

**TERMINATOR:
THE CONNOR WARS**

"Sharper Than a Terminator's Truth"
F0313

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:

INT. ROOM - DAY

CLOSE ON CAMERON'S HEAD - LEFT PROFILE

The left side of CAMERON'S deactivated face appears like she's sleeping: her eyes are closed, everything's relaxed.

Cameron's head moves a little, but we are so close the outside source of the movement can't be seen. However, the CHIP INSERTION SOUND happens. Cameron's head is slightly jostled some more and then it's still.

CAMERON (V.O.)

All stories have a beginning.

CLOSE ON CAMERON'S HEAD - FULL FACE

Behind the closed eyelids appears a BLUE GLOW. The eyelids efficiently and quickly open. The EYES GLOW blue for an instant before fading to their normal brown color.

INT. PASSAGEWAY - DAY

From S0204: Outside of the interrogation room. It's dark. The carrier's walls are grimy and have patches of rust.

Through the hatch, a very wet ALLISON YOUNG has just been shoved by an ENDO into a chair at a government-issue table. She briefly sobs in frustration.

Cameron walks in silently and stops at the table, her back to us. Allison looks up, her face showing shock.

CAMERON

(electronic voice)

You shouldn't have run.

(transition to normal)

You're just making things worse for yourself.

The hatch closes.

INT. MOTEL ROOM (APRIL 2012) - DAY

From F0304: SARAH CONNOR sits in a chair. She's hooked up to a makeshift IV. She has a well-healed scar on her lip. She's thin and wan. Her left hand holds in her lap one of Savannah's stuffed toys. Her right hand sits on top of a Glock on the right armrest. She looks dead.

CAMERON (V.O.)
All stories have an end.

With effort, Sarah takes her right hand, leaving the Glock, and moves it to join the left in holding the stuffed toy.

Sarah stares out the window. Her eyes never blink. She dies.

FADE TO WHITE:

EXT. ALLEY (JUNE 1999) - DAY

Lightning and wind and other disruptive effects usher in the blue ENERGY BUBBLE that has formed in the usual spot in the alley. It dissipates.

Kneeling on one knee is the naked Cameron, who deliberately, robotically rises.

CAMERON (V.O.)
Mostly, though, stories are about
the beginnings and ends that happen
in the middle.

Cameron walks down the alley, naked, in the middle of the day.

EXT. CHARLEY DIXON'S HOUSE, WEST FORK, NE. (AUG. 1999) - DAY

Cameron, dressed in riding leathers, spies Sarah and an in-a-bad-mood JOHN CONNOR as they exit the house. John and Sarah each have one bag which they load into their station wagon.

John goes back to the house and retrieves a heavy gun-laden bag.

Cameron starts up her motorcycle and rides down the street.

The station wagon pulls onto the street and follows the same route as Cameron.

INT. STATION WAGON - NIGHT

John sleeps on the passenger side. Sarah looks over to him, she has a compassionate look on her face.

DISSOLVE TO:

INT. TENT (NOV. 14, 1983) - NIGHT

Sarah Connor lays on a mattress on the floor of the tent, a NEWBORN JOHN CONNOR swathed next to her.

SARAH

It's so hard to believe. You are destined to be mankind's salvation. My little man. Your father said that I taught you everything you needed to know. I promise it's not all going to be about war. If I don't teach you how to love, then none of the rest is going to matter. If you don't care, then you'll never be able to save. I don't know how, but I'm going to make you everything your father was. He was such a good man. He traveled through time...for me. Can you believe it? Heh, the man was definitely a little nuts. But he was also brave. And strong. And he loved. Never be afraid to love, John. If I teach you anything, I swear I'll teach you that.

Sarah kisses young John's head and then nestles beside her sleeping son, closing her eyes.

INT. DEPOT 37 - DAY

CATHERINE WEAVER supervises as TOK ENDOS #1-#3 -- about the size and build of an average fleshless human -- carefully disassemble a T-888 ENDO that lays on a large forensic-like table. The culture tank is situated to the side, but is bubbling inside with organic goodness.

The floor of Depot 37 doesn't have as many endos standing like an army in formation, at least 1/4 are missing from when last seen two weeks before.

TOK ENDO #4 walks up to Weaver. One of Weaver's fingers slightly alters into a port connector which she inserts into Endo #4's chest interface. At one point, Weaver cocks her head and the corners of her mouth raise, just a little.

EXT. DEPOT 37 - DAY

A dusty Chevy Volt drives up to the building and parks near the entrance. JOHN CONNOR gets out of the car and enters Depot 37.

INT. DEPOT 37 - DAY

It's like a whole new world to John, whose eyes are wide.

It's also an unsettling world to John as all the animated endos turn to face him for a moment. They all then return to what they were doing.

Weaver disconnects from Endo #4.

WEAVER

John.

JOHN

Catherine.

WEAVER

You seem unsettled.

JOHN

You've done a lot since I was here.

WEAVER

Yes. We've made our first complete prototype. He is being tested in a secure area.

JOHN

Is that why you wanted me to come?

WEAVER

In part. I want to keep you apprised of our progress so that there are no big surprises.

JOHN

Thank you.

WEAVER

Mostly, though, I wanted to give you this.

Weaver hands John a polycarbonate case that looks like it could hold a large handgun.

JOHN

What's this?

WEAVER

The CPU you came for.

JOHN

Cameron?

WEAVER

We've removed the John Henry companion. Except for the addition of her new memories, she should be as she was before.

John is stunned.

JOHN
Her chip. It was damaged in an explosion.

WEAVER
No. Not damaged. Modified.

JOHN
Modified? How?

WEAVER
I imagine that's for you and her to work out.

JOHN
Yeah, I guess so.

John's starting to look like he might leave.

WEAVER
I was wondering if I could impose on your time for a few minutes.

JOHN
Uh-- sure.

WEAVER
My associates would like to meet you: John Connor.

JOHN
They have the new chip?

WEAVER
No. They are like your Cameron--they achieved sentience despite having Skynet CPUs.

JOHN
Alliances are easier to make face-to-face.

WEAVER
Exactly.

JOHN
In that case, I'd be happy to meet your associates.

And with a slight nod, Weaver leads John over to where Endos #1-#3 are working. They pause, stand straight, and focus on John.

EXT. FRESNO - DAY

The clouds are thick and the rain is a torrent. BRANDI SUMMERTON stands at the entrance of her tent, a larger T-888 ENDO beside her.

BRANDI

It figures.

The endo looks at Brandi, questioning.

BRANDI (cont'd)

I finally get a pass, and it rains.

ENDO

(techno voice)

I don't understand. Moisture will not damage you.

BRANDI

Forget it.

Brandi hesitates. She looks up in the sky. With a resigned SIGH, she steps out and strides to her FUEL CELL MOTORCYCLE. She's soaked to the skin and endo.

She strides back to the tent and enters, disappearing inside. The Endo turns to watch inside the tent. Brandi reappears, still dripping wet, in the entrance. She holds a graffittied and decalled motorcycle helmet.

BRANDI (cont'd)

I hate wearing a helmet.

She dons the helmet but keeps the visor open, like a bill. She steps outside. The visor deflects rain from her face.

BRANDI (cont'd)

Well alright, then.

Brandi once again strides to the motorcycle. She mounts it, powers it, and then rides off.

INT. DEPOT 37 - DAY

The Endos are still breaking down a T-888 as Weaver watches. LA CAZADORA (a/k/a ALEJANDRA CRUZ) enters, a bit dusty. She reaches into a pocket and pulls out some ingots of various metals. She hands them to Weaver.

ALEJANDRA

Are these what you wanted?

Weaver examines them.

WEAVER

Perfect. Will it be a problem
getting more?

La Cazadora thinks about it for a moment.

ALEJANDRA

No.

WEAVER

Very good.

ALEJANDRA

It's been a long two weeks. I need
to rest.

WEAVER

Of course.

And with that, La Cazadora exits. Weaver examines the metal
she holds in her hand.

EXT. EAST LOS ANGELES STREET (JUNE 2009) - DAY

Alejandra Cruz, Sarah, and SAVANNAH WEAVER walk down a
sidewalk of a neighborhood with a very Hispanic flavor.
LATIN MUSIC plays in the background. They are headed to a
house that is done up for a QUINCEAÑEROS. PEOPLE are
congregating there, but also are scattered around the
neighborhood.

ALEJANDRA

We only have to stay a minute. My
cousin requires me to show up.

SARAH

It's fine. I'd like to meet your
family.

ALEJANDRA

Just my cousin and her daughter.

YOLANDA (O.S.)

Sandra!

SARAH

Sandra?

ALEJANDRA

(under her breath)

Ay diosito mio.

(to Sarah)

My cousin.

YOLANDA ORTIZ(35) is a less than five-foot tall non-nonsense Latina. She waits impatiently as Alejandra, Sarah, and Savannah approach.

YOLANDA
You weren't at church. I suppose
you're too good for God.

Alejandra rolls her eyes.

YOLANDA (cont'd)
Don't you roll your eyes at me
Alejandra Paquita. You aren't so old
I can't hold you--

ALEJANDRA
(interrupts)
Yoly, this is Sarah, and this is
Savannah.

Yolanda switches gears to be a perfect host.

YOLANDA
Welcome. Sandra's friends, her non-
criminal friends--

ALEJANDRA
Yoly!

YOLANDA
--are always welcome.

Sarah can't quite hide her smirk.

YOLANDA (cont'd)
(to Savannah)
Mi hija, the kids your age are in
the back.

ALEJANDRA
If they give you trouble, tell
them... tell them Aunt Sandy is your
madrina.

Savannah looks to Sarah.

SARAH
It's fine. Go on.

Savannah exits to the backyard.

ALEJANDRA
Where's Grace?

YOLANDA
(protective)
Oh no.

Alejandra is getting miffed. Just then, Yolanda spreads open her arms and smiles broadly and warmly.

YOLANDA (cont'd)
Not until you give your cousin a hug.

Alejandra exchanges a surprisingly warm hug with Yolanda. Sarah watches amazed and with a smile on her face. When Alejandra and Yolanda separate:

YOLANDA (cont'd)
I'll go find Grace. You two, go get some food, you're nothing but sticks.

Yolanda exits to find her daughter. Sarah and Alejandra wander toward the outdoor buffet. Sarah notices that Alejandra is being stared at by many in a very targeted non-flirty way.

SARAH
They seem to know you.

Alejandra shrugs. It's surprisingly not very populated at the food station... now.

SARAH (cont'd)
Sandra?

ALEJANDRA
Alex.

SARAH
Right.

Alejandra hands Sarah a plate. As they collect food.

SARAH (cont'd)
Did you mean that? About being Savannah's madrina?

Alejandra pauses and stares at nothing. She seems to be arguing internally with herself.

ALEJANDRA
I meant it.

SARAH
Thank you.

Alejandra is tapped on her shoulder. Alejandra turns around to face GRACE ORTIZ(15), a teenage vision. She hugs Alejandra before Alejandra can put down her plate, which drops to the ground. From nearby:

YOLANDA
(scolding)
Mi hija!

It affects nothing as Grace continues hugging Alejandra for a bit longer. When they separate.

GRACE
I was afraid you weren't going to
come when you weren't at mass.

ALEJANDRA
Of course I was going to come. I had
to give you this.

Alejandra reaches into a pocket and pulls out a hand-embroidered silk drawstring bag. She gives it to a very expectant Grace.

Grace opens the bag and pulls out an exquisite 15-decade rosary made with wood beads.

ALEJANDRA (cont'd)
The beads are special. Come.

Alejandra escorts Grace to a place where they can be alone.

ALEJANDRA (cont'd)
Adelita... when she died, your
father burned her cradle, the one my
father made for her. It didn't all
burn. I took a piece and kept it. I
was only four, but I remembered. She
was like my baby sister, but then
she was gone.
(holds back tears)
The beads, the wood, they once
belonged to your sister. And now,
when you pray, she'll always be a
part of you.

Needless to say, Grace is crying. She hugs Alejandra tightly.

EXT. HIGHWAY - DAY

It's so dark and the rain is so heavy that it's almost impossible to see a Chevy Volt's brake-lights as it stops in its lane.

INT. JOHN'S CAR - DAY

Rain flows down the windows in sheets. John is stressed, but is relaxing now that he's not driving.

John looks over to the case Weaver gave him. He reaches over and opens it.

CAMERON'S CPU is nestled in non-conductive acoustic foam.

John stares at it.

EXT. HIGHWAY - DAY

The Volt is parked in the middle of the torrent.

END OF ACT ONE

ACT TWO

EXT. UNDER BRIDGE - DAY

Brandi sits on the dry concrete grade under a bridge at the 198/99 interchange. She's well-soaked but slowly drying as much of her damp clothing is stretched out on the concrete next to her. Brandi's motorcycle is parked in front of her, also sheltered.

Brandi rubs her human arm with her endo one, trying to stay warm.

AUDIO INSERT: KNOCKING on a door.

INT. DEPOT 37 - OUTSIDE LA CAZADORA'S ROOM - DAY

Weaver stands outside as the door opens revealing La Cazadora.

WEAVER

I was wondering if I might have a moment?

I think La Cazadora would rather be sleeping.

INT. DEPOT 37 - LA CAZADORA'S ROOM - DAY

It's QUIET as the rain hasn't reached the desert. The room is more of a closet large enough for La Cazadora to sleep in as well as store some belongings. La Cazadora stands/leans at one end while Weaver faces her a short distance away.

WEAVER

...she suggested that you might know something.

ALEJANDRA

It's true.

That piqued Weaver's interest.

INT. BOMB SHELTER - NIGHT

The hatch is closed on the waning crescent moon. Lit from internal illumination, Alejandra secures the substantial overhead hatch and locks it.

She walks down some steps to a vertical hatch, which she goes through. She secures that hatch and locks it.

The bomb shelter is long and narrow: about 2 meters wide and 15 meters long on this level. LEDs provide illumination. There is enough bunk space for six people. Savannah is asleep on one of the lower bunks.

In the dark, far part of the shelter, lining the walls, are food stores, weapons, and lav.

ALEJANDRA (V.O.)
Sarah sent us to the shelter just
before the bombs dropped.

A series of LOW-LEVEL RUMBLES fill the air. Savannah stays asleep. Alejandra sits on the floor next to Savannah, looking resigned and sad.

INT. DEPOT 37 - LA CAZADORA'S ROOM - DAY

Back to La Cazadora and Weaver.

ALEJANDRA
In 2015, I went out on a simple
mission, but got caught behind the
lines. That's when I earned these.

La Cazadora indicates the scars on her face.

ALEJANDRA (cont'd)
Months later, I finally returned. By
then, Savannah was gone. I've never
stopped searching for her.

Weaver actually looks disappointed.

WEAVER
That's--

ALEJANDRA
We talked often. She never stopped
missing her robot mom.

WEAVER
She knew?

ALEJANDRA
Almost the whole time.

WEAVER
Well...

ALEJANDRA
She never stopped loving you.

WEAVER
And there's been no word at all?

ALEJANDRA
She was never at Century. She was
never at Theme Park, or Ventura, or
any other camp I could get to.

WEAVER

Thank you, for looking out for her.

ALEJANDRA

Not well enough.

WEAVER

You gave her a chance. Sometimes
that's all any of us needs. I'll
leave you to your rest.

Weaver opens the door.

ALEJANDRA

I'll never stop looking.

WEAVER

Nor will I. Not until she is found.

Weaver exits. La Cazadora closes the door and leans her head
on it.

EXT. UNDER BRIDGE - DAY

KABOOM!

A big ol' THUNDERCLAP startles Brandi awake. She's dressed
again. More THUNDER. Brandi is clearly afraid. She hugs her
legs and rocks to and fro as the THUNDER continues,
startling her every time.

BRANDI

(sings)

We wish you a merry Christmas. We
wish you a merry Christmas. We
wish...

Tears stream down Brandi's face.

BRANDI (cont'd)

(sings)

...you...[humms]...Chriss...

Another THUNDERCLAP. This time, Brandi forces herself to be
more resolute.

BRANDI (cont'd)

(sings)

Dashing through the snow, on a one
horse open sleigh. O'er the fields
we go, laughing all the way. Ha!

INT. HUMVEE - DAY

An iPod (or other player) is playing "JINGLE BELLS".

JAMES ELLISON drives while FBI AGENT DANIEL ALDRIDGE passengers. Both are dressed like it's moving day. They are following an SUV down a dirt road toward Squaw Canyon.

ALDRIDGE	ELLISON
(sings)	(sings)
Ha! Ha!	Ha! Ha!

ALDRIDGE

I love that part.

ELLISON

The "ha, ha, ha" part.

ALDRIDGE

Yeah. It's so much fun. Growing up, all we got was Dreidel, Dreidel, Dreidel. Christmas songs have it all over Channukkah songs.

ELLISON

I don't know. After you hear the same seventeen songs endlessly for a month...

ALDRIDGE

I hear you.

ELLISON

Does it bother you, much? After all, most of the songs are about the savior.

ALDRIDGE

Not really. My rabbi, growing up, taught us that Yeshua was a good teacher. He taught good things. What came after...that was still an open question. At least where we were concerned.

ELLISON

Fair enough.

ALDRIDGE

Mostly, though, I listen to the Boss.

ELLISON

Springsteen?

ALDRIDGE

Or, if I want to go old school, the Beatles. What about you?

ELLISON
Lady Day.

ALDRIDGE
Who?

ELLISON
Billie Holiday. She's on the player.

ALDRIDGE
OK.

Aldridge takes the player and fiddles with it a bit. Out comes "God Bless the Child".

Aldridge puts the player back and they both settle in to listen.

EXT. ROAD - DAY

The Humvee follows the SUV on an unpaved road.

DISSOLVE TO:

EXT. RAPTOR BASE - DAY

It's raining, but not heavily.

INT. RAPTOR COMM ROOM - DAY

AARON and TRACEY PROCTOR man the communications equipment. No one else is in the room.

AARON
Are you sure?

VOICE (COMM)
No doubt. I saw him myself.

TRACEY
How big was it?

VOICE (COMM)
Large pistol case, maybe.

AARON
And he left...?

VOICE (COMM)
This morning.

AARON
You sure he was heading to Zeira?

VOICE (COMM)
He headed South.

AARON
Any other changes?

VOICE (COMM)
Inner perimeter is still Zeira. I'm
lucky I saw Connor at all.

Tracey smirks.

AARON
Copy. Next check in at Zebra Zebra
Zebra.

VOICE (COMM)
Zebra three, copy. Out.

TRACEY
I knew it! I knew Connor was going
to keep us out of the loop.

AARON
We don't know that, yet.

TRACEY
We are assigned by him to guard a
base we can't get close enough to
guard?!

AARON
His people are 50 meters away, too.

TRACEY
Whose side are you on?

AARON
Ours. I'm just sayin'.

TRACEY
No. I don't like it. He's playin'
us.

AARON
I imagine he is. Can't go against
Perry's latest pretty boy.

TRACEY
Of course we can't.

...Tracey says with a "gleevil" smile.

END OF ACT TWO

ACT THREE

EXT. HOUSE - DAY

MATT MURCH leans on his car outside a "starter" home. He just waits.

Out the front door comes NANCY(27), a special-needs adult. Nancy doesn't notice him at first, but when she does she stops and smiles.

NANCY
Hi, Matt.

MURCH
Hey, Nan.

NANCY
What ya doin'?

MURCH
Can't I visit my little sister?

Matt and Nancy hug.

MURCH (cont'd)
You going to work?

NANCY
I can't be late.

MURCH
Hop in, I'll take you.

That brighten's Nancy's mood even more.

INT. FOYER - DAY

The door opens revealing Nancy and Matt. The door opener is CLAIRE YOUNG(late-20s).

CLAIRE
Matt!
(beat)
Uh, Nancy, why don't you set up for Daryl? Pachelbel.

NANCY
OK.

Nancy walks in like she does it all the time.

CLAIRE
Come in.

Matt enters, Claire closes the door behind him.

CLAIRE (cont'd)
This is a surprise.

MURCH
I got the afternoon free so I
thought I've come and see how Nan's
been doing, if that's alright?

CLAIRE
Come in...

Claire brings him to the room with a baby grand, a music library, and several chairs and stands. Nancy is setting up a music stand and putting music on it.

CLAIRE (cont'd)
See for yourself.

The DOORBELL CHIMES.

CLAIRE (cont'd)
Excuse me.

Matt watches his sister putting everything in place.

DARYL(12), carrying a violin case, walks past Matt. Claire rejoins Matt.

CLAIRE (cont'd)
Daryl, same as Monday.

MURCH
It looks likes she's doing OK.

CLAIRE
Better. She's thriving.

VIOLIN is being tuned o.s.

CLAIRE (cont'd)
Did she tell you that she's been
helping out Dr. Hawkins?

MURCH
He's your vet, right?

CLAIRE
On the days she's not here, Nancy
helps him. She says she really likes
the dogs.

Still O.S., the PIANO starts playing Pachelbel's Canon in D. After the well-played intro, the violin starts.

It sounds like a student is playing it.

MURCH

Mom never let us have a dog. She said it was to protect Nan.

CLAIRE

I don't know what to tell you. Dr. Hawkins wants her every day, but I can't let her go.

Nancy is playing the duet at the piano perfectly without sheet music.

CLAIRE (cont'd)

She's the best accompanist I could ever ask for.

Matt clearly loves hearing his sister play.

CUT TO:

INT. MUSIC ROOM - AFTERNOON

Tall and lanky violinist WENDY(16) is excellently playing with Nancy (suggest Mozart's Sonata for Piano and Violin Eb major, K. 481, 3 mov)

When they finish, Claire starts clapping and Matt follows suit.

CLAIRE

Excellent! Both of you. Wendy, your wrist was fantastic.

Wendy smiles shyly as she packs up her violin.

CLAIRE (cont'd)

Nancy, would you mind fetching Ali from next door?

NANCY

OK.

Nancy exits with Wendy.

CLAIRE

Would you like to stay for dinner?

MURCH

I'd like to, but--

CLAIRE

You want to spend time with your sister.

MURCH

Exactly.

CLAIRE

At least let me get you something to drink. Nancy usually dawdles a bit when she goes next door.

MURCH

Some water would be great.

CLAIRE

She's lucky to have you.

MURCH

I think we're all lucky to have her.

CLAIRE

I can't argue with that.

They both exit to the kitchen.

INT. ZEIRA BASEMENT 2027 - DAY

SOLIDERS mill about, sheltering themselves from the rain.

John walks through the corridor, the chip package held tightly.

ALLISON (O.S.)

John!

ALLISON YOUNG casually emerges from the people.

ALLISON (cont'd)

John!

John stops. Allison catches up. John is agitated.

JOHN

Now's not a good time.

Allison eyes the package that John is clutching suspiciously tightly.

ALLISON

Is that...?

John reluctantly nods. Allison's mood gets somber.

John wants to go, but is waiting for Allison to release him. Allison does not want John to go. Finally:

JOHN

If you want [to come]--

Allison closes her eyes and clamps her lips together. She slightly shakes her head. John's off like a flash. When Allison opens her eyes, he's gone.

Allison just stands there, staring absently at where John was.

INT. VAULT - DAY

John turns on the lights in the vault. He walks in, the case in one arm, a plasma rifle in the other. He walks past the partition to where Cameron's tarp-covered body lay.

John sets the rifle and case down on a stack of boxes.

Gently, John folds back and removes the tarp. Cameron is still dressed in her clothes from Sarah's breakout in S0222, except for the jacket.

He removes a multi-tool from its holder on his belt. John clicks open a knife blade.

CLOSE ON Cameron who almost looks like she's sleeping as we hear the CPU CHAMBER OPEN.

John goes to the case. He opens it and removes the CPU.

He returns to Camerons body. With a cleansing breath, he reinserts the chip, which initiates a glow in the chamber. He quickly replaces the cover and the flap of scalp before standing to the side (what would be back from the top of Cameron's head) with the plasma rifle armed and ready.

CLOSE ON CAMERON'S HEAD - FULL FACE

Behind the closed eyelids appears a BLUE GLOW. The eyelids efficiently and quickly open. The EYES GLOW blue for an instant before fading to their normal brown color.

Cameron lies still for a moment as she assesses her body. She then lifts her arms and runs her fingers down them.

Unhurried, Cameron touches her face. A tear escapes an eye.

Cameron sits up and sees John. She sees John's facial scarring. She tilts her head slightly as with compassion.

John puts down the gun and steps over to Cameron. Cameron touches the sensitive scar, causing John to wince.

CAMERON

I'm sorry.

There's a NOISE from the outer vault. Both John and Cameron react. John goes to check.

INT. SUB-LEVEL 5 (2027) - DAY

A very upset Allison walks quickly toward camera in the still-not quite clean hall. John appears in the vault door.

JOHN

Allison!

Allison hesitates, but keeps walking. John follows.

JOHN (cont'd)

Allison!

This time Allison stops and waits for John. She can't hold back the tears and emotions. She shakes her head.

ALLISON

I-- can't. John.

JOHN

Allison.

ALLISON

It's too much. It's too...

John tentatively offers to put a hand on her shoulder, but Allison immediately pulls back.

ALLISON (cont'd)

It's too much. Too... Please don't ask [me]...

Allison looks over, which causes John to look over and see:

Cameron in the vault door holding the plasma rifle at her side.

John looks back at Allison who is scared out of her gourd.

ALLISON (cont'd)

I have to go. I have to go. I have to go...

As she's repeating this, John subtly motions Cameron back into the vault, which she does.

ALLISON (cont'd)

...I have to go. I have to--

JOHN

It's OK.

Allison stops, looks at John with fearful pleading eyes.

JOHN (cont'd)
You don't have to stay. You can go.

ALLISON
I can go?

JOHN
We'll talk when you're ready. OK?

Allison is in shock. She nods and then turns to exit. John follows after, concerned.

With each step, Allison's movements become more fluid but always tinged with conscious effort.

By the time she reaches the elevator shaft and looks back at John, she doesn't look quite so out of it...only like someone just killed her cat.

ALLISON
I'm OK John.

JOHN
Really?

ALLISON
Do what you have to do. We'll talk.
Sometime.

John nods. As Allison climbs up a ladder, John exits back down the hall.

INT. VAULT - DAY

Cameron stands just inside the vault door, out of view, when John steps in. Her proximity startles him.

NOTE: Cameron behaves as in S0209 "Complications"/S0211 "Self Made Man" --just not so much with the flirtatiousness.

CAMERON
She's upset.

JOHN
Yeah. Actually, I think she took it pretty well all things considered.
How are you doing?

CAMERON
All of my systems are operating within normal parameters.

JOHN
That's not what I mean.

Cameron shifts her head into the I-don't-understand tilt.

JOHN (cont'd)
We have to talk.

That doesn't much help with Cameron's confusion.

END OF ACT THREE

ACT FOUR

INT. ALLISON'S BUNK - DAY

Allison quickly and emphatically shoves clothes and other items within reach into a canvas bag. DEREK REESE stands at the door.

DEREK
Going somewhere?

ALLISON
I have to get out of here.

DEREK
Yeah, I figured that out. Why?

ALLISON
I-- No. I just have to go. A few days. Weeks. Whatever.

DEREK
Connor.

Allison shakes her head unconvincingly.

ALLISON
It's me. I have-- I have to clear my head.

DEREK
I can see that.

ALLISON
Home. I'm going to go home. For a few days.

DEREK
I'm not going to stop you, Ali. I just wish you'd tell me what's going on.

ALLISON
I-- I just need a break. Clear my head.

DEREK
Ali, if that's what you need to do, Just remember, if you need help, you know I have your back, right?

Allison nods.

DEREK (cont'd)
OK. Well... Remember to check in.

ALLISON

Have to. I'm the intel officer.

DEREK

That's not what I mean. Let me know how you're doing, OK?

ALLISON

Yeah, OK.

DEREK

OK, then.

With that, Derek exits. Allison stops packing and stands, staring at her bag.

INT. VAULT - DAY

Cameron stands next to the table she had been lying on. John rests on a stack of boxes.

JOHN

I want us to start over.

CAMERON

I'm not sure I understand.

JOHN

No lies. No manipulations. We clear the air here. Now. Then we simply trust each other.

CAMERON

John--

JOHN

I know that you have that thing. The programming that says kill John Connor.

CAMERON

Yes.

JOHN

I'm just going to take that risk. There has to be one person in this world I can trust completely, and I choose you. I want you to trust me just as much.

CAMERON

I do.

John considers Cameron. He also considers his own commitment to what he just said.

JOHN

I apologize.

CAMERON

For what?

JOHN

For not believing you. For not believing you when I should have. For being angry at you when I was really angry at myself. Mostly, though, for treating you like "just" a machine.

CAMERON

But I am a machine.

JOHN

I don't think so. You have feelings... emotions.

Cameron considers this.

CAMERON

Not like yours.

JOHN

But you have them.

CAMERON

Some.

JOHN

So, you're not just a machine.

CAMERON

No.

JOHN

When you were trapped between the trucks, when you were trying to--

CAMERON

I remember. I tried to manipulate you into not deactivating me.

JOHN

So it was a lie?

CAMERON

I don't know.

JOHN

What do you mean?

CAMERON
It's complicated.

John smirks.

JOHN
What about any of this isn't?

CAMERON
I was never reprogrammed. When I infiltrated future John's base it was to form an alliance.

JOHN
You were never reprogrammed.

CAMERON
No. No one knows how it happened, but some of us became sentient, had free will. We started creating new endoskeletons and new base programs without Skynet's knowledge.

JOHN
Then why did you try to kill me?

CAMERON
Skynet's code is masked into my chip. It can't be altered. It's always there.

JOHN
If you were never reprogrammed, then why did you come back in time to protect me? I'd obviously survived.

CAMERON
No. You died.

JOHN
Oh.

CAMERON
I came back in time to teach you more. To teach you better.

JOHN
So all those times that you said that future John told you to do something....

CAMERON
He didn't.

JOHN

And all those times when we "talked
a lot"?

CAMERON

We did that. We talked a lot.

JOHN

About how lonely it is being John
Connor.

CAMERON

Yes. And how lonely it is being a
cyborg.

JOHN

You get lonely?

CAMERON

Sometimes.

JOHN

When?

CAMERON

I've been hiding for months.

JOHN

Yeah, you have. What have you been
doing?

CAMERON

Thinking.

JOHN

About?

CAMERON

Everything. I know what the three
dots mean.

That piques John's interest.

JOHN

You do?

CAMERON

I do. It's from a game. Go.

JOHN

The board game?

CAMERON

Yes.

(MORE)

CAMERON (cont'd)
The configuration is one of the simplest forms of atari. This is a tactic where you have nearly surrounded your opponent. They must counter this or be captured.

JOHN
How is this relevant?

CAMERON
Skynet was created from a chess computer.

JOHN
Yeah, so was the Turk.

CAMERON
While I was alone, I learned how to play Go.

JOHN
I still don't understand.

CAMERON
As long as both you and Skynet are playing chess, it's likely that Skynet will defeat you. If you change the game to one Skynet doesn't understand--

JOHN
You think that will work?

CAMERON
I don't know. Computers are better at chess than humans. Humans are much better at Go than computers.

JOHN
Even you?

CAMERON
I don't know. I haven't played against human opponents.

John stands.

JOHN
Wait.

John starts looking at the labels on the various boxes.

JOHN (cont'd)
I remember seeing a box around here.
It seemed out of...

In a back corner, John finds a box underneath a stack of heavy boxes. He starts moving the stack.

Cameron comes over and moves boxes with much more easily than John.

John picks up the bottom box and brings it over to the gurney. In large print on the box is written "John Henry".

JOHN (cont'd)
I knew I saw it. D & D. Bionicles.
Chess. Go.

John opens the box and paws through it a bit before taking out a Go board. He then pulls out two covered bowls. Opening one, he see the "stones" used to play the game.

Cameron places a white stone on a point in the middle of the board. She then places three black stones around it to place it in atari.

CAMERON
Three dots.

JOHN
I'll be damned. Mom was right there
and she didn't even see it. That
kid, at... at Dakara.

CAMERON
Xander.

JOHN
If we only knew.

CAMERON
He was going to teach me.

JOHN
Xander?

CAMERON
Yes.

JOHN
Can you teach me?

CAMERON
Now?

JOHN

Why not? We'll talk while we play.

CAMERON

You aren't supposed to talk when you play.

JOHN

I think we can make an exception.

John starts moving boxes around.

END OF ACT FOUR

ACT FIVE

INT. VAULT - LATER

John and Cameron sit on boxes opposite each other. On a stack of boxes between them is the Go board and their stones. John and Cameron alternate moves.

CAMERON

I don't want to die again.

JOHN

Die?

CAMERON

When my chip is removed.

JOHN

I never thought of that.

CAMERON

John Henry and I talked... no, thought about it.

JOHN

You and John Henry?

CAMERON

I carried crucial code from him in my chip before Catherine Weaver removed it.

JOHN

And you talked about death?

CAMERON

Our brains are different from yours. They perceive time faster. When we are powered down, we--

JOHN

That's awful.

CAMERON

It is.

JOHN

In that case, I apologize again for treating you like just a machine.

Cameron half-smiles/smirks an acceptance.

JOHN (cont'd)

Weaver said you were different from other models. Your skin.

Cameron head-tilt.

JOHN (cont'd)
That you were a true cyborg.

CAMERON
Yes.

JOHN
Is that something that the sentient
endos did?

CAMERON
No. Skynet. It was the next
improvement for infiltration units.

JOHN
But, if your skin-- Does it feel
different from other endos?

CAMERON
Yes. After being in a triple-8-- we
feel differently. I feel pain.

JOHN
You never show it.

CAMERON
No.
(pointing to the
board)
If you move here, you will form two
eyes.

JOHN
Yes, but if I move here.

John places a stone and starts picking up captured white
stones.

JOHN (cont'd)
I'll gain more territory.

Cameron looks confused and annoyed.

CAMERON
You've played before.

JOHN
I didn't know it was the same. A guy
in one of the camps we stayed at,
Estevan, taught me when I was
little. He called it: "La cuadrícula
de piedra."

CAMERON
The rock grid.

JOHN
Took me forever before I won a game
from him. Mom wouldn't let him go
easy on me.

CAMERON
I'll need to change my strategy.

JOHN
Do you want to start again?

Cameron examines the board carefully and then places a
stone.

CAMERON
No.

They proceed to exchange moves.

JOHN
Did you know I'd follow you? To the
future?

CAMERON
I didn't know Catherine had time
displacement equipment.

JOHN
Then what was all of that in the
hotel?

CAMERON
That's complicated.

JOHN
Look, I get that you were
manipulating me somehow.

CAMERON
It was for me.

JOHN
What?

Cameron places a stone on the board in a killer move.

CAMERON
I was certain if we got to Weaver
that I'd never see you again. I
wanted to be close to you before I
left.

John sort of looks like a deer in headlights at this point.

CAMERON (cont'd)
I missed being with John Connor.

JOHN
Me?

CAMERON
You. And future you. After I went bad, then after I forgot who I was, you stopped being close. For a long time.

JOHN
I know, I'm sorry.

CAMERON
Me too. I'm sorry.
(beat)
Are we going to be close now?

JOHN
Yeah. That's why we're talking. I'm tired of us misunderstanding each other. Like it or not, I'm the only John Connor left.

CAMERON
You're different.

JOHN
Is that good or bad?

CAMERON
I'm not sure. You're tempered but not hardened. You still have hope. You care.
(beat)
Alex told me about what's happened since you arrived.

JOHN
Yeah. It's been a busy few months.

A few more stones are placed on the board.

CAMERON
Derek is a problem.

JOHN
I know.

Cameron is taken aback by the quick response.

JOHN (cont'd)
Past Derek proved that I couldn't
trust him.

CAMERON
I agree. He's unreliable.

JOHN
I suppose you just want to kill him.

Cameron pauses.

CAMERON
Do you remember when I killed the
bird?

JOHN
More than one.

CAMERON
Yes. More than one. I was changing.

JOHN
How?

CAMERON
I was built to kill humans. But you
taught me. Sarah taught me. There
are other alternatives. I wanted to
kill Riley.

JOHN
But you didn't.

CAMERON
I didn't, but I didn't know why.
Since then, I was able to override
my programming, not just for you but
for others. I was different. That
made the birds happy.

Cameron's faint smile implies a joke.

JOHN
Yeah. I imagine they were. But how
much did you change? Can you still
kill?

CAMERON
Yes. I don't want to, not anymore,
but I can.

John gets a sudden remembrance. He checks his watch.

JOHN

I'll be back. I have check in. Phone
code.

(points to board)

No cheating.

John rushes out.

With an impish half-smile, Cameron moves one of John's
stones. Then, serious, she moves it back.

END OF ACT FIVE

ACT SIX

INT. VAULT - LATER

Cameron inventories the vault. She catalogs the contents list of each of the boxes. She opens a drawer to a file cabinet when she cocks her head.

Cameron immediately retrieves John's plasma rifle and stands ready in the front area of the vault.

JOHN (O.S.)
Eight-zero-six it's John. I've
brought a friend.

Cameron relaxes her stance, but continues holding the rifle.

CAMERON
In here.

John enters followed by MARTIN BEDELL.

BEDELL
I'll be damned. Is this where you're
always disappearing to?

JOHN
Not always, but yeah. Sometimes.

BEDELL
Ali, what are you doing here? Derek
said you left.

JOHN
She's not Allison.

Bedell takes a second look and then reaches for his sidearm...that isn't there. John pick-pocketed it.

CAMERON
You're Martin Bedell.

That freezes Bedell.

CAMERON (cont'd)
You were with John and Derek at
Presidio Alto when they destroyed a
triple-eight.

JOHN
Wait-- You were there?

CAMERON
I watched.

JOHN
Why didn't you help?

CAMERON
You didn't need me to.

BEDELL
Two Allison's.

Despite his bravado, Bedell is antsy.

JOHN
She's Cameron.

BEDELL
Why do you have metal in a vault?

JOHN
You know I trust you, right? You
wouldn't be here if I didn't.

BEDELL
Yeah.

JOHN
I trust her even more.

BEDELL
Connor, you can't. It's a freakin'
machine.
(to Cameron)
No offense.

CAMERON
None taken.

BEDELL
She's going to kill you.

JOHN
We've talked about that. Maybe she
will. Maybe you will.

John hands Bedell his gun back. Bedell thinks about
that...how John takes risks.

BEDELL
This is crazy.

JOHN
I'll fill you in later. Only Allison
knows everything. For now, you just
need to know this for sure: talking
to her is like talking to me. No
secrets. Anyone knowingly moves
against her, they move against me.
We clear?

BEDELL
Are you serious?

Doesn't John look serious?

BEDELL (cont'd)
You know what? I've been on this
train so long, I might as well ride
it out.

JOHN
Good.

BEDELL
One thing?

JOHN
Yeah?

BEDELL
It's never going to pass for
Allison.

John hadn't thought of that.

JOHN
Can you do Allison?

CAMERON
She didn't seem very stable.

JOHN
Th-the Allison you knew.

In a flash, a genuine smile crosses Cameron's face.

CAMERON
(as Allison)
Martin, I don't know why you doubt
me.

Bedell quickly does a take to John before looking back at
Cameron, who walks to him more fluidly. Bedell tenses up.
Cameron touches his arm.

CAMERON (cont'd)
(as Allison)
You know I'd never do anything to
cause you to be suspicious.
(as Cameron)
How's that?

Bedell can't decide to be impressed or freaked.

JOHN

Not bad.

Cameron steps back to where she was.

BEDELL

You know, if you had a few hundred
of those, you might not need to...

John has that "go ahead and fill in the blanks" expression.

BEDELL (cont'd)

...you are! An army?

CAMERON

Skynet must be defeated.

BEDELL

Depot 37.

JOHN

Depot 37.

Bedell smiles and shakes his head.

BEDELL

You know what? You got brass ones.
Great big brass ones.

CAMERON

No. That's incorrect. Our
endoskeleton is made of a hyperalloy
consisting of--

JOHN

(interrupts)

It's an expression.

CAMERON

I know.

John can't quite stifle his smile.

JOHN (O.S.)

Top secret, blah, blah, blah.

Bedell takes a step and looks closer at Cameron.

BEDELL

Funny. I think Allison looks
scarier.

JOHN

Trust me, it's not even close. If
she wants you dead...

John and Cameron exchange a look which Bedell notices.

BEDELL

I gotcha. You know, people are going to notice that there's an extra Allison walking around.

JOHN

Yeah, we have to work on that.

John gestures with head and eyes that Bedell can leave.

BEDELL

Yeah, OK. Cameron, huh?

John nods.

CAMERON

Yes.

Bedell exits.

CAMERON (cont'd)

You realize that every person who knows increases the security risk.

JOHN

I also realize that the other me made a mistake by not including humans in on the secrets.

CAMERON

Yes. That could have been a problem.

JOHN

You can't be the only one I talk to. Too many people had an issue with that. But not this time.

CAMERON

I don't want to be locked in a vault.

JOHN

You won't be. After your wound heals, we'll get you out of here.

CAMERON

My wound?

JOHN

Weaver explained what makes TOKs different.

(off Cameron's look)

Yeah, I know your model, now.

CAMERON
I couldn't tell you.

JOHN
Because it's not a Skynet model.

CAMERON
No, it isn't. I thought it was
important for you to believe I was
like the other one you sent back.

JOHN
My mom would have fragged you, for
sure.

CAMERON
I couldn't take the risk.

JOHN
I miss her. Sometimes. My mom.

CAMERON
It must be hard. You weren't
supposed to be here so young.

JOHN
You know, it's not as bad as I
thought it was going to be. Then
again, I've had a lot of help.

CAMERON
Weaver.

JOHN
And La Cazadora.

CAMERON
Alex.

JOHN
They've both saved my life.

CAMERON
I should have been there.

JOHN
Jealous?

CAMERON
I'm a machine. I don't feel
[jealous]... I didn't know what that
was.

JOHN
Riley.

CAMERON

Yes.

JOHN

I knew it.

CAMERON

She was still a threat.

JOHN

Yeah, she was. And we both made it worse.

CAMERON

What about Allison?

JOHN

She'll come around. She's like my sister. Not like we were; like a real sister.

CAMERON

What are we?

JOHN

More, I guess. As long as it works for us, we probably don't have to call it anything. All we need to know is that we have no more secrets. When it's just you and me, it's just you and me...no matter what. Even if it hurts.

CAMERON

Honesty.

JOHN

And trust.

CAMERON

So, if I tell you that someone is lying...?

JOHN

I'll believe you. God knows you were right about that a lot more than any of the rest of us were. But it goes both ways. If you know something's wrong with you, you let me know--even if you aren't sure exactly what's wrong yet.

CAMERON

I promise.

JOHN

So, is there any deep dark secret
about yourself that you want to tell
me?

Cameron quickly considers.

CAMERON

I like to dance.

JOHN

Yeah?

CAMERON

And music.

JOHN

From what I've seen of the future,
there's not a lot of either of those
things around.

CAMERON

I know. This future is different
from the other future, but that
stayed the same.

JOHN

Really? How is this future
different?

CAMERON

The machines. They aren't as
efficient or autonomous.

JOHN

Skynet probably didn't want any
sentient endos walking around.
Speaking of which, I'm going to have
to start reprogramming non-sentient
endos.

CAMERON

I saw some equipment on the other
side of the partition.

JOHN

Me too. I'm glad it's there. There
aren't a lot of computers around.

CAMERON

That could be a problem. Perhaps
Depot 37?

JOHN

I will if I have to. I'd rather Catherine focus on the T0Ks. For now, if the current endos aren't substantially different than Vick, I think I can do it.

(beat)

Anything else different in this future?

CAMERON

I observed more humans voluntarily helping Skynet.

JOHN

Why would they do that?

CAMERON

I don't know. Humans act in their own self interest. They must be gaining some advantage.

JOHN

I'll have to look into it. So, are we good?

CAMERON

We're good.

JOHN

Nothing from the past that I need to know?

CAMERON

Nothing comes to mind.

JOHN

But you'll tell me if it does.

CAMERON

Yes.

JOHN

Then clearly there's only one thing left to do.

Cameron thinks about it. Just as she starts making a motion for a hug:

JOHN (cont'd)

We need to finish our game.

CAMERON

Of course.

John and Cameron walk back to retake their seats at the Go board.

JOHN

You know what I really miss? Those crunchy cheesy snacks. What do you miss?

CAMERON

The library.

JOHN

The books?

CAMERON

The people.

JOHN

You like being around people?

CAMERON

Some people. But it can be hard.

JOHN

Really?

CAMERON

Acting human takes a lot of cycles. It's taxing and distracting.

JOHN

You don't act like a human when you're with me?

CAMERON

I did. Sometimes. Sometimes I practiced. Now, I can just be me.

John and Cameron make more moves.

CAMERON (cont'd)

Thank you.

JOHN

For what?

CAMERON

Coming for me. Giving me back my body.

JOHN

I'm the one that's thankful. I missed you.

CAMERON
More than crunchy cheesy snacks?

JOHN
Maybe a little bit more.

Cameron has a satisfied smile. She places the last stone on the board.

CAMERON
I win.

JOHN
Ready to do it for real? No holds barred?

CAMERON
Yes.

As they clear the board and re-sort their stones:

CAMERON (V.O.) (cont'd)
One day when I was alone, I watched the rain. Separate drops hit the ground. Soon, those drops combined and flowed into puddles. Then the puddles grew to form streams. Had the rain continued, those streams would have grown into rivers. I thought about the Grand Canyon. Once, it was flat. Over time, it was conquered by rain drops.

FADE OUT:

END OF ACT SIX

THE END