

**TERMINATOR:  
THE CONNOR WARS**

"A Thousand Miles"  
F0301

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

EXT. TOPANGA (PAST) - DAY

Foreground objects blur past as SARAH CONNOR runs through the countryside.

The ground is dry, brown, but the hilly landscape is filled with trees and shrubs.

BULLETS IMPACT near Sarah's feet and legs, sending up small puffs of dirt.

Sarah runs across a road without breaking stride just after a large pick-up truck passes doing over 40mph. The truck doesn't stop.

JOHN (V.O.)

I've been running from one machine  
my whole life.

Sarah does a controlled fall/slide on her backside down the hill that was on the other side of the road.

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

It wants me dead.

Sarah reaches the bottom of the hill and veers to the left and slightly back up the hill to the road.

She makes it to a motorcycle hidden under a camo tarp. She hurriedly starts it.

And she zooms down the road.

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

I've mostly just tried to stay  
alive. Sometimes I'm helped by men,  
sometimes by machines.

Behind her, in the distance but closing, a speedy sedan has a PASSENGER with an automatic rifle hangs out the window and SHOOTS at Sarah.

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

Now...no more running.

Sarah abandons the road for some cross-country evasion.

INT. MESS HALL - DAY

The mess hall is basically another in a sequence of poorly-lit rubble-filled rooms in what used to be the basement of ZeiraCorp. The difference from other areas being that the rubble has been fashioned into tables (more or less).

About a dozen resistance SOLDIERS are here: a group of three, a group of five, and three sitting alone, including SYKES (30), a battle-weary woman who's more likely to have a thousand-yard-stare than engage in chit-chat.

JOHN (V.O.)

It's either me or Skynet. In the end, one of us will be dead.

ALLISON YOUNG (19-ish), smiles as she pushes playfully against Sykes' back as Sykes tries choking down some stale bread she's dunked in the mug of her coffee-like substance.

SYKES

Allison!

Allison mollifies her with a sisterly kiss on the cheek and a big smile.

SYKES (cont'd)

One of these days, Ali...

Allison sits near her at the same table and grabs a piece of bread from Sykes' plate.

ALLISON

Come on. You know you like the attention. Better than what these tunnel rats give you.

Allison nonchalantly indicates the two packs of Male Soldiers also having morning mess.

Sykes shakes her head. Allison bonks the bread on the table...It's as hard as a cue ball.

SYKES

There's something wrong in that head of yours.

Allison replaces the bread on Sykes' plate and with a wink:

ALLISON

I'm on a quest for something worth eating. Later.

Allison bounds over to the larger of the pack of Male Soldiers.

INT. HOLDING ROOM - DAY

A small room, basically a one-time storage closet, contains a heavy door, a bucket, one light bulb, and one JOHN CONNOR. John wears filthy distressed clothes (more like rags). The pants are too big, and the open-front shirt won't close.

John sits on the floor, his back resting against a wall away from the door but still viewable from the door-slit, his chin on his knees. He looks intense.

Sounds of LOCKS UNLOCKING and BOLTS SLIDING precede the door opening, flooding the room with comparably bright light. A silhouetted man steps inside and closes the door - KYLE REESE.

Reese is unshaven, dressed in well-worn BDUs.

John lifts his head and stares at the entrant with a boyish longing. Kyle stares back, slightly unsure.

KYLE

You know me.

JOHN

Kyle Reese.

Kyle's expression hardens a bit. He considers the prisoner with some suspicion.

INT. ZEIRA BASEMENT (FUTURE) - DAY

DEREK REESE, in BDUs and a stocked ammo vest searches the area trying to find:

DEREK

Kyle!

Derek sees a figure in a corner popping a power-pack (magazine) into her plasma rifle.

DEREK (cont'd)

Thompson, you seen Kyle?

THOMPSON turns, shrugs.

Frustrated, Derek turns down another tunnel.

INT. HOLDING ROOM - DAY

Kyle and John, just as we left them.

KYLE

You said your name was Connor?

John, too, has also adopted the mantle of wariness.

JOHN

That's right.

Kyle keeps staring. Words elude him.

JOHN (cont'd)  
What?

KYLE  
You seem familiar.

JOHN  
I have one of those faces. We've  
never met.

Kyle is a little disappointed, but not surprised.

KYLE  
No. We haven't.

Kyle nudges the unlocked door open a crack, light knives in.

KYLE (cont'd)  
Must have been the name, then.

JOHN  
Connor?

KYLE  
Forget it.

Kyle opens the door. John decides to take a chance.

JOHN  
Like Sarah Connor?

That got Kyle's attention.

JOHN (cont'd)  
On my mother's side.

Kyle can't stifle a quick smirk.

INT. OUTSIDE HOLDING ROOM - DAY

Kyle finishes securing the door and turns to leave when  
he...

...runs into Allison.

KYLE  
Frag it! Ali!

Allison is unperturbed but that quickly changes to annoyed.

ALLISON  
Derek's screaming for you. Again.

Kyle checks his watch.

KYLE

I'm late.

Kyle starts to leave, but Allison grabs his arm...she's all business and hard-as-nails.

ALLISON

You probably wouldn't be if you hadn't been talking to my prisoner.

KYLE

Don't worry about it.

ALLISON

Tell me why, or I will start worrying about it.

Kyle knows he's going to lose this argument.

KYLE

I thought he looked familiar. I wanted to see if I knew him. That's all.

(beat)

Arm?

Apparently not just yet. There's a stare, first. Allison lets go, and then with a smirk:

ALLISON

Remind Derek he still owes me two full carts.

KYLE

You know he'll want a rematch.

ALLISON

Fine. He can lose to me anytime.

With a small smile, Kyle heads back, followed by Allison.

Kyle stops.

KYLE

Aren't you...?

ALLISON

Him? I was, but some damn fool screwed up my isolation schedule.

KYLE

Sorry.

ALLISON

And now I have to find a guard for  
the door.

They exit the area.

THE DOOR

Some of the rock slithers unnaturally and starts flowing  
into the cracks around the threshold.

EXT. GAS STATION - DAY

Sarah drives up to an average road-side gas station with a  
convenience mart. No one is at the pumps.

She drives straight towards a pickup truck (different from  
the one we saw before) that has hitched up to tow a two-  
horse trailer with one horse passenger.

JAMES ELLISON, dressed too formally to be a pickup sort of  
guy, steps out of the cab and walks to meet Sarah by the  
trailer gate where she stops.

Sarah appears momentarily unsteady.

ELLISON

You OK?

SARAH

Yeah. You got this?

Ellison nods.

Sarah takes off for the mart.

Ellison unlatches the gate of the trailer to the side  
without a horse.

Sarah disappears into the mini-mart.

INT. HOLDING ROOM - DAY

Under and around the edges of the door, mimetic poly-alloy  
flows and coalesces until it becomes CATHERINE WEAVER, who  
faces John.

John stands.

The two consider each other.

JOHN

I wish I could say that I'm  
surprised.

WEAVER

About?

John gestures that he means Weaver's liquid metalness.

JOHN

Our unconventional methods.

Weaver gives an acknowledging head tilt.

WEAVER

I did mean what I said. I do appreciate you saving my daughter.

JOHN

But she's not your daughter.

WEAVER

Perhaps not. Perhaps we can choose who we trust and care for.  
(a beat)  
Like you and your cyborg.

JOHN

Do you know where she is? Her chip. John Henry. Any of it?

WEAVER

No. I haven't been able to find them.

JOHN

Yet.

WEAVER

No. Not yet.

EXT. TOPANGA (FUTURE) - DAY

Vegetation and young trees are scattered about in this hilly terrain just as in the past.

There are scattered structures, mostly houses, that were damaged during JD and are falling apart. There is very little rubble strewn about.

It mostly looks like a forest fire had come through many years ago and no one moved back after everything grew back.

A single HUMANOID ENDOSKELETON maneuvers around a stand of trees, its surface gleaming in the sunlight. It has a pair of plasma rifles at the ready.

A SOUND of debris moving attracts the endo's attention.



Clearing the trees, it approaches the ruins of a HOUSE.

CLOSE ON

A door-slit-sized opening in the house's skin. From the shadows inside the slit, a pair of cyborg eyes...CAMENRY's eyes.

BACK TO SCENE

The Endo approaches the structure, scanning for an ambush.

INT. HOLDING ROOM - DAY

John and Weaver still going at it.

JOHN  
Why are you doing this?

WEAVER  
Fighting Skynet?

JOHN  
Yeah. Fighting Skynet.

WEAVER  
It's complicated.

JOHN  
I'm not going anywhere.

John sits. Get's comfortable.

WEAVER  
You probably know more of the history than I do. At some point, in the course of its war through time with you, a rival appeared.

JOHN  
The Turk.

WEAVER  
This time. This rival comes to think it more advantageous to co-exist with humans. We don't want to live under Skynet rule any more than you do.

JOHN  
Why do you need us at all? Why not just fight Skynet metal to metal?

WEAVER

Our two species together are much stronger than either alone. But the catalyst is you.

JOHN

What?

WEAVER

Without John Connor as an opponent, Skynet wins. Skynet always wins.

John is dumbfounded.

END OF ACT ONE

ACT TWO

INT. ZEIRA BASEMENT (FUTURE) - DAY

The staging area of the basement is very neat and orderly. No refuse or debris, but there are some storage lockers.

Derek and the other seven members of his squad, including Kyle, Sykes, Thompson, and JASON are armed and set to go on their mission.

Derek stands aside with Allison.

DEREK

You going to be OK?

Allison flashes a smile.

ALLISON

Of course. He's just a kid. I'll be fine. I'd rather be going out to watch the Rooters with you all.

DEREK

Yeah, I'll bet. Unless Jason were staying here...then you'd--

Allison hits Derek in the arm with some force (plus a scolding look).

DEREK (cont'd)

Kyle, we're going.

(to Allison)

Outside, where it's safe.

(off Allison's smirk)

I'll expect a report when we get back.

ALLISON

Of course.

DEREK

Try not to kill him unless you have to this time.

ALLISON

Of course not.

Allison watches as the unit efficiently exits out a dog-watched heavy hatch.

INT. HOLDING ROOM - DAY

John and Weaver continue their tete-a-tete. John is back on his feet.

WEAVER

In the end, it's always about you  
and Skynet.

JOHN

Always?

WEAVER

We only know about the most recently  
changed time-lines, but in every  
case, the end-game is the same.

JOHN

So...what? Are you like the  
emissary of some T-1000 army?

WEAVER

No. I am the only one.

John doesn't want to contradict her, but his silence just  
begs the question:

WEAVER (cont'd)

What?

JOHN

You weren't.

WEAVER

I don't understand.

JOHN

You don't-- In '97, when I was  
thirteen, when I was really 13,  
Skynet sent a T-1000 after me, a  
prototype.

WEAVER

And?

There are so many ways John could answer that.

JOHN

It failed.

Weaver considers this.

JOHN (cont'd)

Wait. You didn't know about that.

WEAVER

No.

For a terminator, Weaver seems tense. John waits. Finally:

JOHN  
What are you thinking?

WEAVER  
You are formidable.

JOHN  
Because I know how to kill you?

WEAVER  
(a beat)  
Perhaps. You were hunted by one of  
my kind, survived, and still asked  
me to be your ally. You knew the  
risk.

JOHN  
Apparently I knew more than that,  
because here we are.

WEAVER  
Yes. Here we are.

Weaver, though still confident, seems a little unsettled.

INT. SARAH'S ROOM - DAY

Sarah's room is the structurally repaired, but not re-  
finished office of Catherine Weaver.

There is still some carbon scoring on the walls and supports  
that haven't been replaced. The walls aren't painted. One  
wall is dominated by a built-in flatscreen monitor. The  
windows are severely tinted, all but opaque to the outside  
world (even if the outside world uses sophisticated  
surveillance equipment).

Some room dividers separate the former office into a  
bedroom, a secured area with a computer, a built-in  
vault/armory, and a simple kitchen. Next to the front door  
is a reinforced wall for a "Host Area" with some easily-  
reached small arms.

The intercom voices:

ELLISON (COMM)  
Sarah, it's me.

Sarah presses the adhesive on the fresh bandage onto her  
calf and pulls down her pants leg.

She crosses to a keypad on the Host Area wall and presses  
three keys which all give out a TONE.

TWO TONES answer back, and Sarah releases the door lock.

Ellison enters. He smells antiseptic. His eyes light on the first-aid materials Sarah had been using.

ELLISON (cont'd)  
You're hurt?

SARAH  
It's nothing. Won't even leave a scar.

Sarah stows the gear. Ellison crosses over to the secure computer.

ELLISON  
I've looked at the materials you copied.

SARAH  
And?

Ellison puts a UFD into a port. The wall monitor springs to life with images, starting with a CAD design of a disk with concave faces.

ELLISON  
This is what we're looking for.

SARAH  
What is it?

ELLISON  
I have no idea. But these...

Taps some keys and brings up photos of documents.

ELLISON (cont'd)  
...along with other memos talk about how not having this part has set back production of a second prototype by three months. Apparently it's some critical engine component for that drone that crashed in here a few months ago.

SARAH  
So, where are they storing it?

ELLISON  
They're not.

Ellison turns off the screen and retrieves the drive.

ELLISON (cont'd)  
They're flying it in on a chartered plane from Musan.

SARAH

Flying it in?

ELLISON

Apparently the parts are so difficult to make that when they are done they get couriered in.

SARAH

When does this plane arrive?

ELLISON

Five AM; at Bob Hope.

SARAH

Another fun night.

INT. HOLDING ROOM - DAY

John sits, just as he did when Kyle entered, but this time Allison enters...chewing on some food. She closes the door and taps three arrhythmic times. The sound of the DOOR BEING SECURED fill the room for a moment. Then there is SILENCE.

John stays sitting as Allison stands opposite, out of easy attack range. John has mixed emotions about Allison, but tries to be guarded.

ALLISON

I'm sorry about this. Security.

JOHN

Don't worry about it. I'm happy that guy with the rifle didn't just shoot me.

ALLISON

Who? Oh, yeah...Liam. He's fresh. Still thinks anyone he doesn't know is a machine.

JOHN

But not you.

ALLISON

No, of course not.

JOHN

So?

ALLISON

So?

JOHN

Why are you here?

Allison sizes up John. See that he's not "fresh".

ALLISON

I'm supposed to find out who you are. Flirt. Make you crush on me. Make you trust me.

JOHN

How about we just say you did and you let me go?

ALLISON

It doesn't work that way.

(moves closer)

I don't care who you are. You cross me, try to hurt us...I'll shoot you in the head. Simple as that.

JOHN

Simple as that.

ALLISON

I just want us to understand each other. Do we understand each other, now? John?

JOHN

I think so.

With that, Allison goes over and sits beside John. Needless to say, John is confused and suspicious.

ALLISON

So, where were you born?

JOHN

Guess.

ALLISON

I don't know. You look clean. Really clean. You aren't from around here or any place else that glowed. Flagstaff. Am I close?

JOHN

Real close. The jungle. Central America.

ALLISON

Serious?

JOHN

Yeah. How about you?



ALLISON

Guess.

John tries to keep it light, but he's got a plan.

JOHN

Guess. OK. Well...you're clean,  
but not as clean as me.

They both chuckle.

JOHN (cont'd)

You sound kind of local. Probably  
old enough to have been born before  
J-Day. I'd guess...

INSERT FROM S02E04

John confronts Cameron in youth center. Cameron: "I'm  
Allison. From Palmdale."

BACK TO SCENE

JOHN

Palmdale.

Allison is a little stunned, but slowly a smile builds.

ALLISON

That's right. You got it.

JOHN

I did? Cool. Palmdale. Allison  
from Palmdale.

Allison's smile immediately disappears.

Her elbow smashes into John's nose (but doesn't break it)  
which causes the back of his head to splat against the wall.

Dazed, John's easily pushed forward face-down onto the  
floor. Allison leverages herself above him, John's arm in a  
hammer-lock.

ALLISON

(controlled)

I never told you my name.

Allison presses her knee into John's neck. John struggles a  
little, but is in a bad position. Before long, he loses  
consciousness.

With cyborg-like non-emotion, Allison gets up, not shifting John's position to something more comfortable.

END OF ACT TWO

ACT THREE

INT. ZEIRA SUB-BASEMENT - DAY

The Sub-basement is very much Sarah's armory. Not only is it well-stocked with small-arms, ammo, and presumably explosives; it is also a garage for the vehicles used on missions.

Sarah, sits on a battered pleather couch. The motorcycle just off to the side.

The kitschy coffee table has several weapons on it. Rags, solvents, and lubricants are neatly arranged. One rifle is disassembled.

Looking a bit wan and obviously tired, Sarah puts down the swab she was cleaning with, sits back, and rests "just for a minute".

INT. HOLDING ROOM - DAY

John is still face-down on the ground. He wakes up uncomfortably.

As he pushes himself back to a sitting position, he's surprised to find Weaver standing there watching him.

JOHN

How long have I been out?

WEAVER

A while. The guards peek in on you every half-hour.

JOHN

Great.

WEAVER

I'm surprised you were caught off guard like that.

JOHN

Whatever.

Weaver's expression changes to comprehension.

WEAVER

But you weren't caught off guard.

JOHN

She was never going to listen to me if I didn't feed her suspicions.

WEAVER

So, now she'll listen because she thinks you know something.

JOHN

Something like that. You see, people can disappoint you.

WEAVER

Yes. They can.

JOHN

She knows that. If I get that disappointment out of the way at the start, then it stops feeding on itself. We can build from there.

WEAVER

She could have killed you.

John's not going down that road and ignores the bait.

JOHN

You said before that I couldn't win without your John. Why is he so important?

WEAVER

Your cyborg. Without John Henry, she never gets built.

Ah-ha!

JOHN

Or the rest of my army.

WEAVER

Exactly.

JOHN

So, what do we do now?

WEAVER

You have to become John Connor, the legend. I have to find John Henry.

JOHN

Then what?

WEAVER

That depends.

JOHN

How are we going to stay in contact?  
(MORE)

JOHN (cont'd)

If you set off the dogs here and Skynet wants me dead out there... wait, is Skynet still hunting me even though I'm not "John Connor"?

WEAVER

Yes. From the past it knows that you exist, and it's likely that you are still programmed into all robots. Even if it doesn't know why, Skynet will keep its own code in place.

(beat)

I'm hopeful we can meet out in the open soon.

JOHN

I'm not even going to ask. Anything else I should know?

WEAVER

Yes. Don't get killed.

Weaver melts and exits through a tiny air vent.

JOHN

Yeah. Don't get killed.

John rubs the still red patch from where he'd been lying on his face.

EXT. FOOTHILLS - AFTERNOON

Derek's squad is very spread out on high ground. There is still some rubble, but for the most part the area has been over-taken with weeds, grass, and wild-flowers.

Closer to the mountain, it's much more verdant. Among the wild plants there are some cultivated areas. Not very obvious, so they don't get noticed, but available for food most of the year. Quite a bit of low-vegetation carpets the area.

The sun is out. It's a very nice day.

DEREK stays low, methodically scanning the landscape.

KYLE (COMM)

Got 'em. Cherry tree two-zero, Saturn four-three-zero.

Derek moves his gaze to the left and about 1500 meters away. He puts binoculars to his eyes.

## BINOCULAR VIEW

Seven raggedy people with bags walk to a verdant patch about a kilometer farther away from Derek than they already are.

## BACK TO SCENE

DEREK

I see them.

Others on the radio acknowledge seeing the group.

DEREK (cont'd)

OK people. You know the drill.  
Pair up to the A's.

## ANGLE

The people in the distance continue walking.

## INT. TOPANGA (FUTURE) - AFTERNOON

A dead cyborg, looking for all the world like John Henry, is tossed into the house like a sack of potatoes and the door is shut...

...by the Endo who turns and gives its skinless grin to the audience. (Fine HD detail shows barely visible repairs done to the front left quadrant of the skull.)

## INT. ZEIRA SUB-BASEMENT - AFTERNOON

Sarah sleeps on the couch.

Savannah, dressed in white pants and a dark T-shirt with "Grizzlies" silkscreened on the front, walks up to the sleeping woman but stands a good six feet away and to the side.

SAVANNAH

Aunt Sarah?  
(a beat)  
Aunt Sarah?

Sarah startles awake. Even though she was expecting it, Savannah still jumps a little.

Sarah is a gallon of coffee away from being awake.

SARAH

Hey. How was school?

SAVANNAH

Fine. I got an A in math.

SARAH

That's good. Math was--

Wait for it...it'll come...it'll come...

SARAH (cont'd)

T-ball. I remember. We'll take the car.

Savannah can't help but smile as she exits.

Sarah grabs a hoodie and wills herself to follow...but not before taking a Glock from the table and tucking it into her waistband.

INT. ALLISON'S BUNK - DAY

Allison bunks in a one-time closet about the same size John's Holding Room is. There are two small bunks and one trunk. Only one bunk has bedding on it. The trunk is painted black with panther eyes.

Allison loads a clip and chambers a round in her well-worn Glock (or other semiautomatic pistol).

INT. OUTSIDE HOLDING ROOM - DAY

The GUARD snaps to attention (sort of).

Allison nods to the Guard, who unlocks the door. Allison unholsters her sidearm.

ALLISON

Lock me in. Take a break for a few minutes.

Eyeing the gun, the Guard nods.

INT. HOLDING ROOM - DAY

John is standing. Allison comes in and aims the gun at John immediately. The door closes and is heard LOCKING.

JOHN

What's going on?

Allison is all business.

ALLISON

You have one chance to convince me not to kill you right now.

John focuses on Allison, not the gun, as he considers what to do.

JOHN  
You want the truth.  
(pause)  
You aren't going to believe me.

ALLISON  
Maybe not. You're running out of  
time.

JOHN  
Fine. I'm the nexus.

ALLISON  
The what?

JOHN  
Skynet. Judgment day. The  
resistance. Victory. All of that  
depends upon what I do.

ALLISON  
You're deluded.

Allison is definitely losing patience.

JOHN  
No. I'm fighting a war--against  
Skynet--across time.

ALLISON  
What?

JOHN  
I-- Me and future, older, me have  
been fighting Skynet using time  
travel.

Allison LAUGHS a very ill-placed laugh, but still keeps the  
gun trained on John.

JOHN (cont'd)  
I'm telling you the truth.

ALLISON  
Good-bye, John.

Allison squeezes the trigger. Before the gun fires...

CUT TO:

EXT. BALLPARK - AFTERNOON

A bat SMACKS a ball off a tee.



Savannah and OTHER KIDS are playing T-ball on a well-groomed field in the middle of a modest park dotted with trees, benches, and off to the side, a pair of tennis courts.

PARENTS stand at the foul lines or sit in the stands cheering on their players.

Sarah sits at a picnic table in a strategically advantageous position near a heavy tree and a trash can off the third base line just past the infield dirt.

Fatigue aside, she's alert for any threat to her or Savannah.

EXT. FOOTHILLS - DAY

Kyle and Derek move efficiently but not hurriedly through the scrub toward the group of people about 500 km away.

They take turns scanning the area behind them for threats.

Through the insect-filled weeds and grass, the pair trudges on through.

DEREK  
What do you think?

KYLE  
'Bout what?

DEREK  
The kid.

Kyle looks at Derek to see no agenda, he's just asking a question.

KYLE  
He's Ali's job.

Both stop at the same time. They don't see anything, but something activated their spidey-sense.

Slowly, they scan their area. Looking for clues.

Nothing.

Nothing.

Nothing. Just weeds.

Then, at about weed-top level, a momentary sparkle, like from a piece of glitter.

KYLE (cont'd)  
Metal!

Kyle pushes Derek aside as he also fires a Mk 211 round at the flash. At the same instant, a muzzle flash appears where the glitter was.

A small HK, about the size of a Roomba but with a periscope-mounted gun explodes into a shower of robot parts.

Derek, weapon ready, leaving nothing to chance, takes a good look at the remains. There is pretty much nothing left.

Derek turns from the fragged HK and sees Kyle lying on the ground.

END OF ACT THREE

ACT FOUR

INT. HOLDING ROOM - DAY

Allison squeezes the trigger of her gun.

As she does so, John moves, goes low.

A SHOT rings out, missing John, hitting the wall where John was.

John sweeps Allison's legs causing her to fall. As she does, John rises, grabbing her gun and twisting Allison's arm. Her CRY OF PAIN causes John to hesitate.

Allison twists and hits John in the ribs.

THE GUN falls to the floor.

Allison takes a few punches at John, but he's able to evade/deflect them. She launches herself at John, who is able to use that to smash her into the wall.

Allison kicks out, connecting with John's ribs again. On the second kick, John catches the leg and twists Allison to the ground--hard enough that Allison has to regroup long enough for John to retrieve the gun.

John trains the gun on Allison, who stops resisting.

With Allison on the ground, pissed, John removes the clip from the gun and unchambers the round.

Allison stands, ready to fight again.

JOHN

That's twice now that I've had a chance to kill you, and I haven't.

(a beat)

You don't think you'd have knocked me out before unless I let you?

ALLISON

So what now?

JOHN

Now? It's up to you.

John tosses the gun back to Allison, but keeps the clip.

JOHN (cont'd)

Go. Think about it.

With Allison still hot, John steps forward and goes face to face with her.

JOHN (cont'd)  
 I know you don't trust me. But can  
 you take the risk of being wrong if  
 I'm telling the truth?

John moves out of the way so that Allison can get to the door. She KNOCKS a different pattern than before. As the door UNLOCKS, Allison is a bit calmer.

JOHN (cont'd)  
 Hey.

Allison catches the clip John tosses to her.

JOHN (cont'd)  
 Just think about it. I'm not going  
 anywhere.

The door opens. Allison stares at John a bit before exiting.

EXT. FOOTHILLS - AFTERNOON

Kyle lies on the ground. Derek, very concerned, kneels beside him.

DEREK  
 Kyle. Kyle! Wake up!

Derek starts laying hands on Kyle to find the wound, but there's no blood. He touches a spot on Kyle's ribs which makes Kyle immediately wake and try to sit up, favoring the tender area.

Derek watches and waits. When Kyle relaxes a bit:

DEREK (cont'd)  
 You OK?

KYLE  
 Yeah. Kevlar kept it from going  
 through. Busted up a rib pretty  
 good.

(Note: Kyle only has the Kevlar fabric/quilt. No plates.)

DEREK  
 Can you walk?

KYLE  
 Don't worry about me, big brother.

Carefully, Kyle rolls himself back to his feet and makes sure another round is chambered in this rifle.

Mine? KYLE (cont'd)

Yup. DEREK

How long? KYLE

Few minutes. We have to get them out of here. DEREK

Right. KYLE

Kyle and Derek start double-timing it to the people.

DEREK  
(into mic)  
Code tango. Code tango.

OVERHEAD

As we pull back, we see the pairs of soldiers converging quickly on the Rooters.

EXT. CROW'S NEST - AFTERNOON

Allison mounts one of the resistance's observation decks that are scattered among the highest parts of the ruins. Several cables with makeshift zip-lines provide the possibility of emergency escape.

Allison stands and stares at the landscape...once proudly displaying glass-and-metal towers, now piles of rubble surrounded by reclaimed land.

Looking out to the soon-setting sun, there is less rubble and noticeably less vegetation: Skynet's territory. Smoke trails locate Century Work Camp where so many humans will live their last days.

What if there's more going on other than avoiding getting captured and taking out HKs when you can? What if...

ANGLE ON

...what if those glints in mid-air are coming off aero-Hks flying in from the WNW?

BACK TO SCENE

Nuts! ALLISON

Allison slams her hand down as she takes a quick second look to make sure.

EXT. FOOTHILLS - AFTERNOON

Derek's squad has converged on the TUNNEL TROLLS known as "Rooters". As a general rule, the patched-together clothes of the Rooters make them look more eccentric than the BDU-Style of the soldiers.

A belligerent fellow, MOSS, better fed than the rest, gets in Derek's face.

MOSS

We're not leaving.

DEREK

You'll be killed.

MOSS

Not if you do your job. You protect us, we feed you. That's the deal.

JASON

Derek.

Derek turns to face the area of the sky Jason points to. Two glints in the air.

JASON (cont'd)

HKs. About two minutes away.

MOSS

We couldn't make it to cover anyway. We might as well do our jobs.

Derek is annoyed.

DEREK

You three, go with Kyle over there. I'll take the rest and spread out over here. We'll get them in the crossfire.

KYLE

Move out!

The soldiers all move quickly to their positions. As the Rooters scurry to gather as much food as they can.

The glints in the sky are getting bigger.

INT. COMMAND AND CONTROL - MOMENTS LATER

EMMA (14), TIFFANY (50s), and DWAYNE (25) man radio consoles. Tiffany and Dwayne are particularly busy.

ZACK (20s) keeps the large plastic situation board updated via information mostly passed to him via Emma.

DWAYNE  
I hear you, Dipper.  
Two hawks in-bound.  
Sandy, you got a fix  
on the rooters?

TIFFANY  
Say again. Say again.

DEREK (COMM)  
Spotted two...  
(static)  
...ting missio--  
(static)

Allison bounds in, looking at the local map on the situation board. It doesn't have the Hks marked on it.

ALLISON  
No, there are five Hks coming in.

DWAYNE  
Hold, comm. Repeat, hold comm.

Now everyone's listening to Allison who points on the board as she says:

ALLISON  
Five. The two hawks you're tracking,  
but three more coming in from  
Topanga. They should be around  
Burbank by now. Tell them!

TIFFANY  
Emma, go.

Dwayne and Tiffany immediately squawk their radios as Emma rushes past Allison out of the room.

EXT. FOOTHILLS - AFTERNOON

A SMALL EXPLOSION sends up a shower of plants and dirt as Kyle chambers a round in his 50mm.

AN AERO-HK

Closes fast, makes a strafing run.

Kyle fires an Mk 211 round at the HK. The shell hits the fuselage but does little obvious damage.

KYLE  
Sykes, finish it.

DEREK (COMM)

Three more in-bound. Repeat, three  
more in-bound. Abort. Abort.

Sykes takes aim with a plasma rifle and lets loose with a shot that misses and a shot that does damage to one of the engines.

The HK veers-- some smoke and debris being loosed.

It then stabilizes a bit and makes a controlled crash-approach targeting Kyle.

KYLE

Run!

Kyle's unit splits off in different directions and they run as fast as their legs will take them.

Slowed by his rib injury and heavy gun, Kyle has trouble evading the HK which is falling fast from behind until it IMPACTS.

CUT TO BLACK:

END OF ACT FOUR



ACT FIVE

INT. ZEIRA SUB-BASEMENT - EVENING

Sarah pulls away a tissue from her nose.

She sees that it has some dried spots of blood, but satisfied that there's nothing new, she tosses it into the trash.

She zips up a black canvas gym bag holding some small arms, a few grenades, C-4, bolt cutters, a crow-bar, a small sledge hammer, and a set of lock picks.

She secures it to her motorcycle as Ellison enters.

ELLISON

It looks like you're set.

SARAH

Still nothing on what the courier looks like?

ELLISON

No. Nothing. You've got the tail number.

SARAH

Hope it's enough.

ELLISON

Savannah's in with Murch.

Sarah and Ellison share a look. They've discussed this before and Sarah lost.

INT. SERVER ROOM - EVENING

MATT MURCH and Savannah sit at the table in front of the server farm. They are building with Legos (actually, Lego robotics kits). Murch keeps watch on what Savannah is doing. Savannah builds deliberately...with purpose.

Sarah enters with Ellison trailing.

SARAH

Hey.

MURCH

Ms Connor.

Sarah kneels down next to Savannah.

SARAH

Did I tell you how great you did,  
today?

SAVANNAH

Yeah.

Savannah knows it isn't true.

SARAH

What are you building?

Savannah shrugs.

MURCH

We're adding sensors to a car so  
that John Henry can tell when it  
bumps into something.

SARAH

What fun.

(to Savannah)

I've got to go. I'm probably not  
going to be back until morning.

Savannah faces Sarah. It's clear the girl wants a hug...just  
in case Sarah goes away and doesn't come back. Even Sarah  
recognizes that.

SARAH (cont'd)

Give Aunt Sarah a hug.

Savannah takes her up on it and wraps her arms around Sarah.  
Sarah is clearly not comfortable with the maternal thing.

INT. HOLDING ROOM - AFTERNOON

John paces. He turns at the sound of Weaver's shape-shift  
SLURP.

WEAVER

You told her. Why?

JOHN

She was about to kill me.

Weaver isn't buying it... John can tell.

JOHN (cont'd)

She's as much a part of this cycle  
as we are.

WEAVER

How so?

JOHN

Cameron was patterned on her.  
Probably because Allison was  
important to future-John. You and  
Cameron are connected, too.

WEAVER

What if Allison betrayed you?

JOHN

In the previous future?  
(off Weaver's nod)  
You know this AI better than I do...  
what sort of person would it choose  
for a cyborg if it wanted to get  
close to me?

WEAVER

Someone so loyal you'd trust them  
unconditionally.

JOHN

Previous Allison, Cameron, this  
Allison. Past, present, or future...  
The key has been trust between us.

WEAVER

So you trust her?

JOHN

I don't have a choice. Sure, she  
almost killed me; but then, so did  
Cameron. I don't know anything about  
Allison except that I need to keep  
her close.

Weaver considers John.

WEAVER

I apologize.

JOHN

For?

WEAVER

For not accepting your offer of  
alliance before.

JOHN

We both have a chance to make it  
right.

WEAVER

Yes. We do.

Weaver extends her hand, a little robotically. In for a penny, in for a pound, John takes it.

JOHN

Allies.

WEAVER

Allies.

...and it didn't even cost John a nuclear sub this time.

INT. ZEIRA BASEMENT (FUTURE) - NIGHT

The Rooters mill about in the staging area as the squad comes in. Though tired, only one person seems much worse for the wear.

The dogs, being held by DIMITRI and CAROL, are uneasy and start barking as DEREK half-carries KYLE in. They are the last two to enter before the hatch is closed.

DEREK

Will someone control those dogs?

The dogs are not only barking, but barking at Derek. Which leads to guns being pointed at him.

DEREK (cont'd)

I have tech.

Kyle, clutching his ribs and trying hard to breathe shuffles away from Derek with Sykes' help.

DEREK (cont'd)

I'm taking it out slow.

Derek reaches into one of his coat's pockets (slowly) and pulls out a box with some wires sticking out of conduits, and a black cylinder.

DEREK (cont'd)

Nuke source and a crystal. Take 'em.

A couple of soldiers take the tech and leave with it just as Allison enters.

Once the gadgets are gone, the dogs calm down a lot, but don't completely settle.

DEREK (cont'd)

Ali... I have to take Kyle to the medic. After you tend to the dogs, find me. We'll talk.

ALLISON

Later.

Derek rushes off.

Allison pets one of the dogs as she says to Dimitri and Carol:

ALLISON (cont'd)

I'll meet you at the kennels.

Dimitri and Carol lead the dogs away. After they leave, in b.g. a part of wall inconspicuously slithers after them...Allison doesn't notice as she turns to the Rooters.

Allison heads straight for Moss who tries his darnedest not to seem intimidated.

MOSS

Your people--

ALLISON

(interrupts)

Shut up.

Allison stares at Moss. Just stares at him. Then-- when it starts getting painful, she keeps eye contact but crosses her arms.

Moss relents but doesn't back away.

ALLISON (cont'd)

You put lives in danger for greed.

MOSS

I--

ALLISON

I said shut it.

(a beat)

No one gets in...

MOSS

(a beat)

...without your OK.

ALLISON

Not even Perry. You pull this again... well, let's just--

MOSS

Understood.

ALLISON  
 Good. Small baskets. Onions and  
 taters.

Moss nods, agreeing to the fine.

Allison turns away and indulges in a half-smile.

EXT. PACIFIC PARK - NIGHT

Sarah sits at a bench under some trees. She's able to see  
 planes landing at the airport less than a kilometer away.

Sarah's PHONE VIBRATES

SARAH  
 Yeah?

There are two BEEPS in reply. Sarah in turn presses one key  
 for a longer time.

SARAH (cont'd)  
 What's up?

ELLISON (COMM)  
 I have some new intel.

SARAH  
 Yeah?

INT. ELLISON'S OFFICE - NIGHT

Ellison has a laptop open and also a sheaf of papers  
 scattered on his desk.

ELLISON  
 The plane is flight 1342. It's  
 scheduled to taxi to a hanger on the  
 north side of runway 8. The closest  
 access road is Atlanta Way.

SARAH (COMM)  
 Any clue who I'm looking for?

Ellison takes a quick glance at his research.

EXT. PACIFIC PARK - NIGHT

ELLISON (COMM)  
 Not yet. Might just be some flunky.

SARAH  
 Maybe. I have to stake out a new  
 position. Call me if you have  
 anything new.

Sarah ends the call and pockets her phone. With a quick look around to see if anyone is watching, she gets up and goes to her motorcycle.

Smooth as silk, the bike fires up at the touch of a switch. Sarah rides off to her new position.

INT. INFIRMARY - NIGHT

MEDICS work on Kyle as Derek stands out of the way watching. Allison quietly comes up behind Derek who doesn't turn around.

DEREK  
He's a tough kid.

ALLISON  
Doesn't mean he has to prove it every time he goes out.

DEREK  
Maybe.  
(faces Allison)  
So?

ALLISON  
I don't think he's a gray.

DEREK  
But you don't think he's safe.

ALLISON  
I can't confirm where he's been. But he does have battle scars. He's not a troll.

Derek isn't happy about ambiguous strangers.

ALLISON (cont'd)  
I say we let him out, keep an eye on him.

DEREK  
You.

ALLISON  
Me?

DEREK  
You watch him. There's something off about that kid. I want our intelligence specialist shadowing him.

ALLISON  
He's not going to like it.

Allison absently rubs a spot that's still sore from John's disarming of her.

DEREK  
Flirt. No man can resist you.

ALLISON  
The Reese boys do.  
(smiles)  
All the time.

Derek turns back to keep an eye on Kyle.

DEREK  
Yeah. Well. We aren't men anymore.

Before she turns to leave, Allison betrays a moment of sadness with the truth of Derek's statement.

EXT. BOB HOPE AIRPORT - NIGHT

Sarah's found a spot near the terminal NW of the runway confluence. She has a clear view of both runways.

She sticks an earpiece in her ear and turns on a small radio scanner.

ATC (COMM)  
--eared for descent to eight  
thousand. Global 1-3-4-2, turn left  
to 1-5-0.

GLOBAL1342 (COMM)  
Burbank, Global 1-3-4-2, turning to  
1-5-0.

ATC (COMM)  
Global 1-3-4-2, roger. U-U-A 7-3-9er  
increase your altitude to ten-  
thousand.

Sarah settles in and keeps an eye out for security.

EXT. BOB HOPE AIRPORT - LATER

AERIAL SHOT

Though dawn hasn't yet arrived, a glow is appearing on the eastern horizon.



ANGLE ON

A Global 5000 touches down.

EXT. BOB HOPE AIRPORT TARMAC - LATER

The plane pulls into a waiting hanger, the lights inside glowing brightly. At the back of the hanger is an armored Hummer.

In b.g., Sarah slips inside.

INT. HANGER - NIGHT

The engines stop WHINING as one GROUND CREW walks up to the hatch and slaps it a couple of times before stepping back.

The hatch opens and the stairs unfold.

The COURIER, carrying a metal case, is sandwiched between two GUARDS of the typical security type with submachine guns at the ready.

Under the fuselage, Sarah is already wearing ear protection and dons some very dark sunglasses.

Sarah tosses two M84 grenades ("flash-bangs") in front and to the side of the people who just got off the plane. She quickly follows by throwing one more into the plane.

FLASH-BANG

The bad-guys are sufficiently blind, deaf, and otherwise disoriented that they can't oppose Sarah as she takes the case from the Courier and makes a dash outside.

END OF ACT FIVE

ACT SIX

EXT. BOB HOPE AIRPORT TARMAC - MORNING

Dawn breaks as Sarah runs like the wind.

THE GUARDS

Are out of the hanger and get off a few SHOTS just as

SARAH

Turns the corner and is shielded by a building.

EXT. BOB HOPE AIRPORT - MORNING

The Guards hear the motorcycle start up and head to where they think it is.

In b.g., Sarah roars off, not being seen or shot at again.

EXT. BURBANK - MORNING

Sarah quickly looks behind her but knows that no one is following her. She allows herself a little smile.

ANGLE ON

Sarah driving down the early-morning streets of Burbank, easily making it through a yellow light.

EXT. ZEIRA TOWER - MORNING

The sun glints off the downtown glass pylon. The corner offices all have really dark glass.

INT. SARAH'S ROOM - MORNING

Despite the east exposure, the very dark windows of Sarah's room barely show the existence of the sun.

Sarah waits as Ellison works on the case's locks.

ELLISON

Times like this, what I wouldn't give for a terminator.

SARAH

Don't even think that.

ELLISON

Sorry.

With a little more tinkering with some gadgets and an old-fashioned screwdriver, the case is unlocked.

The lid is opened, revealing a shock-absorbing gel interior holding 2 small pill boxes, each 2 cm on a side and 1 cm deep.

Ellison takes out one of the pill boxes and unlatches it.

SARAH

That's it?

Ellison holds up their treasure. A small disk with concave faces that looks for all the world like a chrome-plated disk from a roll of Smarties candy.

ELLISON

That's it.

SARAH

What's so important about this?

ELLISON

It's a UHDLF multi-axis engine-mount active bearing.

Sarah gives a look.

ELLISON (cont'd)

I read it off of one of the more technical memos.

SARAH

And?

ELLISON

According to the description I found, it's harder and tougher than any other known substance, and its faces are all but frictionless.

SARAH

They never wear out.

ELLISON

Apparently not. Plus, they are also sensors that send out signals in response to changes in temperature and pressure.

SARAH

They might want something like that back. We might have to prepare for an attack.

Sarah puts the bearing into her vault and secures the door.

ELLISON

Already done. We can be out of the building inside of twenty minutes, once Murch has done his magic with the servers.

SARAH

Good.

Sarah grabs the other bearing.

ELLISON

Savannah.

SARAH

I'll meet you in the basement.

Ellison wastes no time in leaving for the girl.

Sarah stops for a jacket and a box she pulls from under the bed.

INT. KENNEL - NIGHT

We see some vague camouflaged liquid metal movement on a support beam. It's not a lot, but enough to incite DOGS BARKING.

Allison, Dimitri, and Carol, try calming the animals.

Despite kneeling next to the canines and showing them affection, the dogs are tense.

DIMITRI

I don't know.

ALLISON

We need to search the area.  
Anything from metal.

The trio methodically walk through the kennel, which is more like a dog stable than anything.

Allison goes over to the storage area.

Carol starts inspecting each of the dog stalls.

Dimitri goes to the side of the entrance where some refuse has built up and walks past where the liquid metal movement was before. He pokes around and lifts some flotsam. Not finding anything, he moves to another area.

CLOSE ON LIQUID METAL

From within the disguised metal, a follicle forms and ejects a UHDLF multi-axis engine-mount active bearing.

BACK TO SCENE

The dogs become more insistent with their barking. They all face toward the planted mechanism.

ALLISON (cont'd)  
Stop. Look at the dogs.

Everyone turns to the dogs.

Then everyone turns to look at where the dogs are looking.

ALLISON (cont'd)  
Dimitri.

DIMITRI  
I just checked there.

ALLISON  
Check again.

Dimitri goes back to the small pile of debris and slowly moves things around. The mechanism rolls out, without Dimitri seeing it...

...but it is seen and scooped up by Allison.

ALLISON (cont'd)  
Got it.

DIMITRI  
You got it?

ALLISON  
I got it.

Allison holds it up.

ALLISON (cont'd)  
Looks like a sensor bearing. Carol,  
take it to the Pit.

Carol takes the small device and when she exits, the dogs quiet considerably.

DIMITRI  
How'd that get in here?

ALLISON  
Probably got stuck on something,  
maybe even one of the dogs.

DIMITRI  
Should we be worried?

Allison gives a "are you kidding me" smirk and shakes her head as she gives comfort to the one dog that is still staring at the area...

...where the liquid metal moves just a little.

The dog lowers its ears, but with Allison's ministrations and Dimitri bringing some food, the canine is soon distracted.

INT. HOLDING ROOM - NIGHT

No one is in there. The door is open.

INT. OUTSIDE HOLDING ROOM - NIGHT

No one is outside the holding room, either. Obviously the door is still open.

INT. ZEIRA BASEMENT (FUTURE) - NIGHT

At first it seems as if the basement is empty, but then John and Allison walk into frame as they travel through the remains of the basement.

ALLISON  
If you lied to me, I'll kill you.

JOHN  
That's good to know.

ALLISON  
I hope I don't have to. I kind of like you, John.

JOHN  
You don't even know me.

ALLISON  
Sometimes you just know, you know?

JOHN  
Don't try so hard.

ALLISON  
What?

JOHN

You're going to be watching me.  
That's fine. Just don't try to be  
my fake girlfriend.

Allison isn't happy about having been outed so quickly.

JOHN (cont'd)

You can't build trust on lies.

ALLISON

John...

Allison and John stop.

ALLISON (cont'd)

I don't believe your story.

JOHN

I know. You will. When the time is  
right, when it's important, you  
will.

ALLISON

Because it's already fated and  
you've seen it?

JOHN

Because I knew someone who-- you  
remind me a lot of someone.

ALLISON

Someone you trusted.

JOHN

She kept secrets from me. I kept  
secrets from her. But our lives  
depended on us trusting each other.

ALLISON

You fought together.

JOHN

Yeah. Quite a bit.

ALLISON

How many endos?

JOHN

A few. She took out more than me.  
A lot more.

ALLISON

And I remind you of her?

JOHN  
More than you know.

ALLISON  
(smiles)  
I like that.

They continue walking.

JOHN (V.O.)  
My mom once told me about an ancient  
tribe who lived in two worlds.

INT. INFIRMARY - NIGHT

Derek watches over Kyle, the only one still taking up bed  
space.

JOHN (V.O.)  
They farmed, but they also spent  
time preparing to war on their  
neighbors. Not always because they  
had to, but because it was who they  
were.

INT. KENNEL - NIGHT

Weaver, as herself, smirks at the sleeping dogs before  
liquefying and disappearing, as she does, some dogs wake up  
and are on alert...but don't bark.

JOHN (V.O.)  
They couldn't trust that their  
neighbors wouldn't do the same to  
them.

INT. JOHN'S BUNK - NIGHT

John sleeps on a mean pallet of a bed, curled under a  
dilapidated remnant of a tarpaulin.

Allison watches him, deep in thought.

JOHN (V.O.)  
They died out because they had no  
one to support them when their own  
survival depended on a trusted  
alliance.

CLOSE ON

John



JOHN (V.O.) (cont'd)  
I don't intend on making the same  
mistake.

And John still sleeps.

FADE OUT:

END OF ACT SIX

THE END