesn't immediately answer.

EXT. ZEIRA TOWER - DAY

The cab drives away and quickly disappears into traffic.

EXT. MAR VISTA - NIGHT

Buttercup walks along, Allison in eir arms, not a care in the world when...

JOHN (O.S.)
 Hey!

Buttercup stops, releases Allison's legs, grabs the plasma rifle, and turns to face...

John Connor, about seventy meters away and unarmed.

JOHN (cont'd)
It's John Connor! You hear me? John
Connor!

Buttercup is immediately interested. Ey literally drops Allison and starts running toward John.

FLASHBACK TO:

EXT. LANCASTER (2023) - NIGHT

Allison is on the ground. A RUMBLING persists.

The endos try maintaining their balance as an earthquake ensues.

Allison takes up the gun and aims it at ENDO #1's eyes. Three quick shots, and one of the eyes is damaged. That, combined with the unstable ground, causes ENDO #1 to stumble into ENDO #3.

Allison takes the chance and runs. Runs as fast as she can.

Gordon, still wrapped up by his endo:

GORDON
Run, Ali! Run!

The RUMBLING SUBSIDES and the earth quiets.

GORDON (cont'd)
Ru--

It's SUDDENLY QUIET. The only sound are Allison's FOOTSTEPS and BREATHING.

BACK TO PRESENT

Allison is on the ground, watching Buttercup give chase.

ALLISON
John! Run! Run!

Allison can't hardly move. Tears are in her eyes.

ALLISON (cont'd)
(quieter)
Run.

She knows that John has no chance.

BUTTERCUP has reached where John was, but isn't any more.

JOHN (O.S.)

Hey ugly!

Buttercup turns to face John once again, about sixty meters away.

JOHN (cont'd)

Yeah. I'm talking to you.

John turns around and starts running again.

As does Buttercup.

ALLISON

lies in a sad heap on the ground, mourning Connor's impending death.

JOHN (O.S.) (cont'd)

(quiet)

Hey.

Allison jerks up to see John kneeling beside her.

ALLISON

How...?

JOHN

Can you walk?

ALLISON

(shakes her head)

MMMM-nnnn.

JOHN

Help me.

Allison looks to the side and is surprised to see La Cazadora.

John and La Cazadora take up Allison under her arms and carry her toward cover.

EXT. MAR VISTA - NIGHT

Buttercup is back to the area that eir wild goose chase started. Ey looks confused, for an endo.

TERMINATOR DISPLAY (T-888)

PANNING around the area, finding sets of tracks and drag marks leading to an aged structure.

BACK TO SCENE

Buttercup seems almost satisfied.

Buttercup's skull suddenly BURSTS open, the CPU quickly igniting in the air.

The ex-Buttercup unceremoniously plops onto the ground.

EXT. MAR VISTA - MOMENTS LATER

Weaver stands over the endo as John walks up. In b.g., Allison is being helped by La Cazadora but is still about forty meters away.

JOHN

You know the CPUs burn.

WEAVER

I do.

JOHN

We need to come up with a way to capture them for reprogramming.

WEAVER

I have some ideas.

JOHN

Me too. So, is it safe; for us to be out in the open?

WEAVER

It is. I haven't seen anything else of Skynet in this territory.

Allison and La Cazadora approach. Allison is just barely holding it together.

ALLISON

Catherine.

WEAVER

Allison. How are you?

Allison fights so hard to stay in control. She cycles back and forth between stiff-upper-lip and emotional breakdown.

ALLISON

(barely)

Fine.

And that breached the last of the emotional wall.

John immediately wraps his arms around Allison, letting her bury her head in his shoulder and have her breakdown. All he does is hold her.

La Cazadora and Weaver lock eyes. La Cazadora motions with her head.

Weaver and La Cazadora wander off together, giving Allison her privacy. We PUSH OUT and...

FADE OUT:

END OF ACT SIX

THE END