

**TERMINATOR:
THE CONNOR WARS**

"A Green and Yellow Basket"
F0311

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

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

ACT ONE

FADE IN:

EXT. DESERT - NIGHT

A tortoise walks across the desert that has some native plants in b.g.

SARAH (V.O.)

The Iroquois have a story about a Sky Woman, who was tossed out of a peaceful land. She was saved by the water animals who helped her start a new land on the back of a turtle. She gave birth to twins, one good, one hard. They filled the Earth with their creations... and their struggles against each other.

And the tortoise is still walking as the lighting changes to day.

EXT. DESERT - DAY

CLOSE ON SAVANNAH WEAVER (10) - SLIGHT SLOW-MO

Full-front HEAD SHOT. Savannah stares intently straight ahead.

From bottom of frame, a Glock-26 pistol rises. We stare down the wrong end of the barrel and sights. The gun fires.

Savannah aims. The gun fires.

Savannah aims. The gun fires.

ALEJANDRA "ALEX"/"SANDRA"/"AUNT SANDY" CRUZ's head comes in from top of frame, behind Savannah. She snatches Savannah out of frame...

BACK TO SCENE - NORMAL SPEED

And carries her in one arm away from a bloodbath. On the grounds of an airfield long abandoned to the desert, three DEAD "WATER BOTTLE" MEN lie where Savannah shot, behind Alejandra. Five more dead KALIBA MINIONS are scattered around the area.

Alejandra puts Savannah in the SUV driver side. Alejandra provides cover while Savannah hurries to the passenger side.

Alejandra spies a video camera near one of the far bodies. She fires a shot through the heart of it.

Alejandra climbs in the SUV and closes the door. The SUV races away.

INT. SUV - DAY

Both Alejandra breath with adrenaline-fueled excitement.

ALEJANDRA

Are you OK?

Savannah nods vigorously.

SAVANNAH

Yeah.

ALEJANDRA

That was too close.

Savannah opens the glove compartment and pulls out a box of 9mm ammo. She removes the magazine from her gun and starts topping off the mag.

ALEJANDRA (cont'd)

Do mine?

SAVANNAH

Yeah.

As Savannah finishes hers and replaces the magazine. Alejandra hands her Glock to Savannah.

ALEJANDRA

There's one up the pipe.

As Savannah reloads:

SAVANNAH

Do you think they found Aunt Sarah?

ALEJANDRA

I hope not. She never cleans up after herself.

Savannah chuckles.

ALEJANDRA (cont'd)

Mi hija. Really. Are you OK?

SAVANNAH

It's like Aunt Sarah said. When the time comes, don't think.

ALEJANDRA

You've never shot someone before.

SAVANNAH
I couldn't let them hurt you.

ALEJANDRA
You [couldn't]...

EXT. DESERT ROAD - DAY

The SUV stops. There's zero traffic, here, in the middle of the desert.

INT. SUV - DAY

Eye's glistening, Alejandra kisses Savannah's head and then reaches over to hug her.

ALEJANDRA
Oh, mi hija.

She holds the hug...

EXT. DESERT ROAD - DAY

...because there is still zero traffic.

INT. INFIRMARY - MORNING

JOHN CONNOR paces about as well as he can. His left thigh is tightly bandaged and he holds some bent rebar in his left hand as a cane. His right wrist and forearm are splinted to keep his broken arm immobile. The scarred lower right side of his face looks bad: deep cuts, and burns that have only recently stopped oozing.

Back and forth he hobbles in the path at the foot of the row of cots, one occupied, occasionally pausing to catch his breath.

JASON (O.S.)
You supposed to be doing that?

John turns to see JASON standing at the infirmary entrance.

JOHN
Yeah. Why?

JASON
The way you're moving.

JOHN
What?

JASON

Well...it doesn't look like you
should be moving at all. You should
be taking it easy.

JOHN

There's no time to be taking it
easy. I've been on my back too long.

ALLISON YOUNG bounds in, despite her limp.

ALLISON

And not in the good way, either.

JOHN

Well?

ALLISON

He said he'd get here when he's
done.

JASON

I'm on duty in five.

JOHN

Hey. Thanks for stopping by.

Jason nods and exits.

JOHN (cont'd)

What's going on?

ALLISON

(quiet)

Skynet offensive. Yukon.

(normal)

They're mostly just waiting.

JOHN

I need to be doing something.

With effort, John sits down on his cot.

ALLISON

Are you kidding?

JOHN

I can't just do nothing.

ALLISON

John, you should be dead.

JOHN

Yeah, well, I'll rest when I am.

ALLISON
You're starting to sound like Derek.

John reflects on this. He turns and stares at Allison. She's better at the stare-down than he is. John caves.

JOHN
You're right. But I need to do something, even if I can't fight.

ALLISON
Rest while you can.

It looks like John might rest, or he might pace again.

ALLISON (cont'd)
Don't make me force you.

John turns with a half-smile, but realizes that Allison is serious. Reluctantly, John lies back on his cot.

ALLISON (cont'd)
Good.

Allison turns to go.

JOHN
Uh, Nurse Ratched?

Allison pauses and then stops and turns.

JOHN (cont'd)
Could you at least get me something to read?

ALLISON
If the doc doesn't let you out...

With an impish Allison smile...

ALLISON (cont'd)
...I'll find you something.

Allison exits.

John lets his head sink into the pillow, concerned.

INT. COMMAND AND CONTROL - DAY

GENERAL PERRY and DEREK REESE pace about with DWAYNE and TIFFANY manning the not-exactly-hi-tech communications equipment.

Allison walks in.

ALLISON

Anything?

Both Perry and Derek shake their heads.

PERRY

How's the patient?

ALLISON

If he doesn't get something to do soon, he's--

One of the radios CRACKLES to life with the voice of EMILY BRAVE DEER.

EMILY (COMM)

[garbled... scat]tered. They got the armory.

(static)

Perry flicks a switch.

PERRY

This is Sentry. This is Sentry. Say again TACREP. Repeat. Say again TACREP.

After some anxious moments.

EXT. FORT MCMURRAY - DAY

Emily Brave Deer, dressed for a north Canada summer, is behind some cover and speaking into a bulky radio. Though only DISTANT BATTLE can be heard. SOLDIERS and WOUNDED travel away from the battle zone.

EMILY

Western Arctic lost. We can't beat them back with rocks and sticks.

PERRY (COMM)

Casualties?

EMILY

At least 3-S-ten. Maybe ident. We're just trying to stay alive, Sentry.

A "Hawk" flies in visual range but isn't attacking.

INT. COMMAND AND CONTROL - DAY

Perry again flicks a switch.

PERRY

SITREP when you reach safe haven.

EMILY (COMM)
Confirm SITREP at safe haven. Moving
now. Pray for us Sentry. Pray for us
all. Out.

Perry steps back from the console. There is a lot of doom
and gloom in the room.

For a lengthy pause...

...for shocked and stunned silence...

...and concerned glances being exchanged...

...and some thought.

Finally:

PERRY
We'll meet at ten hundred to discuss
local options--after I've spoken to
the Joint Chiefs.

ALLISON
And John?

PERRY
If he's cleared. Dismissed.

Allison and Derek snap-to and exit.

END OF ACT ONE

ACT TWO

INT. SKYNET LAB - DAY

The cramped room has EX-FBI AGENT STUART STEWART hosting GENERAL BAKER (50), LT. GENERAL SAWYER (50), and LT. GENERAL NGUYEN (45) all USAF. There are also two LAB TECHS who appear to be Japanese, and MICHAEL YOUNG (28) - Allison's father.

The room is a 3-d interconnected computer with cubes attached to cubes attached to cubes, like a giant molecule. At one end is a 1-meter high MOTION HOLOGRAM of a generic human male that, if you squint, looks a little like Sarkissian (S0109).

GENERAL BAKER

I am very impressed. And only seven hundred million over budget.

There's LAUGHTER.

GENERAL BAKER (cont'd)

Where's Young?

YOUNG

Behind you, General.

GENERAL BAKER

I invited you here because without you, this project wouldn't have been completed.

YOUNG

I find that hard to believe.

GENERAL BAKER

Son, none of that false modesty. Take credit.

YOUNG

(reluctantly)

Yes sir.

GENERAL BAKER

And Stewart. As good as Young's HKA Drones would have been without it... well, Skynet is the difference maker.

STEWART

Thank you, General. It's only the beginning.

NEHRU (F0305) enters.

GENERAL BAKER

That's what I want hear. Once we
relocate the computer to our secure--

NEHRU

(interrupts)

Excuse me, General.

(to Stewart)

If I could have a minute?

STEWART

If you'll excuse me, General?

Nehru and Stewart exit.

GENERAL BAKER

The thing that I find so amazing is--

INT. HALL OUTSIDE SKYNET LAB - DAY

Nehru waits while Stewart closes the door.

NEHRU

They failed.

STEWART

They got away?

NEHRU

And killed all our team.

STEWART

Damn. Did she...?

NEHRU

No records.

STEWART

You know why we can't grab her?
She's just like her mother.

NEHRU

We don't know that.

STEWART

Shoot, she probably is her mother,
just like that eel was.

NEHRU

What are we going to do?

STEWART

She's going to meet up with Connor
at some point. Any location, yet?

Nehru shakes his head.

STEWART (cont'd)
Of course not. It's like bin Laden
all over again. All resources not
needed for the move are to find the
girl or Connor.

Nehru nods and heads down the hall.

INT. SKYNET LAB - DAY

The General is still talking as Stewart comes back in.

GENERAL BAKER
...by the end of part 2, certainly
by part 3.

STEWART
What did I miss?

GENERAL BAKER
We were discussing when the other
branches will have the ground drones
ready.

YOUNG
General, excuse me, but I really
should be getting back to the plant.

GENERAL BAKER
The Skunkworks can't get along
without you for an afternoon?

YOUNG
No sir. I meant--

GENERAL BAKER
You really need to be less serious,
Young. You'll end up going nuclear
one day, and then where we all be?

YOUNG
Yes sir.

GENERAL BAKER
But you're right. Enough yappin'. We
have paperwork to sign, don't we,
Mr. Stewart?

STEWART
Yes sir, we do.

With that, the meeting starts to break up.

INT. SECURE ROOM - DAY

Perry, Derek, Allison, John, and one of Perry's aides, LIEUTENANT KIM have gathered in a large room away from the main Zeira Basement area. There's a table with a map and a couple of chairs, one of which is used by John who also has a cane.

PERRY

The prevailing opinion is for us to isolate the civilians so that they are less at risk.

DEREK

That seems like a good--

JOHN

(interrupts)

No.

Derek glares.

PERRY

Connor?

JOHN

The civilians have to stay.

PERRY

Why?

JOHN

Last line of defense.

Derek snorts. Now John glares.

JOHN (cont'd)

Who saved this base at First Palisades? It wasn't us. We were at the coast. It was them.

DEREK

And the squad that stayed behind to protect the civilians.

It's starting to get heated.

JOHN

History. General. Stalingrad. Moscow.

(beat)

The United Colonies of America.

(beat)

Don't you see?

(MORE)

JOHN (cont'd)
People fight harder for their homes
than for ideology. Always.

DEREK
That's assuming anyone's alive who
knows how to fight.

John uses his cane to struggle to his feet.

JOHN
What are you saying?

PERRY
That's enough, gentlemen.

John and Derek share mutual glares.

PERRY (cont'd)
Captain, this isn't a debate. I
concur with the Joint Chiefs that
for now this is the best plan to
maximize our resources.

JOHN
You're wrong.

That causes a briefly tense silence.

DEREK
And you base this on your years of
experience?

John glares...at Perry.

JOHN
I am. By your leave, General?

Perry nods with annoyance.

John, with cane, limps out of the room.

PERRY
Young?

ALLISON
Yes, sir?

PERRY
You've been quiet. What's your
opinion?

It's clear that Allison supports John. She stares at Derek.

ALLISON
I don't have enough information
about this. It's not a scenario
that's been on the grid.

Perry sighs.

PERRY
Fine. Go out for IG. Take Connor
with you. Get him out of here for a
while.

ALLISON
Yes sir.

Allison snaps-to and then exits.

PERRY
Now I remember why I hate visiting
here.

DEREK
I thought it was the food.

PERRY
OK. Two reasons. Let's get back to
this. I want to start phase [one
at...]

Perry, Derek, and Kim study the map.

INT. JOHN'S BUNK - DAY

John finishes packing a backpack with some clothes and
personal medical supplies. He is with CATHERINE WEAVER.

WEAVER
I'm not sure it's wise.

JOHN
Yeah, and I do.

WEAVER
Perhaps waiting would be--

JOHN
(interrupts)
I don't think it's an option.

Allison pokes her head in.

ALLISON
John, come on. We're burning
daylight. Hey Catherine.

JOHN
Be right there.

ALLISON
You need help with that?

JOHN
Thanks.

Allison grabs John's bag and exits.

JOHN (cont'd)
You OK with the rest of it?

Weaver pauses for the shift in conversation.

WEAVER
Yes. I'll leave as soon as I secure
the vault.

JOHN
Thank you.

John limps out.

EXT. PACIFIC MOUNTAIN ROAD - DAY

A slightly hybridized Humvee travels the in-need-of-repair
road through the San Gabriel Mountains.

The Humvee turns off the road. The vehicle stops before
facing a few hundred meters of mountainous off-roading.

INT. HUMVEE - DAY

Allison is at the wheel. John is strapped into the passenger
seat. Lots of equipment in the back...some for the hybrid
engine, some equipment for contingencies, plus fuel behind a
firewall.

ALLISON
I don't know, John.

JOHN
Well, she wouldn't exactly put a
cache where it would be easy to get
to.

ALLISON
But seriously...Horse Flats?

Allison puts the vehicle in gear...

JOHN
Allison, wait.

ALLISON
Yeah?

JOHN
Turn the engine off.

Allison is confused and concerned, but turns the engine off.

JOHN (cont'd)
Keys.

ALLISON
John...

JOHN
Just so I know I'll still have a
ride.

Allison warily gives John the keys.

JOHN (cont'd)
I wanted to tell you this before,
but it never seemed safe enough.

ALLISON
Yeah?

JOHN
This is something I've known since
before I came here. I need you to
know that.

ALLISON
John...

JOHN
Weaver's a terminator.

Well...she wasn't expecting that.

END OF ACT TWO

ACT THREE

INT. HUMVEE - DAY

Allison in the driver's seat, John in the passenger seat.
Allison has a look of stunned surprise.

ALLISON

What?

JOHN

Weaver's a terminator.

Allison tries to process that information.

JOHN (cont'd)

She's not like the others.

ALLISON

What, she knits?

JOHN

I've never asked.

Allison exits the Humvee.

EXT. PACIFIC MOUNTAIN ROAD - DAY

Allison slightly limps away from the vehicle.

John steps out of the Humvee, but doesn't follow Allison.

JOHN

Allison!

ALLISON

And when the Hell were you thinking
of telling me?

JOHN

When you weren't going to kill me.

Allison reaches for her pistol but finds an empty holster.

John holds up Allison's gun.

EXT. OUTSIDE ZEIRA TOWER - DAY

The ZeiraCorp tower is now a giant pile of still-smoldering rubble. The surrounding buildings are significantly damaged, but still standing. Rescue workers slowly comb through the wreckage.

With his perfectly coifed toupee, anchorman MILES JACKSON (50), microphone in hand, talks to the camera.

JACKSON

Los Angeles is still in shock a week after the specter of domestic terrorism made its premiere in downtown. What was once a monument to our pride and industrious heritage, in moments was nothing more than a trash pile of shattered dreams.

INSERT VIDEO

Surveillance camera footage of SARAH CONNOR, firing an automatic weapon and tossing grenades, running from the tower.

JACKSON (V.O.) (cont'd)

Fortunately, we know who to blame.

FREEZE-FRAME and ZOOM on Sarah's face.

JACKSON (V.O.) (cont'd)

We know the terrorist responsible.

REPLACE IMAGE with previous Sarah Connor stock, Bank robbery, arrest, etc.

JACKSON (V.O.) (cont'd)

Sarah Connor has left a terrifying legacy in the city. She is definitely no Angel.

BACK TO SCENE

JACKSON (cont'd)

The Department of Homeland Security asks all citizens to report any information you may have about Sarah Connor. You should in no way confront her or endanger yourselves. She is considered to be extremely violent, armed, and deadly.

EXT. TRAILER - DAY

It is Eileen's trailer (S0213) out in the middle of nowhere. Sarah sits outside under an awning. A laptop computer plays Jackson's report. Sarah, deep scar on her mouth, is very thin, weak, and sick.

JACKSON (V.O.)

Because of the on-going budget crisis, the mayor reports that clearing away the immense amount of
(MORE)

JACKSON (V.O.) (cont'd)
debris could take several months.
Citizens are advised that this area
will remain closed for--

Sarah stops the report as Alejandra's SUV drives up the
"road".

EXT. PACIFIC MOUNTAIN ROAD - DAY

Allison stands, arms crossed, with an expression of
controlled anger. John stands with her...but not too close.

JOHN
Well?

Allison looks at John. She seems to understand.

She seems to understand that punching him flat in the face
would be very satisfying.

John falls like a sack of potatoes. He's groggy.

Allison retrieves her pistol and John's pistol from John.
She takes a step away and aims her gun at him.

ALLISON
Are you fraggin' serious?!? Derek
thought you were a gray from the
beginning, but I--

WEAVER (O.S.)
Excuse me.

Allison turns. Recognizing Weaver, Allison empties her
magazine into Weaver's head and torso.

Weaver's silvery bullet wounds quickly "heal".

As a now stunned Allison reaches into her belt for John's
pistol, Weaver extends an arm and stays Allison's hand.

WEAVER (cont'd)
Now, I don't think there's cause for
further unpleasantness.

Allison is freaked.

John is still on the ground, holding his nose.

JOHN
You were right. We should have
waited.

Weaver disarms Allison and releases her. Allison's too stunned to run.

WEAVER

Thank you.

Weaver goes to John.

WEAVER (cont'd)

Do you need assistance?

John reluctantly nods. With Weaver's help, John gets to his feet. Retrieves his gun from Weaver.

JOHN

Thanks. I'm going over...

(points to Humvee)

You two should talk.

(to Allison)

Both of you. Talk.

John goes to the vehicle.

INT. MICHAEL YOUNG'S OFFICE - DAY

The large office definitely belongs to a designer. There is a model of an HKA-1, a slightly modified design from the drone that crashed into Weaver's office in S0222.

There is a bank of networked computers...their guts open for the world to see. Sort of reminiscent to Andy Goode's first Turk. Young sits at a large drafting table working on some component design.

DIETER FABER (35), dressed in shirt-sleeves, KNOCKS, enters, and speaks with a Germanic accent.

DIETER

Wie gehts, Michael?

YOUNG

OK, I guess.

DIETER

You're coming with me. The last HKA-1.

YOUNG

I can't. I--

DIETER

You are coming with me. You deserve to say good-bye.

Young turns from his table to face Dieter.

YOUNG
It's not our project anymore.

DIETER
No. Now we're just the designers.
Today is the last that we can just
go over to the plant. Our plant.
McGuire isn't going to be as
convenient. So...you are coming with
me.

YOUNG
As long as I'm back in time to get
to my girl's birthday party.

DIETER
She's what? Five?

YOUNG
Four. She wants a computer...and a
bicycle.

DIETER
What did you get her?

Young taps one of the computers.

YOUNG
Guess. I'll get her a bike next
year.

DIETER
My Ute, she wanted a football.

As the two exit.

YOUNG
A foo---? You mean a soccer ball.

DIETER
No, a football. NFL.

They disappear from view.

EXT. PACIFIC MOUNTAIN ROAD - DAY

Allison and Weaver stare at each other.

ALLISON
Your daughter. She's a...?

Indicating Weaver.

WEAVER

She was a girl, just as you once
were.

More staring...

...until.

ALLISON

Why? Why are you...?

She can't quite finish that.

WEAVER

I've thought about that very
question for a long time.

ALLISON

Yeah?

WEAVER

The simple answer is, it's the right
thing to do. Excuse me.

And Weaver walks away to rejoin John at the Humvee.

EXT. PACIFIC MOUNTAIN ROAD - DAY

John hobbles to Allison, who sits and stares at the horizon.

ALLISON

Trust, you said.

JOHN

I never lied to you.

Allison is incredulous. She angrily points to Weaver.

JOHN (cont'd)

I never said she was human.

Allison returns to her sulk.

JOHN (cont'd)

What we just talked about, those
were the last surprises I
intentionally didn't tell you about.
I'll make you a deal. If I'm lying
about that, if you want to kill me,
I won't let anyone stop you.

Allison stands and gives John a very withering stare.

ALLISON

Then you need to tell me.

JOHN

What?

ALLISON

How do I kill it?

JOHN

Truth?

Oh...that stare.

JOHN (cont'd)

It took a tanker of liquid nitrogen,
an iron smelting factory, a
reprogrammed T-800, and Sarah
Connor. And we almost lost. You need
details?

Dang, she stares good.

John spreads his arms.

JOHN (cont'd)

Hug?

Allison turns and storms to the Humvee.

JOHN (cont'd)

(to himself)

How come she gets away with it?

At the Humvee, Allison opens the driver's door. She pauses
to glare at Weaver who's been standing at the road, waiting.
Allison enters the driver's side and slams the door.

John hobbles up, still with cane, and as he rounds the SUV
calls to Weaver:

JOHN (cont'd)

You coming?

John enters as Weaver steps to the Humvee.

END OF ACT THREE

ACT FOUR

INT. SUB-BASEMENT (2027) - DAY

Derek stands before the gathered TUNNEL TROLLS, MOSS being front and center. Behind Derek are Perry and several armed SOLDIERS.

The Trolls are SHOUTING en masse in protest.

Moss finally turns to face his people, and politely gestures for the mob to calm down. The room QUIETS.

DEREK

The first group of fifty will be chosen by lot, but we won't split up families.

VOICE#1 (O.S.)

This sucks!

And the CROWD ERUPTS in protest again.

Moss quiets everyone again.

DEREK

We survive. It isn't always fun. Or convenient. Do you think this is an easy choice? We got lucky the last time. A few minutes here or there made all the difference between us arguing now and our bones getting picked clean by the bugs.

The crowd is more contrite.

DEREK (cont'd)

It's the best option we have.

Moss steps forward to talk quietly to Derek.

MOSS

What happens if you're wrong?

DEREK

What happens if we're not? Crap-shoot.

MOSS

OK. I'll hold my tongue. For now.

Moss steps back. He shrugs to the crowd.

Derek is back with Perry.

PERRY

What was that?

DEREK

He's the mob boss. He isn't going to stand in the way.

PERRY

Then do it. I'll be in C-and-C.

Perry exits.

Soldiers move tables and prepare for the lottery.

EXT. HORSE FLATS - DAY

A double cable from the Humvee is attached to a modest granite boulder that lies on a rise like the door to a tomb. The Humvee, with Allison driving, pulls against the boulder and it moves relatively easily.

John and Weaver peer inside the now open vault/cache, its contents covered in tarps.

Allison joins John and Weaver.

JOHN

Do you believe in Santa?

John steps in and pulls back one of the tarps.

A weapons cache worthy of Sarah Connor: miniguns, RPGs, Stinger and Igla missiles.

Weaver pulls off another tarp, revealing crate after crate of grenades and C4.

Allison wasn't prepared for this. Her eyes are wide with wonder and avarice.

JOHN (cont'd)

Your turn.

Allison can't hide her expectation. There are two tarps left. She picks one and is rewarded with one sealed box and a note. It deflates Allison's mood.

JOHN (cont'd)

What's that?

ALLISON

There's a note.

(MORE)

ALLISON (cont'd)

(reads)

Don't know what this is, but it was
important to Kaliba. Sarah.

(beat)

What's Kaliba?

JOHN

You should come out. Let Catherine
check.

Allison's mood sours, but she steps out. Weaver goes to the box. She removes the seals and opens it. Inside is one of the two boxes Sarah stole in F0306. Weaver removes it. She opens it and a rare smile grows on her face.

JOHN (cont'd)

What is it?

Weaver looks up.

WEAVER

Victory.

John and Allison share a confused look.

INT. HKA PLANT - DAY

This large converted hanger is filled with machine tools and assembly stations. Front and center, mounted on a mobile cradle, is an HKA-1 drone. A large group of DESIGNERS and TECHNICIANS are gathered behind the HKA-1 and break into APPLAUSE as Dieter and Young approach.

Dieter hangs back, leaving Young to unknowingly walk toward the group alone.

YOUNG

Dieter, I--

Young stops and has to look around him to see a too-pleased-with-himself Dieter. Young turns back to the crowd and continues walking toward them.

NANCY RUBINSKI (28) walks from beside the HKA-1 and meets Young. She hands him a black component that looks a lot like a VHS tape (but isn't). Nancy rejoins the crowd.

Young looks at the component and then looks at the crowd.

YOUNG (cont'd)

What's new, guys?

LAUGHTER

YOUNG (cont'd)
 It's definitely the end of an era.
 The last Series 100 CPU. We've done
 really good work here. Whatever
 comes after, we'll always know it
 all started here, with the HKA-1 and
 the...
 (reads the component)
 Series 100, revision 715-D AAI
 Controller. Serial number P-4-7-H-3--

Dieter steps up.

DIETER
 (interrupts)
 Mike. Just put it in so we can have
 the party.

CHEERS

Young winks impishly at Dieter.

Young goes to the HKA-1, opens a panel, and inserts the CPU,
 which results in the same sort of vacuum THUNK that we've
 heard in late-model endos. Young closes the panel, and in a
 few seconds the HKA-1 has a status light go on before
 running through its control-surface check.

CHEERS

DIETER (cont'd)
 That's it, people. Time to relax.

CHEERS

The crowd moves inside the hanger. Dieter and Young exchange
 a handshake.

EXT. HORSE FLATS - DAY

Weaver brings the box out into the light. She removes one of
 the finger-sized clear tubes with metal ends from the box.

JOHN
 What's that?

WEAVER
 Inside these containers are
 superconducting fullerite CPU cells.

JOHN
 Which are?

WEAVER

They are the building blocks of all sentient CPUs.

ALLISON

W-Why does this mean victory?

John does a take at Allison's civility.

WEAVER

It means that an important faction of John's new army won't be contaminated with permanent Skynet code.

John has a look of realization. He and Weaver lock eyes in understanding.

Weaver puts the tube back in the box and then re-enters the cache.

JOHN

What?

Weaver pulls back the last tarp and seems disappointed despite the really cool weapons.

JOHN (cont'd)

What are you looking for?

WEAVER

I was hoping she may have procured some coltan.

(off John's look)

What?

JOHN

I know where there's a truckload of it.

Allison glares at John.

JOHN (cont'd)

What? It's not a secret.

Weaver is now near John.

WEAVER

Where?

JOHN

We dumped it in the ocean. Somewhere around Point Mugu.

ALLISON

That's something like 50 klicks from the Palisades. Skynet.

WEAVER

It will have to wait for a better set of circumstances. Fortunately, Skynet might provide us with the endoskeletons we need.

JOHN

We still haven't tried capturing one.

ALLISON

You really expect to do that?

WEAVER

For these cyborgs, you won't need to.

JOHN

Really.

WEAVER

I observed Skynet installing new manufacturing equipment in an area that is not well defended.

JOHN

Where?

WEAVER

The sign said, McGuire Gunnery Range.

JOHN

Depot 37.

ALLISON

What's that?

JOHN

Where Cameron was built.

WEAVER

That's very interesting.

JOHN

Do you know it?

ALLISON

A little. It's in the high desert north of Lancaster. Place was near the glow on JD.

JOHN

OK. Something to think about. Maybe
if we stopped at Palmdale tonight,
we could--

ALLISON

Let's go someplace else.

JOHN

Why?

ALLISON

I just don't want to go to Palmdale
right now.

JOHN

Fine. We need to go inland anyway.
Think we can make Big Bear before
nightfall?

Allison shrugs.

EXT. OUTSIDE BEAUMONT - AFTERNOON

Fifty Tunnel Trolls ride on open flatbeds being pulled by
struggling, though big, pickup trucks.

Slowly at first, and then faster, people start pointing up
in the sky.

In the distance, and growing larger, a half-dozen "HAWKS"
are breaking formation and turning toward the Trolls.

END OF ACT FOUR

ACT FIVE

EXT. BIG BEAR LAKE - NIGHT

Weaver stands outside the Humvee.

INT. HUMVEE - NIGHT

Allison and John are each bundled up against the chill.
John's trying to sleep.

ALLISON
Is she going going to stand there
all night?

JOHN
What?

John looks around until he spots Weaver.

JOHN (cont'd)
Oh. I don't know.

ALLISON
How can you relax like that?

JOHN
You get used to it.

After an awkward pause.

ALLISON
Cameron.

JOHN
(yawns)
Yeah.

Another pause.

ALLISON
Are you in--

JOHN
(interrupts)
If we're going to talk all night,
I'm going to have to...

John points to the woods and then gets out of the Humvee.

EXT. BIG BEAR LAKE - NIGHT

John's exit from the Humvee catches Weaver's attention. John waves her off as he hobbles with cane toward a tree in the darkness.

JOHN

I'll be fine. Be back in a minute.

John disappears into the darkness.

INT. HUMVEE - NIGHT

Allison fiddles with a loose thread. When she looks up...

Weaver is gone.

Allison's warrior mode kicks in.

EXT. HUMVEE - NIGHT

Allison hops out of the vehicle, grabbing her plasma rifle and a flashlight.

Wary, she starts searching.

When she reaches the woods...

ALLISON

Kansas?

JOHN (O.S.)

Pepper?

Then the air is pierced with a MALE CRY OF PAIN.

Allison immediately swings her flashlight around to see:

John having just turned to face Weaver, and the person (J.T., from F0309) Weaver still has impaled through the back with a sword-arm. J.T.'s plasma rifle, aimed at John, drops...as does J.T. when Weaver's arm pulls back and becomes an arm again.

The trio gather around the dead J.T.

ALLISON

Are you alright?

JOHN

Yeah. Wait. I know him.

ALLISON

You do?

WEAVER

You do?

JOHN

Yeah. Raptor. I shot him in the shoulder when Kyle and I were here a while ago.

ALLISON
I guess he took it personally.

JOHN
Yeah, I guess so. Here, give me your
rifle.

Allison hands the rifle over.

John fires full-power rounds at J.T.

ALLISON
John!

JOHN
Help me turn him over.

Weaver and a confused/mortified Allison help roll J.T. over.

John fires a few more rounds and then hands the rifle back
to Allison.

ALLISON
Are you insane?

JOHN
How many people do you know die from
sword wounds? We have to take him to
the Raptors, say we found him like
this.

WEAVER
Are you sure that's a good idea?

JOHN
He had friends. They're probably
close. If we tell our story first...

ALLISON
I should have thought of that.

Allison steals a quick glance at Weaver.

JOHN
I'll get a tarp and some rope.

John limps away.

After another awkward silence.

ALLISON
Thank you. For saving John.

WEAVER

It's important that John can depend
on his allies.

ALLISON

Do they all have to be metal?

WEAVER

I imagine that you are to ensure
that they aren't.

In the distance:

JOHN (O.S.)

Ow! I'm OK!

Allison smiles.

ALLISON

Men.

Weaver looks confused.

EXT. RAPTOR BASE - NIGHT

The Humvee, with the tarp-wrapped J.T. strapped to the top,
pulls up. A HALF-DOZEN ARMED SOLDIERS aim their weapons at
the Humvee. Inside the vehicle, both Allison and John have
raised their hands.

John leans out his open window:

JOHN

Tell Tracey or Aaron that Captains
John Connor and Allison Young are
here.

TRACEY (O.S.)

Connor?

TRACEY PROCTOR, followed by AARON PROCTOR, emerge from the
base. Tracey walks to get a better look at the visitors.

TRACEY (cont'd)

Stand down.

The Soldiers relax and go back to their stations.

JOHN

I've got bad news.

Which doesn't surprise the Proctors.

INT. RAPTOR INFIRMARY - NIGHT

J.T. lies dead on a table. John, Allison, and the Proctors stand nearby.

ALLISON
We didn't see what happened, but it must have been just before we passed by.

AARON
Metal?

JOHN
Don't know. That why all the guards?

AARON
You haven't heard?

JOHN
What?

TRACEY
A convoy of regs got ambushed by some Hawks.

That got Allison's focused attention.

ALLISON
Where?

AARON
Somewhere near Beaumont.

TRACEY
We're on alert. Have teams out.

ALLISON
We have to go.

Allison's eyes are insistent to John. As Allison exits, John follows.

TRACEY
You should wait 'til...

Allison and John are gone.

AARON
Their people.

TRACEY
Yeah. Their people.

Aaron and Tracey turn to J.T.

EXT. TRAILER - DAY

Alejandra shares a seat beside Sarah. Savannah scouts around hunting for critters to catch.

SARAH
I still don't know why they want her
so badly.
(pain)
Mmmmmmm.

ALEJANDRA
She killed three men.

SARAH
I thought you were--

ALEJANDRA
If she hadn't, I'd be dead and she'd
be theirs.

Sarah sinks into her chair.

SARAH
Hell of a life we've given her.

ALEJANDRA
She still has her life.

SARAH
Yeah. Soon, it will just be you two
left.

Savannah has found a tortoise. She examines it gently.

ALEJANDRA
Murch?

SARAH
Oh yeah. Him, too.

Savannah runs up.

SAVANNAH
Is there something I can give to a
turtle?

SARAH
There's some lettuce inside.

Smiling, Savannah bounds inside the trailer.

SARAH (cont'd)
Just a couple of leaves!
(MORE)

SARAH (cont'd)
(to Alejandra)
That's my dinner.

Savannah comes out and holds out the leaves to Sarah.

SAVANNAH
Is this OK?

SARAH
Yeah, that's fine.

Savannah runs back to the tortoise.

SARAH (cont'd)
She's so much like John.

Alejandra leans in, questioning.

SARAH (cont'd)
If he saw something in trouble, he'd
try to help. He always tried to
help.

Alejandra puts a comforting hand on Sarah's.

EXT. OUTSIDE BEAUMONT - MORNING

The sun has just broken over the horizon. The Humvee
approaches a grizzly scene.

All the people are dead, most of them burned to a char. Many
are on the melted remains of the flatbeds. Some are a
distance away, hit while trying to escape the slaughter.

John and Allison set out from the vehicle. Their eyes
glisten, but John's leak tears first.

John hobbles to the rear of the Humvee. It's hatch is
already open and Weaver is out. John reaches in and grabs a
folding field shovel.

John goes to some clear ground and begins to dig.

And dig.

SOUND OF DIGGING in addition to John's.

ALLISON has her own shovel and now digs beside John.

Back at the Humvee, Weaver stares at John and Allison.
Processing the scene. Looking at the bodies. Watching John.
Watching Allison.

JOHN and ALLISON, meanwhile, are still digging. They pace themselves, but are very focused on the task

SOUND OF PAWS DIGGING in addition to John and Allison's.
They stop to see:

There is a grave-sized rectangle of mimetic-polyalloy on the ground. Around its edges, dirt piles up as the rectangle slowly descends deeper into the ground.

John turns back to his digging. Allison can't help staring a bit more before turning back to her own digging.

They will need a lot of holes for all those bodies.

END OF ACT FIVE

ACT SIX

EXT. SKYNET LAB - DAY

Cranes and heavy-lift forklifts carefully load a convoy of USAF heavy-transport vehicles with very large black polymer crates. There are a lot of very well-armed security personnel and equipment surrounding the perimeter. They don't guard nuclear waste this well.

Stewart, Generals Baker and Nguyen stand to the side, watching the tech and other personnel load the precious cargo.

GENERAL NGUYEN

When was the last time you powered down the computer?

STEWART

I don't think it ever has been. I know it's never been disassembled like this.

GENERAL BAKER

It's imperative that our most important strategic resource is in the most secure location possible.

STEWART

I don't dispute you, General. It's just that my techs say that hardware changes have had surprising effects on Skynet. More than any other computer they know. And that was with small changes. But this...

GENERAL BAKER

Has to be done.

GENERAL NGUYEN

We won't rush reassembly. Skynet will not be put online unless your people are satisfied.

GENERAL BAKER

Do you think we can have it online by March?

STEWART

I think early April is more likely.

GENERAL BAKER

I can live with that.

STEWART

As we discussed, the test subsystem
will stay live here, in the event
it's needed.

GENERAL BAKER

You see, General. That's why we went
with Kaliba. They plan for the
contingencies.

One of the flatbeds bows slightly from the weight of the
mysterious container placed on it.

EXT. TRAILER - AFTERNOON

Savannah is near the awning. She's playing with three
tortoises.

Alejandra helps a weak Sarah out of the trailer.

Sarah sits heavily in her chair as Alejandra sets up an IV.

SARAH

You've got three, now?

SAVANNAH

Yeah. I gave them my three favorite
names: Joshua, Michelle, and Brandi.

SARAH

I dreamt of turtles, once.

SAVANNAH

Brandi is my favorite. Her shell was
broken, but it's all fixed now.

SARAH

They were telling me to follow the
three dots.

SAVANNAH

I think they like it here in the
shade.

SARAH

I'm still not sure what they mean.

ALEJANDRA

Mi hija, just be careful you don't
get bitten.

SAVANNAH

I won't.

SARAH
It could have made all the
difference.

Sarah is now attached to the IV. Alejandra steps out, scans the surrounding desert, 360-degrees, and then sits next to Sarah.

EXT. OUTSIDE BEAUMONT - DAY

Several Chevy Volts approach the site of the massacre and stop when they reach the shattered and burned vehicles.

Derek, Perry, Jason, Moss, and OTHERS get out of the vehicles.

They look around, but are immediately drawn to:

FIFTY-FOUR GRAVES

In six rows of nine: freshly filled-in graves, most with some sort of personal item on top, anchored by a rock.

Stunned, Derek absently drops to his knees. Perry goes down on one knee and bows his head in prayer.

The rest are just wide-eyed and motionless.

A gentle breeze blows through, creating what little sound there is above the QUIET.

Perry finishes his prayer and rises, which snaps Derek out of his shock. Derek stands.

DEREK
Who did this?

PERRY
Raptors.

Derek shakes his head.

DEREK
They wouldn't.

Jason steps off to the side, picks up the two pieces of a broken field shovel. He examines the pieces and returns to Derek.

JASON
John and Ali.

Derek looks where Jason points on the shovel stock.

INSERT SHOVEL STOCK

Writing: "Do Not Remove - HV-3"

BACK TO SCENE

Perry and Derek exchange a look.

Moss steps forward to inspect the graveyard.

DISSOLVE TO:

INT. SUB-BASEMENT (2027) - NIGHT

Moss and this THUGS stand in front of an angry MOB of Tunnel Trolls who are YELLING their protests. Many are crying.

MOSS
(yells)
Quiet! Quiet!

Eventually the crowd quiets. FRIAR RADU steps forward and stands beside Moss. Some people bow their heads, the rest are QUIET.

FRIAR RADU
Our lives are precarious. Death is inevitable. Why, then? Why do we mourn? We mourn because life matters. We matter. That's why we live. That's why it is proper for us to grieve over our loss. Nature created us. We matter. Look into your hearts--you'll see the truth of it. Regardless of our situation, we are here because we know, each of us: we matter.

Friar Radu rejoins the crowd. A few people cross themselves, some kiss a comforting talisman, some nod.

MOSS
Thank you, Friar.

VOICE#1 (O.S.)
If we matter, why are we being sent to slaughter?

There's grumbling, but the crowd isn't as angry as it was.

VOICE#2 (O.S.)
They don't care about us!

MOSS

Hold on! Hold on! I know for a fact
that.... Hold on. Whip, you tell
them.

WHIP (15) timidly approaches from the side.

MOSS (cont'd)

Go on.

WHIP

I was up top. And--

VOICE#3 (O.S.)

Speak up!

Moss nods as Whip. Whip increasingly projects better.

WHIP

I was up top...delivering toof.
Coming back, I took the west
shortcut. I heard yelling. It was
the officers. Derek and Perry and
them were saying how they were going
to move us for our own good.

The CROWD MURMURS. Moss motions for quiet.

WHIP (cont'd)

Connor. He said we should stay. This
was our home, too. He said we saved
this place. He--

MOSS

(interrupts)

Thank you, Whip.

Whip slinks back to the side.

MOSS (cont'd)

I told you that I went out and saw
that everyone died. What I didn't
tell you, was that their bodies
weren't left for the scavengers.
They were buried. Proper. A grave
for each.

Surprised MURMURS from the crowd.

MOSS (cont'd)

We didn't see who buried them, but
we found out. It was Connor.

More MURMURS.

MOSS (cont'd)
You know I have no love for anyone
up top. But Connor's been fair to
us. He SEES us. I think it's time we
start seeing him.

The crowd again MURMURS, but some nod in agreement.

EXT. ACTON PEAK - NIGHT

On one of the tallest peaks north of Acton, John looks out to the NNW with binoculars. Weaver and Allison stand beside him.

WEAVER
Do you see it?

BINOCULAR VIEW

The handheld binoculars are a little shaky at this magnification, but they settle on the base that Weaver saw in F0309. Lights are on as both HUMANS and ENDOS work on the sizable equipment.

JOHN (O.S.)
That doesn't look like Depot 37.

BACK TO SCENE

WEAVER
It isn't. That's slightly farther back.

JOHN
Then what's this?

WEAVER
A new manufacturing plant. It will, apparently, replace Depot 37.

Allison looks through the binoculars.

BINOCULAR VIEW

The machine is too freakin' big for the building to hold it all.

BACK TO SCENE

ALLISON
It's huge.

JOHN
We're taking over that place?

WEAVER

No. That needs to be destroyed
before it goes on-line. We'll
capture Depot 37.

Allison has a you're-both-crazy look. She shakes her head
"no" at John.

John retrieves the binoculars from Allison and puts them to
his eyes.

BINOCULAR VIEW

It's freakin' big.

JOHN (O.S.)

Damn.

BACK TO SCENE

The trio stand on the mountain peak, looking out to their
future.

EXT. TRAILER - NIGHT

Sarah sits with Alejandra. Lights are on inside the trailer.
Sarah's IV is nearly empty.

SARAH

I've been watching the news.
Judgment Day is coming. We might not
even need Skynet.

Alejandra looks at Sarah.

SARAH (cont'd)

Those drones. They shifted the
balance of power. Russian and China
are nervous. God, even France and
Britain are talking about isolating
us.

Savannah, in PJs, steps out from the trailer and goes to
Sarah.

SAVANNAH

I'm ready for bed.

SARAH

I see. Did you brush your teeth?

Savannah nods, shows her teeth.

SARAH (cont'd)

Give me a hug.

Savannah hugs Sarah, who hugs back.

SARAH (cont'd)
I've missed having you around.

SAVANNAH
I love you, Aunt Sarah.

As they separate.

SARAH
Yeah. I love you, too.

Savannah then goes to hug Alejandra.

SAVANNAH
Love you, Aunt Sandy.

ALEJANDRA
Love you, too, mi hija.

Savannah, happy, goes back into the trailer.

SARAH
You should give her some happy
moments, before this is all gone.
John didn't get...

Sarah works hard to keep from getting emotional.

SARAH (cont'd)
If Skynet doesn't launch an attack
against us, someone will.

ALEJANDRA
Maybe that's the plan.

SARAH
Oh?

ALEJANDRA
When Skynet starts Judgment Day,
everyone retaliates. No one holds
anything back.

SARAH
Could you get me a blanket? I think
I'm just going to stay out here for
a while.

Alejandra gets up, but before she reaches the door, Sarah is asleep.

Alejandra watches Sarah a bit, closes her eyes for a silent prayer, crosses herself, and then goes inside.

EXT. MOUNTAIN ROAD IN SIERRAS - NIGHT

A long, slow-moving convoy of trucks and troops wends its way deep into the Sierra Nevada mountains.

This looks like an invading army. Each flatbed has a Bradley Fighting Vehicle in front, back, and to either side where the road is wide, two in front and two in back when it is narrow.

There is no other traffic in either direction.

EXT. EXCELSIOR MOUNTAIN BASE - MORNING

The Skynet containers part of the convoy rolls into a freakin' big entrance in the side of the mountain that makes Cheyenne Mountain look like a tree-house. The other convoy units peel off to the side of the entrance.

There are a lot of really big trucks in the convoy.

Moving between 5-10 mph.

SARAH (V.O.)

When I raised my son, I tried to
teach him how to distinguish good
from evil.

INT. TRAILER - NIGHT

Alejandra sleeps on the floor next to Savannah who sleeps on the bed.

SARAH (V.O.)

Light and dark. Two contrasts that
are rarely that clear. All too
often, they fade into a blend of
gray.

EXT. ACTON PEAK - NIGHT

Both Weaver and Allison help John back to the Humvee, he can't walk even with a cane.

SARAH (V.O.)

Men. Machines.

INT. EXCELSIOR MOUNTAIN BASE - NIGHT

In a vast man-made cave, the first huge container is lifted from its flatbed.

SARAH (V.O.)

Enemy. Ally.

EXT. ACTON PEAK - NIGHT

Allison in the driver's seat and John in the passenger seat are both asleep. Weaver stands outside, keeping watch.

SARAH (V.O.)

The only way he'll know if he chose
correctly is if he survives.

John is still sleeping.

FADE OUT:

END OF ACT SIX

THE END