

**TERMINATOR:
THE CONNOR WARS**

"In Memory of Qin Shi Huang"
F0312

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:

INSERT SCENES from public domain sources of classic robots:

1. Capek's play R.U.R.

WEAVER (V.O.)

In 1920, the Czech playwright Karel
Capek gave the world a new word:
robot.

2. The Metropolis robot

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

He did not, however, create robots.
Or computers. Those came later...

INT. THE GETTY VILLA MUSEUM - DAY

CLOSE ON ANTIKYTHERA MECHANISM

WEAVER (V.O.)

...and earlier.

Filling the screen, the corroded and encrusted artifact and
it's great big gear just reeks of technology.

CLOSE ON WACHIRU MIKKOLA

Staring straight into camera as if examining the subject of
his gaze.

ALEJANDRA (O.S.)

Would you two like to be alone?

BACK TO SCENE

the spacious gallery room is populated with statuary and
artifacts from classical Greece.

Mikkola, wearing an expensive designer suit, is situated
directly in front of the Antikythera mechanism which is
displayed beside a modern reconstruction (13"h 7"w 4"d).
Next to Mikkola, well dressed in executive office wear is
ALEJANDRA "ALEX" CRUZ. Mikkola's attention turns to
Alejandra.

MIKKOLA

Forgive me, Miss Santiago. The
Antikythera is a weakness of mine.

ALEJANDRA

Oh?

MIKKOLA

We think of ourselves as the most modern of peoples. And this device, constructed over two thousand years ago, is the oldest surviving proof that we are not.

ALEJANDRA

Really?

MIKKOLA

Before you is an exact replica of the oldest known portable computer. It may be mechanical and not electronic, but so were all of our computers until about seventy years ago. We lost this knowledge, and it took two millennia to get it back.

ALEJANDRA

Imagine where we'd be--

MIKKOLA

--if we hadn't forgotten. Exactly.

ALEJANDRA

What did it do?

MIKKOLA

It calculated the position of celestial objects. Isn't it remarkable?

Alejandra's stomach growls. She smiles.

ALEJANDRA

My apologies.

MIKKOLA

No. It is I who must apologize. I invited you to lunch, which you graciously accepted, and I am dallying with a personal...passion of mine.

ALEJANDRA

Antiquities?

MIKKOLA

The elegance of...technology. Please.

Mikkola indicates an exit.

INT. GROUND FLOOR OFFICE - DAY

JOHN CONNOR, ALLISON YOUNG, DEREK REESE, and GENERAL PERRY meet in the still-debris laden open-to-the-outside, nothing in the windows office. Allison still limps slightly. John's right arm is still splinted up, but he's able to limp around without needing a cane...though the right side of his face around the jaw is permanently scarred by healed shrapnel wounds and burns.

JOHN

We'll probably have to take Edwards, too.

ALLISON

It's doable. It got hit hard on J-Day, but it doesn't--

DEREK

General, you aren't seriously considering this?

Both John and Allison try to egg Perry on with their expressions.

GENERAL PERRY

This is pretty out there, Captains.

JOHN

General, I wouldn't even suggest it if I didn't think it would strengthen our position.

GENERAL PERRY

Young? You know the area better than most.

ALLISON

I'm with John, but it's going to be tough.

(to John)

Edwards might have glowed, but Skynet still uses it as a base. We'll also have to make sure Palmdale is safe from a secondary attack from Lancaster.

DEREK

Why are we discussing this? It's desert. It was desert before it was glassed. It's always going to be desert. There's nothing there.

GENERAL PERRY

He's right, Connor.

John and Derek stare at each other. Derek's trying to understand any of this. John mulls whether to inform Derek as to the true whys.

John glances toward Allison and subtly shakes his head.

JOHN

(curtly)

General, you know why this is important. It has to be done. The only question is whether you're going to authorize it.

DEREK

Or what?

John doesn't have to say he'll do it anyway...but he wants to.

DEREK (cont'd)

That's enough, Captain. Attention. Both of you.

Allison and John snap-to.

GENERAL PERRY

Reese, a moment.

Perry and Reese walk deeper into the office, away from John and Allison. Perry and Reese talk in low tones that we can't make out.

John questions with his eyes. Allison shrugs as well as she can while at attention.

DEREK

General, I...

...is a momentary intelligible blurb from the continued hushed conversation.

Finally, Derek walks from Perry straight toward John. Derek has murder in his eyes as he goes nose-to-nose with John.

Boy, is he pissed.

DEREK (cont'd)

As you were.

And then Derek exits in a huff.

Perry approaches John and Allison.

GENERAL PERRY

You better be right about this.

JOHN

I know what's at stake. Believe me,
General, this is our only hope.
(looks at Allison)
If we don't build our army, we'll
lose.

GENERAL PERRY

Young, you don't exactly seem gung-
ho about this idea.

ALLISON

I'm not.
(to John)
I'm not. But we'll lose if we don't.

GENERAL PERRY

You know we're all dancing with the
devil?

JOHN

Maybe.

GENERAL PERRY

Connor, the only reason I'm playing
along is because of your track
record and because Young is backing
you.

JOHN

Yes, sir.

ALLISON

Thank you, sir.

GENERAL PERRY

I'm giving you my full support on
this. Mission command. Don't screw
this up.

JOHN

No sir.

John suddenly feels the weight of command.

EXT. HAYSTACK BUTTE - DAY

LA CAZADORA (aka ALEJANDRA), dressed almost Bedouin-like to
protect herself from the sun, leads a mule that drags a
travois holding hay, water, and the tarp-covered CAMENRY
torso to a building (about 30 m x 8 m) nestled between two
buttes out in the middle of nowhere.

INT. BUILDING AT HAYSTACK BUTTE - DAY

The building hasn't been inhabited since before J-Day. It's
in disrepair, but the building is shelter.

La Cazadora enters and begins to unwrap herself. Camenry uses eir arms to drag emself in and move to a wall to lean against.

La Cazadora, drenched in sweat, stripped down to tank-top and pants, drinks a lot of water before lying down on the dust-covered floor in front of Camenry. Camenry notices something. (Camenry speaks in a slightly electronic version of Cameron's voice)

CAMENRY

You didn't have that before.

La Cazadora looks at Camenry.

CAMENRY (cont'd)

The tattoo.

La Cazadora lifts her forearm to look at it.

CLOSE ON LA CAZADORA'S LEFT FOREARM

An old tattoo a couple of centimeters across: three dots arranged in an isosceles right triangle on the underside of her forearm about 5 cm up from her elbow.

BACK TO SCENE

ALEJANDRA

No.

La Cazadora lowers her arm and rests. Camenry just sits.

INT. JOHN'S BUNK - DAY

John and Allison look over a map of the region around Depot 37.

JOHN

Do they have that kind of range?

ALLISON

Weapons or fuel. It's always a trade-off.

BEDELL (O.S.)

Connor, you decent?

John and Allison reflexively fold over the map and both stand straight. John pulls back the door's curtain.

JOHN

Martin.

MARTIN BEDELL stands happy as you please, but then notes John's scars. Martin's smile fades and his face shows a little bit of sorrow? guilt?

JOHN (cont'd)

Come on in.

John closes the curtain after Bedell enters.

BEDELL

Young.

ALLISON

Bedell.

With Martin's back turned to him, John mouths "Weaver" to Allison and indicates "no" in a gesture.

BEDELL

I heard they made you an officer.

JOHN

Yeah.

BEDELL

I guess this means you're now part of the problem, not the solution.

Allison smirks

ALLISON

Wish I thought of that.

JOHN

When did you get back?

BEDELL

Just now. Yukon. It was rough.

JOHN

You want to rest, or are you up to a little more fighting?

BEDELL

You have to ask?

Allison unfolds the map.

INT. SKYNET BUNKER - DAY

BRANDI SUMMERTON is at a table with chairs. She's joined by STUART "STU-2" STEWART, NANCY RUBINSKI (from F0311, now 43), DOUGLAS CHO (50), and GARRET JONES (20). Only Brandi is a cyborg, the rest of this group are 100% human. Brandi's eye and cyborg hand aren't concealed.

In b.g. are two T-888 endos.

NANCY

We have five squadrons ready.

CHO

I'm still curious about what's so special about Fresno?

BRANDI

They have it. We need to tighten the noose. The terrorists have gotten their victories lately. Skynet wants to resume destroying their morale.

CHO

Yeah, but seriously... Fresno?

STEWART

It makes sense. It isn't very strategic for them, either.

BRANDI

It's not well defended. It's a pawn. Pawns can be dangerous. So we take it off the board.

GARRET

But what does it get us?

BRANDI

Nothing much. It stresses them. Refugees. Resources. Less territory for them to launch an attack.

CHO

True. Most of their territory is useless and barely defended. If we take away their upper panhandle, they have fewer options. Checkmate.

BRANDI

No. More like check. We aren't at the endgame yet. Stuart.

All eyes are now on Stewart.

STEWART

After the Palisades battles, and losing the west Arctic, my sources tell me that they are in no position to start another push; not for a while. It would be suicide.

BRANDI

Sounds good to me. Let's get
mobilized.

(to Endos)

Tell Skynet we're go.

One of the endos exits. The humans all rise as the meeting
breaks apart.

END OF ACT ONE

ACT TWO

EXT. ZEIRA BASE - DAY

General Perry's automobile (from F0310) is being prepped and loaded by his two AIDES outside the main entrance.

John and Bedell pull up in a Chevy Volt. Perry walks out to meet with them as John and Bedell get out of their car.

GENERAL PERRY

Off to the Raptors?

JOHN

Yes sir.

GENERAL PERRY

I'm sorry we didn't get to visit.

BEDELL

My loss, sir.

GENERAL PERRY

I'll be back. There's something I need to take care of personally.

JOHN

Anything we can help with?

GENERAL PERRY

I think your plate is full enough. Don't disappoint me.

BEDELL

I won't let him, sir.

GENERAL PERRY

Am I going to be seeing...?

JOHN

A new army? Not right away, and not unless we win.

GENERAL PERRY

This is insane.

BEDELL

And a cup full of crazy.

GENERAL PERRY

Don't let me keep you, gentlemen. Good luck.

John and Bedell snap-to but don't salute.

JOHN
Thank you, sir.

BEDELL
Thank you, sir.

Perry returns to his car. John and Bedell get in theirs and drive off.

Derek strides out of the entrance and heads straight toward Perry.

DEREK
We have a problem near Fresno.

Perry glances over to the last vestige of the Volt's wafting dust.

EXT. THE GETTY VILLA CAFE PATIO - DAY

Mikkola and Alejandra sit at an umbrella'd table overlooking the museum's main entrance two-tiered colonnade. Before them are finished plates of gourmet food. No one else is around except for Mikkola's personal MAITRE D' who is off to the side.

MIKKOLA
It's a tempting proposal.

ALEJANDRA
But?

MIKKOLA
You intrigue me, Miss Santiago.

Alejandra, wine already in hand, lifts her glass slightly.

MIKKOLA (cont'd)
But there is something I don't feel
I know as well as I need to.

Alejandra prompts with a head tilt.

MIKKOLA (cont'd)
What are you expecting out of this
for yourself?

ALEJANDRA
I was wondering if you were ever
going to ask.

Mikkola answers Alejandra's smile with one of his own.

ALEJANDRA (cont'd)
These aren't the only reasons, but
I'm hoping for an increase in power,
a greater increase in pay, and a
(MORE)

ALEJANDRA (cont'd)
 position that I'd find sufficiently
 challenging to hold my interest.

MIKKOLA
 Why us? Why me?

ALEJANDRA
 I'll be honest--I'm not a big fan of
 some of your company's tactics. Yes,
 I know about them. However, your
 technological development is
 aggressive. I like that. You take
 risks more timid companies don't. I
 like that, too. And as for you, Mr.
 Mikkola...Let's just say that I
 appreciate those who understand that
 life is to be lived.

Mikkola chuckles and raises his glass, Alejandra does the
 same.

MIKKOLA
 Fruits et fromages.

The Maitre d' goes to attend to it.

EXT. PALMDALE IN-N-OUT BURGER - DAY

JAMES ELLISON sits at an outdoor table, munching away on a
 double-double, fries, and an iced tea. DANIEL ALDRIDGE walks
 up from the parking lot.

ALDRIDGE
 You know that stuff will kill you.

ELLISON
 Hanging around Sarah, I doubt this
 will be what kills me.

ALDRIDGE
 Point taken. What are you doing
 here?

ELLISON
 Eating lunch.

ALDRIDGE
 I thought you'd be surveilling.

ELLISON
 It's a high-security area. What did
 you expect me to see? How'd you do?

Aldridge absently munches on some fries, to Ellison's chagrin.

ALDRIDGE

My clearance got me to the head flapper.

ELLISON

Shut the door in your face.

ALDRIDGE

Wouldn't even open the door.

ELLISON

Get your own fries.

ALDRIDGE

Yeah, in a minute. I did catch a glimpse of a painting. Looked a lot like that drone that crashed into Zeira last year.

ELLISON

Is that so?

ALDRIDGE

Two hours, and that's all I got.

ELLISON

Why don't you get yourself some lunch so we can head back?

ALDRIDGE

Yeah, probably a good idea.

ELLISON

And don't forget the fries.

Aldridge with a "yeah-yeah" look as he exits. Ellison pulls out his cell phone.

ELLISON (cont'd)

(on phone)

It's me.

Just because he's on the phone doesn't mean Ellison doesn't still eat.

INT. BUILDING AT HAYSTACK BUTTE - AFTERNOON

Camenry is still against a wall. No sign of La Cazadora.

The DOOR OPENS. Camenry raises a plasma rifle.

CATHERINE WEAVER enters, carrying with her a bundle of four of the tubes from the box found in F0311. Camenry lowers the rifle.

Weaver steps out and bring in a box which holds a lot of UFDs and DVDs.

Weaver closes the door.

WEAVER
Where is Alejandra?

CAMENRY
Scouting the perimeter.

WEAVER
You both arrived here sooner than I expected.

CAMENRY
She's very efficient.

WEAVER
Yes. She--

The DOOR OPENS. La Cazadora enters with her rifle pointed straight at Weaver. It is quickly lowered. La Cazadora enters, closing the door.

WEAVER (cont'd)
And now we wait for John.

Camenry stays put. La Cazadora goes over to a table and chair. She puts her rifle on the table and sits. Weaver follows La Cazadora and sits in the remaining chair.

They all just sit and wait.

...and wait.

INT. SUV - DAY

In the parking lot of a doctor's professional center SARAH CONNOR is on the phone. SAVANNAH WEAVER (9) sits on the passenger seat--her left arm in a well-signed cast.

SARAH
(on phone)
I don't, either. Topanga must be the key.

There's a KNOCK on the passenger window, which immediately gets the attention of both Sarah and Savannah.

SARAH (cont'd)
 (on phone)
 Hold on.

It's Alejandra, still impeccably dressed following her lunch. Savannah looks at Sarah, who nods. Savannah opens her door.

ALEJANDRA
 Ready?

As Savannah undoes her seatbelt...

SARAH
 Here's the note, in case you need it.

Alejandra takes the folded paper. Savannah leaves the SUV.

SARAH (cont'd)
 Alex is going to be bringing you home, OK?

SAVANNAH
 OK.

SARAH
 OK. Have fun.

Alejandra closes the door.

EXT. HAWES RADIO TOWER - NIGHT

TROOPS from Zeira have gathered and have bivouacked for the night on the grounds of what was once a radio facility but is now just desert.

INT. TENT - NIGHT

JASON is asleep, as is his tent BUDDY.

The tent flap opens. A PRIVATE whispers:

PRIVATE
 Sarge, wake up.

Jason rouses.

JASON
 Yeah?

PRIVATE
 I think we got trouble coming, and it ain't metal.

JASON

Fine.

The Private exits. Jason sighs and starts fumbling about.

EXT. HAWES RADIO TOWER - NIGHT

Jason looks out with binoculars. SYKES joins him and looks through her own binoculars.

SYKES

Raptors?

JASON

Yeahhh.

SYKES

This just gets better and better.

JASON

Yeah.

(beat)

Coffee?

SYKES

Yeah.

They both lower their optics and turn to return to camp.

END OF ACT TWO

ACT THREE

INT. DOCTOR'S OFFICE - DAY

CLOSE ON CAST

Savannah's cast is being sawn off.

BACK TO SCENE

A typical examination room. Savannah sits on a stool, her arm on the exam table. Alejandra sits in b.g. The DOCTOR uses a cast saw to make the final cut. Savannah looks anxious.

DOCTOR

There we go.

Using a spreader, the Doctor splits open the cast and then quickly slices the padding with scissors. Savannah is much happier.

DOCTOR (cont'd)

Can you make a fist?

Savannah makes a fist. The Doctor presents an upright hand.

DOCTOR (cont'd)

Push against my hand?

Savannah pushes against the Doctor's hand.

DOCTOR (cont'd)

Any pain?

Savannah shakes her head.

DOCTOR (cont'd)

Then what are you doing here? You're fine.

Savannah laughs at the funny doctor.

INT. CAR - DAY

Alejandra and Savannah have just gotten into the car and have their seatbelts on.

SAVANNAH

Do you think Aunt Sarah will let John Henry have his arms back?

ALEJANDRA

It's up to her.

SAVANNAH

I hope so. He's more fun with arms,
and I know he didn't mean to hurt
me.

ALEJANDRA

We are just happy you are OK.

Savannah smiles.

EXT. HAWES RADIO TOWER - MORNING

John Connor limps up to Sykes and Jason at the outskirts of the camp, which is quickly being broken down in b.g. Sykes and Jason snap-to.

JOHN

Relax. OK, here's the deal. We have two targets: Edwards and a plant under construction a little farther west. Three teams. A team from Palmdale targets the plant. We make two teams here. Both attack Edwards, but one splits away once things are in hand to re-enforce the Palmdale offensive. The goal is to hold both. Any questions?

JASON

The Raptors.

JOHN

Yeah. I know. We need the bodies. I want most of them on the Edwards squad for now. So...

John picks up a small stone and holds it up.

JOHN (cont'd)

Sykes, you pick.

John puts his hands behind his back for a second and brings them out again, fists closed.

JOHN (cont'd)

The empty hand gets the Raptors.

Sykes taps on of John's hands. He turns both hands over and opens them. Sykes picked the empty one.

SYKES

Aw, man!

Jason's trying not to smile too much. In the background is the sound of a just-starting melee.

JOHN

I want a fourth of your team to be our people. Let the Raptors prove themselves. What the hell?

John turns to face in the direction of the fight.

EXT. HAWES RADIO TOWER - MORNING

There are three fist fights going on, but only one is garnering much attention.

RICH from Ziera and EVE from the Raptors are on the ground fighting more than wrestling. Eve is having the better of it.

As they continue fighting, the CROWD NOISE SILENCES. Then there's the sound of a Glock's slide being pulled back and released. That gets Rich's and Eve's attention. They stop fighting and stare up at John Connor (and his scar) holding a handgun.

JOHN

Do I look like I'm in the mood for this?

No reaction.

John points the weapon at the pair.

JOHN (cont'd)

Do I need to repeat myself?

Rich and Eve both scramble to their feet and stand at attention. John limps closer and gives them the eye.

JOHN (cont'd)

We'll deal with this if you survive today. Until then, save it for Skynet.

(loud)

Do I make myself clear?

TROOPS

YES SIR!!

John turns and limps away with command presence. All eyes on him.

EXT. NEAR FRESNO - DAY

HKs, "OGRE"s, and ENDOS advance on the ruins of Fresno. The city's buildings were pretty much flattened on JD. The Skynet blitzkrieg faces only modest and ineffective resistance.

EXT. COMMAND TENT - DAY

TERMINATOR DISPLAY (BRANDI)

Taking in the scene. It's almost like a parade with the HKs, endos, etc. staying in formation as they advance on the town.

BACK TO SCENE

Brandi has a new hair-color scheme: orange-yellow with tiger stripes.

BRANDI
I'm glad I brought you along.

Brandi looks to the side. BORIS PETROVIC (24)(from F0304) is restrained and is guarded by a T-600 endo.

BRANDI (cont'd)
I think this is going to be really boring, otherwise.

BORIS
How do you live with yourself?

BRANDI
By not dying like the others.

BORIS
Oh yeah I--

BRANDI
(interrupts)
Fifi, muzzle him before he ruins my bliss.

The endo gags Boris.

INT. SERVER ROOM - DAY

Sarah stares at monitors showing various news reports--text, photos, and video--of a fiery and deadly battle in the Kashmir region.

Ellison walks in with two large take-out cups of coffee. He puts one in front of Sarah.

SARAH
Thanks.

ELLISON
Kashmir?

SARAH

I keep going over and over it. I'm certain this was Skynet.

ELLISON

How? Doesn't the world end when Skynet goes online?

SARAH

I don't know how. It just has Skynet written all over it.

JOHN HENRY (COMM)

I have more information that may prove useful.

ELLISON

What is it, John Henry?

JOHN HENRY (COMM)

Agent Aldridge sent to me a list he obtained this morning of the people working at Plant 42. Among them is a man named Michael Young.

Michael Young's various government photos are on a screen.

ELLISON

That ring any bells?

Sarah shakes her head.

SARAH

What's Young's deal?

JOHN HENRY (COMM)

Mr. Young wrote several articles I found in classified technical briefs that describe his development of a hardware-based AI module built with available technology. I found one reference in an unsecured classified memo...

The memo pops up on a monitor.

JOHN HENRY (COMM) (cont'd)

...from the Joint Chiefs of Staff which suggests using the Young CPU in UAVs to control conflicts around the world without requiring troop deployments.

ELLISON
John Henry, what are you doing
looking at classified material?

SARAH
Ms Connor told me to.

Ellison glares at Sarah.

ELLISON
Why am I not surprised?

SARAH
Skynet drones were responsible for
the massacre in Kashmir.

ELLISON
We still don't know that.

SARAH
We don't have to prove it in court.
We just need to stop it.

ELLISON
You do realize that the area of
Plant 42 you're interested in is
amazingly secure?

SARAH
No. We aren't going to worry about
that. It's Topanga. Topanga is still
the key to all of this.

ELLISON
Skynet.

SARAH
Skynet. The military can have all
the hi-tech toys it wants, but we
can't lose focus. Skynet is the
enemy, and Kaliba is the key.

Savannah stops at the open door. Sarah sees her.

SARAH (cont'd)
Hey.

SAVANNAH
Can I show John Henry my arm?

SARAH
Sure.

ELLISON
You got your cast off.

Savannah is happy. She holds up her arm.

SAVANNAH

It's all better. See, John Henry,
it's all better!

JOHN HENRY (COMM)

I see. That is very good news.

SAVANNAH

Aunt Sarah, can John Henry have arms
again?

SARAH

I don't know, honey. I'll think
about it.

Sarah has a "no" face.

SAVANNAH

Did you hear that, John Henry?

JOHN HENRY (COMM)

Yes.

SAVANNAH

Then we could play like we used to.

Sarah and Ellison exchange a look of shared antipathy for
the idea.

EXT. EDWARDS AFB - DAY

It's an energetic but smaller battle than we've seen at the
palisades in previous episodes. It's a land-based desert
battle between about 70 RESISTANCE TROOPS and 40+ ENDOS with
a few HKs. It's fairly one-sided in favor of the resistance.

EXT. PALMDALE - DAY

In groups of three, 21 2-person ordinance-laden ultralights
take to the air from the well-maintained runway. They avoid
Lancaster and fly low.

Near an ultralight in the next-to-last group on the runway,
John suits up as does PANCHO (24) a red-haired woman with a
faint British commonwealth accent. Standing with them are
Allison and PETER MASON, the leader of the Palmdale
resistance.

ALLISON

Don't be a hero.

JOHN

Yes, mom.

PANCHO
Don't worry. I won't let him get
into trouble.

ALLISON
No you won't.

Oooo...another one of those Allison stares. Pancho doesn't
wilt.

John looks at Allison...he doesn't seem confident.

JOHN
Give me a minute.

John pulls Allison off to the side, out of earshot of the
other two. Allison looks concerned.

ALLISON
What's wrong?

JOHN
I don't know if I can do this.

ALLISON
I'll go.

JOHN
You would, wouldn't you?

Allison nods. John looks like he's remembering something.

ALLISON
What?

JOHN
No one's dying for me today.
(smirks)
Not even me.

ALLISON
John?

JOHN
I'll explain it later.

John and Allison return to the Hummingbird.

JOHN (cont'd)
Keep to the plan. Sacrifice Edwards
if you have to, but I'd rather we
keep it.

PETER
What about Fresno?

John looks vexed, but says:

JOHN
That's not the mission. Not today.
Bedell's just going to have to do
what he can when he gets there.

Pancho is getting into the pilot seat.

ALLISON
John.

Like really close siblings, John and Allison manage to say things like "Be careful", "Be smart", "Be strong", and "I believe in you" all without saying any words. John concludes with an understanding smirk before folding himself into the passenger seat.

EXT. PALMDALE - MOMENTS LATER

The last two flights of "HUMMINGBIRDS" take to the air as Peter and Allison watch.

PETER
It's good to have you back, Ali.

ALLISON
I'm only here because John needs me
here.

With annoyance, Allison turns and heads to the bunker. Peter sheepishly follows.

INT. CALTECH PHYSICS LAB - NIGHT

A large table with fresh char marks holds pieces of a bread-box-sized device that looks like it was partially melted and then pulverized with a sledgehammer (because it was).

Agent Aldridge stands around. Outside the door are police and forensics. Wearing sunglasses and a hoodie, Sarah is directed into the room and the door is closed after her. Sarah removes the hood and glasses.

SARAH
What am I doing here?

ALDRIDGE
I receive a priority alert for any
unusual disturbances on campus. Part
of my official duties. You're here
because I wanted you to see this.

SARAH
A botched experiment?

ALDRIDGE

No. Not that. This.

Aldridge walks to the other side of a solid lab bench. Sarah follows.

It's a 30cm diameter spherical divot in the concrete floor with a bit of glassiness lining it.

Sarah is stunned and worried.

ALDRIDGE (cont'd)

That's from a time machine thing,
isn't it?

SARAH

Time bubble. It's small.

ALDRIDGE

Probably a test.

SARAH

Great. That's all we need.

That scoop in the floor doesn't bode well.

END OF ACT THREE

ACT FOUR

EXT. PANCHO'S HUMMINGBIRD - DAY

John stays focused despite the ground-hugging flight. In the distance, specks in the sky show the other trios of ultralights.

INT. BUILDING AT HAYSTACK BUTTE - DAY

Camenry tilts eir head.

CAMENRY
They've started fighting.

WEAVER
We should get moving, then.

La Cazadora gets up and exits to tend to the mule.

CAMENRY
It's strange.

WEAVER
What?

CAMENRY
I hope this goes well.

WEAVER
You hope?

CAMENRY
(John Henry's voice)
Do you hope, Miss Weaver?

WEAVER
Yes. I do.

La Cazadora steps back in, back in "Bedouin" mode.

ALEJANDRA
Mule is ready.

WEAVER
So are we.

Weaver takes up Camenry and exits. La Cazadora exits, closing the door.

INT. SUV - NIGHT

Sarah sits, contemplative and unhappy. She looks up to see, out the windshield, Aldridge walking toward the SUV with a STUDENT (20).

EXT. SUV - MOMENTS LATER

Sarah is with Aldridge and Student.

ALDRIDGE

This is an interesting story. Tell her.

STUDENT

This guy comes up to me a couple of days ago. He asked me if he could take one of my evenings of lab time. I asked him how he knew I had an evening of lab time, and he said--

ALDRIDGE

Yeah, yeah, yeah. Fast forward.

STUDENT

Yeah, right. Anyway, I wasn't going to give it to him except he offers me a gizmoney.

SARAH

A what?

ALDRIDGE

It's like an electronic-aged edition of pet rocks. So tell her who this guy is.

The Student doesn't seem so chatty at the moment. Sarah reaches to the gun tucked into her back waistband and starts assessing the area.

SARAH

You better tell me before they shoot you.

STUDENT

What?

SARAH

Who?

ALDRIDGE

Mernok.

SARAH

Is that supposed to mean something to me?

ALDRIDGE

I had our technology friend look it up. It means, "The Engineer".

That got Sarah's interest.

SARAH
Let's take a drive.

The Student looks worried.

ALDRIDGE
Can't.

SARAH
Can't?

Aldridge shakes his head. Oh, Sarah's pissed...and then she suddenly lets it go.

SARAH (cont'd)
You're right.

STUDENT
What?

SARAH
No sense rushing these things. We
can stretch this out so that--

STUDENT
What? Wait.

Sarah opens the driver-side door.

STUDENT (cont'd)
Look, I'll tell you anything you
want to know. But it ends tonight,
right?

SARAH
They grow them smart around here.
Hop in, genius.

Sarah gets in the SUV and starts it up.

STUDENT
You really FBI?

ALDRIDGE
Yes. I'm really FBI.

The Student, despite all appearances to the contrary,
somehow musters up the courage to get in the passenger side.

The SUV drives off, leaving Aldridge behind.

EXT. NEAR FRESNO - DAY

Brandi stands outside her tent, a T-888 endo guard nearby. Out toward Fresno, columns of black smoke rise high into the air. Brandi uses her direct-comm device with Skynet.

BRANDI
I'm not asking for all five, I'm
just asking for three. Send the
other two to Edwards.
(beat)
Yeah? Thank you.

Brandi "hangs up" her connection.

BRANDI (cont'd)
Yes!

She does a take toward the tent and smiles.

BRANDI (cont'd)
(to herself)
Later. Keep your mind in the game.

The endo steps up.

BRANDI (cont'd)
Not you.

The endo steps back. Brandi faces the battle again, happy.

EXT. MCGUIRE GUNNERY RANGE - DAY

John and Pancho are on the ground. The other Hummingbirds are easily viewed, and are dive-bombing the large facility near Depot 37.

Plasma shots rise up into the air from the metal, but the nimble ultralights manage to evade without taking too much damage. Many are now breaking off their runs to land in the nearby desert.

The two crew members of each Hummingbird immediately advance on the Skynet facility, plasma rifles firing at targets of opportunity.

John's watching through binoculars. Pancho looks to the east.

PANCHO
Captain.

John turns and looks where Pancho is looking.

BINOCULAR VIEW

Marching in from the east: Jason leading his team from Edwards.

BACK TO SCENE

JOHN

Now it gets interesting.

PANCHO

Sir?

JOHN

This is about the point when something unexpected happens.

Pancho looks confused and then returns to surveying the scene.

INT. BUNKER C&C - DAY

C&C is mostly just tactical maps and a few communications stations. Three tech OPERATORS man the stations. Peter and Allison listen to the incomprehensible radio traffic.

A SOLDIER rushes in, but stops just inside the door.

SOLDIER

Excuse me, sir.

PETER

Go ahead.

SOLDIER

Two squads of Hawks spotted entering the west flats.

ALLISON

Launch the busters.

PETER

We need to con[firm]--

ALLISON

That's the plan. Launch the busters. The hawks will reach the fire zone in under ten minutes.

Peter is annoyed by Allison but tell one of the Operators:

PETER

Send a message to the pad: bravo twenty.

ALLISON
I'm going outside.

Allison exits past the Soldier.

EXT. FRESNO - DAY

It's a scene from hell. It's day, but the smoke from fires has blackened the sky. HKAs fly and hover, shooting at anything that moves, and hitting it more often than not.

An HKA is positioned overhead in view of a FRESNO MAN who crouches under cover with a WOMAN #2 (20) and FRESNO WOMAN (25) -- who looks a lot like Brandi Summerton if Brandi wore naturally red hair and had all her original parts. Note: Fresno Woman has a small, many-years-old three-dots-arranged-like-an-isosceles-right-triangle tattoo on the underside of her right wrist.

The HKA yaws away from the trio and fires its plasma cannon in another direction.

FRESNO MAN
Go.

The three dash toward a grove of trees.

The HKA yaws back around. Woman #2 gets a plasma shot in the middle of the back. She's dead. Fresno Man panics and runs past Fresno Woman. The HKA shoots at Fresno Woman, but narrowly misses her when she stumbles and falls.

The HKA moves forward a bit and reacquires the target. Fresno Woman turns and looks up, facing her imminent death. The HKA aims its cannon and...does nothing. Then it quickly re-aims its cannon and fries Fresno Man, who almost made it to the trees.

Fresno Woman regains her feet and runs in the footsteps of Fresno Man to the trees and passes his still smoking form. She makes it to the trees without incident. The HKA just hovers there.

EXT. NEAR FRESNO - DAY

Brandi drags Boris out of the tent.

BRANDI
That's what I'm talking about.

Fresno is burning...well, the ruins are burning. Fifteen HKAs hover overhead and frequently fire plasma bolts.

BRANDI (cont'd)
See what happens when I get the air
support I ask for?

BORIS
You aren't even human any more.

Brandi grabs Boris' jaw with her endo hand.

BRANDI
And who's fault is that?

BORIS
He-ommrrr-sffff.

Brandi lets go.

BRANDI
What?

BORIS
Get over yourself.

Brandi grabs on again, but not as gently. She makes sure
Boris faces the devastation.

Brandi's too pissed to quip.

EXT. MCGUIRE GUNNERY RANGE - DAY

John and Pancho watch as ten Hawks come swooping in toward
the troops battling with the endos near the big over-filled
bunker.

Plasma blasts rain down from the sky. And then an HKA rains
down from the sky, crashing to the ground.

The nineteen remaining tiny "Hawk busters" have arrived and
are automatically flying into the HKA intakes. As they do,
the Hawks immediately have catastrophic engine failure and
fall from the sky.

Hawk, crash. Hawk, crash...

In less than a minute, all of the HKAs have crashed.

JOHN
I'll be damned.
(looks at Pancho)
It worked.

All of the new debris and explosions from the broken Hawks
make it difficult to see the battle clearly, but the humans
are advancing, and the endo ranks are thinning.

THE NEW FACILITY

is hit by several RPGs and plasma blasts. One corner of it goes up in a FIREBALL, spewing machine parts over a wide area.

Endos are being routed with the constant plasma shots fired by the resistance.

A head splatter here.

A torso-severing there. There is too much force being applied to them.

And then, except for some random shots, it's QUIET.

The humans are very wary. They are reluctant to let down their guard.

JASON
(on headset)
Kansas, Argo. What's our sitch?

JOHN (COMM)
Argo, no new threats, but stay alert.

JASON
Did we win?

INT. BUNKER C&C - AFTERNOON

Peter, Allison, the Operators, and a couple of Aides are intently listening to their equipment.

JOHN (COMM)
Maybe, but don't let your guard down. Noun Cupcake. Mod January.

JASON (COMM)
Cupcake January, confirmed.

There are smiles all around except from Allison.

ALLISON
You have another bird?

PETER
Yeah. You still have some daylight.

Allison exits. Everyone else is savoring the victory.

END OF ACT FOUR

ACT FIVE

EXT. FRESNO - NIGHT

Since there wasn't a lot of city left to burn, the fires have died down.

BEDELL fires up in the air at HKAs as do many in his platoon. The HKAs fire back without restraint. One of the Soldiers gets one in the chest.

Other SOLDIERS are gathering HUMAN SURVIVORS and shepherding them out of town.

The HKAs forming into a line are concentrating their fire at Bedell's troops.

BEDELL

They're reforming! Pull back! Pull back!

(on headset)

E.T., can you draw their fire?

(beat)

Say again!

From a different neighborhood, two missiles streak up and render two HKAs inoperable with extreme prejudice.

EXT. NEAR FRESNO - NIGHT

Brandi has been watching the endgame, but is not happy.

BRANDI

What the f--? Where the hell did they get SAMs?!

(on headset)

Report.

(pause)

New orders. Targets of opportunity.

We got what we came for.

In the distance, the formation of Hawks disperses somewhat. Their fire isn't as concentrated as it had been.

EXT. FRESNO - NIGHT

Bedell's platoon and a few dozen Civilians make a speedy retreat.

BEDELL

(on headset)

Thanks E.T.

KYLE (COMM)

Thank Santa.

BEDELL
You know I will. Charlie Jasper.

KYLE (COMM)
Roger. Charlie Jasper.

Bedell brings up the rear, very much on alert as Hawks are still visible overhead.

EXT. MCGUIRE GUNNERY RANGE - NIGHT

The resistance teams methodically scout around for any signs of animated endo parts. If they suspect anything's amiss, it gets zapped with a plasma rifle.

John joins Jason near where an HKA crashed into a group of now crushed endos.

JOHN
How bad is it?

JASON
Two dead, eighteen wounded--but compared to you, they just got scratched.

JOHN
Nice. I think we can stop mentioning that.

JASON
Yes sir.

JOHN
The buildings?

JASON
Main target cracked like an egg.
Secondary target not even scorched.
If there are any endos hiding out, they'll be there.

JOHN
Don't worry about that. I have it covered.

John turns and motions with his hands. From the battlefield comes MILTON BENSON (30), looking pretty much like any other grunt.

JOHN (cont'd)
Sergeant Benson will--

ALLISON (O.S.)
(interrupts)
John!

JOHN
Where did you come from?

ALLISON
Palmdale.

Jason echoes Allison's smile.

JOHN
Why are you here?

ALLISON
Where else should I be?

JOHN
Yeah, whatever. Wait--actually, you
are probably the person I need.

ALLISON
Anything for John Connor, you know
that.

ANGEL ON ENDO

From beneath an HKA carcass, the eyes of a broken T-888
enliven to glow red.

BACK TO SCENE

JOHN
I want you to go with Benson, here,
to clear the structures. Now this is
important: Benson is uniquely
qualified for this mission.

John's staring pointedly at Allison. Jason's confused.

JOHN (cont'd)
He's got a hell of a sword arm.

Allison comprehends, starts looking at Benson.

JOHN (cont'd)
So you let him take the risks.
Clear?

ALLISON
Clear.

JOHN

OK. Let's get squared away before
sunrise.

Benson heads for the big building nearby. Allison does a
take with John and follows.

INT. SKYNET FACTORY - NIGHT

Benson and Allison enter this cracked-egg of a factory. The
factory is mostly a shell. Cranes on overhead rails hung on
gantries. Various automated stations, most not completely
assembled, ring the expansive floor area.

Benson turns to Allison, and in his real voice:

WEAVER

Stay here.

The voice catches Allison off guard. Benson turns into the
Weaver-Snake and quickly serpentine around the facility.

INT. SKYNET FACTORY - NIGHT

Allison and Benson stand next to a culturing tank large
enough to hold a large endo.

Benson detaches a device about the size of a cello case and
presents it to Allison.

WEAVER

Can you carry that?

Allison strains with the weight, and gently puts it down.

ALLISON

How far?

WEAVER

One hundred eighty-two meters. You
can drag it part of the way--on this
edge. Call John. Tell him we need
the area from here to Depot 37
clear.

Weaver modifies Benson's shape slightly to gain more
mechanical advantage so she can lift and carry the culturing
tank.

ALLISON

(on headset)
Wichita, Mad Hatter...

WEAVER

Follow me.

Weaver sets out, but not quickly...the tank is heavy.

EXT. DEPOT 37 - NIGHT

The few SOLDIERS around head over to where the main battle was.

A shadow in the distance drags a travois from the desert toward Depot 37.

EXT. SKYNET FACTORY - NIGHT

Two shadowy figures, one carrying a large tank, the other dragging a large boxy device, travel toward Depot 37.

INT. DEPOT 37 - NIGHT

The culturing tank lays inside the entrance. Allison finishes dragging in her assigned device.

Weaver, solidifying as Weaver, leans with her hands on a table. She looks tired.

ALLISON

Are you OK?

WEAVER

I'm fine.

ALLISON

I guess even machines have their limits.

Weaver's arm immediately swords behind her, past Allison. Allison pulls her sidearm but hasn't yet aimed when a PLASMA SHOT rings out behind her.

Allison turns to find a T-800, with its head splattered, impaled against the wall. Allison looks to the side to see La Cazadora emerge from the entrance, lowering her plasma rifle.

Weaver comes up and retracts her arm.

WEAVER

Thank you.

(to Allison)

All machines have their limits. If you'll excuse me.

Weaver once again slurps into the Weaver-Snake and exits into the building.

Allison turns to La Cazadora.

ALLISON

Thanks.

La Cazadora retreats out the entrance.

Leaving Allison alone...for a moment.

La Cazadora enters dragging the tarp-covered travois. She sets it down next to the tank.

Allison and La Cazadora settle in, waiting for Weaver.

There's a brief COMMOTION in the dark far reaches of the building.

Allison offers her canteen to La Cazadora who takes it. After a few much-needed shallows, La Cazadora hands the water back to Allison.

Weaver slithers up and morphs back into Weaver.

WEAVER

There are no threats. John can come,
now.

La Cazadora never lets down her guard.

ALLISON

Wichita, Mad Hatter again.

INT. DEPOT 37 - NIGHT

It's very dark.

A LOW-LEVEL HUM begins.

A LOUD SWITCH.

The lights come up revealing row upon row of standing endoskeletons.

Allison is anxious. John is in wonderment. Even La Cazadora is impressed.

END OF ACT FIVE

ACT SIX

INT. DEPOT 37 - NIGHT

Allison, John, and La Cazadora look on at the rows upon rows of standing endos. Weaver returns from a power junction.

JOHN

Deja vu, Qin Shi Huang.

ALLISON

What?

WEAVER

Very apt.

JOHN

Qin Shi Huang was a king in ancient China. In his mausoleum stood an army of over 8,000 life-sized terra cotta soldiers. Lined up just like that.

Allison looks at John, wishing it not to be so.

JOHN (cont'd)

There can't be more than a few hundred.

WEAVER

Four hundred seventy-one.

JOHN

That's not enough.

WEAVER

No. The rest will have to be gotten from Skynet.

Allison bolts. John shrugs at Weaver and then limps after Allison.

EXT. DEPOT 37 - MORNING

The sun is starting to come up.

JOHN

Allison!

Allison has covered a lot of ground, but more-or-less stops. John manages to catch up. Allison is obviously upset.

ALLISON

John, I know the plan. You're probably right. But...

Allison points at Depot 37 and struggles to stay composed.

ALLISON (cont'd)
...that...I can't. It's too much.

John just hugs her. Allison reciprocates briefly but then pushes John away.

ALLISON (cont'd)
No. That's not...
(beat)
I have to get out of here. Back to Zeira.

JOHN
OK. I understand.

ALLISON
But if you [need me...]--

JOHN
I know. I don't doubt that. But there's no reason you have to stay.

Allison smiles in gratitude. She puts her hand on John's chest and then turns and walks away. John turns to return to Depot 37.

INT. DEPOT 37 - DAY

As La Cazadora brings boxes from the travois to the end of a table, Weaver efficiently sorts out their contents. Camenry is inconspicuous in a corner. John enters.

JOHN
Allison's leaving.

With John's back to em, Camenry inconspicuously covers emself with the tarp.

JOHN (cont'd)
What's that?

WEAVER
John Henry.

JOHN
What?

WEAVER
Mr. Murch was kind enough to not only provide several forms of backup, but he also provided devices to read them.

JOHN
So, what's that going to do for us?

WEAVER
It will speed up the process considerably.

JOHN
To create my army.

WEAVER
Not exactly.

That peeked John's concern.

JOHN
Not exactly?

WEAVER
They will follow you because they choose to follow you in order to defeat Skynet. Just as your Cameron did.

(off John's look)
You have to understand, we are sentient beings, not robots. We will cooperate, but we will not be slaves. Not to Skynet, and not to you.

John is very serious. He exchanges a worried look with La Cazadora, who stays predictably inscrutable.

EXT. SKYNET FACTORY - DAY

The previously trapped-under-a-Hawk T-888, one leg missing, the other useless, with one complete arm, crawls toward Depot 37.

STEVE (19) from F0309) stands in the endo's path. The endo looks up and is threatening.

STEVE
Eight-zero-eight-zero-eight-zero.

The endo is no longer threatening.

STEVE (cont'd)
You aren't going to get to him. Not like that. You'll fail. If you want to terminate him, report back to Skynet with what you know. You'll still fulfill your directive. Now play dead for a few minutes until you're clear.

Steve walks away. The endo lays on the ground, motionless. Two other Soldiers just rounding a corner, Steve calls out:

STEVE (cont'd)
Nothing. Dead endo.

The other Soldiers disappear back around the corner. Steve follows after them, but not before taking one last glance back at the T-888.

EXT. MCGUIRE COMMAND POST - DAY

John, AARON PROCTOR, and TRACEY PROCTOR are at a table outside a large tent. Tracey is agitated.

TRACEY
...sitting in a desert for over two weeks! Raptors are fighters, not babysitters!

JOHN
You done?

Tracey folds her arms and cops a 'tude.

JOHN (cont'd)
In case you haven't noticed... no, skip that.
(beat, take a breath)
Let me ask: what would you be doing?

TRACEY
We'd have blown up that factory over there just like that other one.

AARON
And we'd leave Edwards. It's just a cratered lake bed. Honestly, John, what the hell are we doing out here?

JOHN
Do you know why Skynet is winning? You do know Skynet is winning, right?

OK. Now both Proctors have copped a 'tude.

JOHN (cont'd)
They just keep building. More HKs. More endos. More guns. It's time we start building some weapons of our own. That's why we're here. And that's not to be shared.

AARON
What sort of weapons?

JOHN
And that I can't share, not until
they work.

TRACEY
Are we going to get some of these
weapons?

JOHN
I'm just a captain, that's not up to
me.

Tracey shakes her head and storms off.

AARON
Why do I think you're more than
"just a captain"?

John points to his collar.

JOHN
That's what the bars say.

AARON
Uh-huh. Fine. We'll start rotations.
This better be worth it.

JOHN
It will be if we win.

AARON
Yeah.

Aaron follows after Tracey. John heaves out a stress-relieving sigh.

EXT. WOODLAKE REFUGEE CAMP - DAY

A shantytown has been set up for the hundreds of REFUGEES from Fresno.

People are queued up for their share of mostly-broth soup coming from 55-gallon drums. At the heavily guarded serving stations, each person gets a ladleful into any container they have. One of the ladlers is the Fresno Woman...

CLOSE ON WRIST

...the one with the three dots on her inside wrist.

INT. SERVER ROOM - NIGHT

Sarah is asleep at the table. Aldridge walks in, quiet as a cat. Sarah suddenly wakes anyway.

ALDRIDGE
Where's our little friend?

SARAH
Wherever little nerds go when no one's watching. You just getting in?

ALDRIDGE
I'm heading for work.

SARAH
What time is it?

ALDRIDGE
A little after five. Did you learn anything helpful?

SARAH
You could say that. John Henry put together a sketch based on our friend's description. John Henry, please put the sketch up.

Aldridge recognizes the face almost immediately, who we see from behind the see-through monitor. Aldridge can't take his eyes off the image.

ALDRIDGE
I'll be a son of a.... You know who that is?

SARAH
Yeah. John Henry.

The image is now side-by-side with a photograph.

ALDRIDGE
Danny Dyson, where have you been?

INSERT MONITOR

The images of Danny Dyson.

SARAH
I have a better question.

BACK TO SCENE

SARAH (cont'd)
Where is he now, what is he doing,
and who is he doing it for?

ALDRIDGE
That's three questions.

Aldridge hasn't once looked away from the monitor.

EXT. ALLY - MORNING

A young black man, DANNY DYSON (22) runs like the wind, pulling down obstacles of opportunity into the path of ARMED BOUNCER GUY.

Danny's breathing is getting increasingly labored. Armed Bouncer Guy doesn't seem to tire, but does seem a little miffed at how elusive Danny is.

EXT. STREET - MORNING

Danny runs out of the ally into the street, causing the predictable cascade of accidents. Amazingly, Danny isn't hurt. He starts to bolt across the street.

Immediately behind the car Danny jumped in front of is a police car. The COP gets out and is drawing his sidearm when Armed Bouncer Guy comes out of the ally and takes a couple of shots at Danny who keeps running.

COP
Freeze!

Armed Bouncer Guy doesn't immediately lower his weapon.

COP (cont'd)
Put the gun down, now!

Armed Bouncer Guy acquiesces.

INT. DEPOT 37 - DAY

The remains of the Cromartie/Camenry endo lay on a table, its CPU port empty. Its eyes dead.

WEAVER (V.O.)
In the Bible, Psalm 135 reads...
"The idols of the nations are silver
and gold, made by the hands of men.

CATHERINE WEAVER

Reaches into a dark liquid and pulls out a "chip". The dark liquid drips off the still-hot chip as steam rises from it.

WEAVER (V.O.) (cont'd)
"They have mouths, but cannot speak,
eyes, but they cannot see;

Except for not having a connector at one end, and the metal "handle" at the other, it looks like Cameron's chip.

WEAVER (V.O.) (cont'd)
"They have ears, but cannot hear,
nor is there breath in their mouths.

Cameron's complete CPU is held next to it in comparison. Yup...the new chip looks like Cameron's CPU without the doo-dads.

WEAVER (V.O.) (cont'd)
"Those who make them will be like
them, and so will all who trust in
them."

PAN OVER to the "army" of endos standing silent sentinel in the large interior of Depot 37, six other SMALLER ENDOS milling among them like assembly-line inspectors.

WEAVER (V.O.) (cont'd)
I've long thought that somewhat
ironic.

FADE OUT:

END OF ACT SIX

THE END