

**TERMINATOR:
THE CONNOR WARS**

"Without a Scorecard"
F0304

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

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

ACT ONE

FADE IN:

EXT. SKYNET TERRITORY - NIGHT

A waning half-moon hangs in the sky.

This area is one that was a victim of the nuclear blasts. Most of the buildings were destroyed, only their foundations remaining. Some squat apartment buildings have survived.

One ENDO patrols the debris-cleared landscape.

JOHN (V.O.)

At night, sometimes, I wonder what
happened to my mom.

An aerial HK passes overhead, briefly shining a spotlight on the metal skeleton before moving on.

INT. SUB-BASEMENT CHAPEL - NIGHT

FRIAR RADU (40) pauses while cleaning his altar of a cloth-covered board between sawhorses, to look at a palm-sized iconic painting of Sarah Connor.

JOHN (V.O.)

Did the disease that Cameron
suspected take her? Did she die
fighting to destroy Skynet?

Friar Radu places the icon on the altar and gives it one more glance before he continues cleaning.

INT. SUB-BASEMENT LIVING AREA - NIGHT

A WOMAN (20s) cries for a CHILD (4) that she clutches in her arms.

JOHN (V.O.)

Was she one of the billions who
perished on Judgment Day? I wonder,
but I--

INT. MOTEL ROOM - NIGHT

A dilapidated room that has seen decades of visitors. One bed. A dresser. And in a stuffed chair, SARAH CONNOR. Sarah is frail, eyes sunken, with an IV in her left arm (hung via a floor lamp). Her legs rest on an ottoman, a thin blanket covering her up to her waist.

She's very unsettled, apparently in pain, but trying to rest.

JOHN (V.O.)
 --don't think I'll ever know.

Sarah absently scratches a raised scar on her right arm. We focus on her left hand as it rests just over the side of the chair's arm.

MATCH DISSOLVE TO:

INT. JOHN'S BUNK - NIGHT

JOHN CONNOR's hand rests off the side of his bunk in a bowl of water.

John's sleeping face starts to subtly twitch. Something is not quite right.

John suddenly bolts awake, confused. His hand is wet... he soon notices that his hand isn't the only thing that's wet.

His face reveals comprehension.

JOHN
 Allison!

This startles awake MARTIN BEDELL, who is sleeping on a bunk a little over a meter away.

BEDELL
 Connor!

O.S. in the distance, ALLISON LAUGHS and fades. There are GROANS from O.S. as others have been wakened.

Bedell has sized up the situation.

BEDELL (cont'd)
 Wet dream, Connor?

John tosses something small and convenient at Bedell.

JOHN
 Shut up.

With a sleepy smile, Bedell curls back up in his bunk as John deals with his.

INT. KENNEL - DAY

ALLISON YOUNG sits at a table, cleaning her field-stripped plasma rifle.

There is one DOG in the stables-like kennel, who retrieves a ball-like-thing and bringing it to Allison.

Absently, Allison takes the "ball" and tosses it to the other side of the room, prompting the DOG to chase after it to repeat the process.

John stands in the doorway.

JOHN
Just so you know, I swapped my
bedding for yours.

Allison doesn't look at John, but fails stifling a smile.

ALLISON
We'll see.

She tosses the ball-like-thing again.

JOHN
That's it? We'll see?

Allison is enjoying this way too much, she can't even talk.

ALLISON
MmHm.

John shakes his head, rolls his eyes, and leaves the room.

INT. MESS HALL - DAY

About a half-dozen SOLDIERS are scattered about having breakfast.

JASON sits at the closest thing to a table there is. He plays "The Knife Game" (fingers spread, knife being tapped between fingers). He's very good and very fast.

CATHERINE WEAVER stands near him, watching with fascination.

THE KNIFE moves so fast it's almost a blur.

Finally, Jason stops.

JASON
And that is the Knife Game.

WEAVER
I understand. May I try?

Jason rises from his seat and motions for Weaver to take it.

John enters the mess hall, notices Weaver at the table and wanders over.

Weaver has taken Jason's seat. Jason stands where Weaver was, John stands next to him.

Weaver holds up the hand the blade had been dancing around. Down one of her fingers flows a trail of what appears to be blood.

JASON

You OK?

WEAVER

I'm fine. It's just a cut.

John is very surprised.

The other soldiers lose interest and go back to their cliques.

Weaver pulls out a "cloth" from a pocket and uses it to clean the blood.

WEAVER (cont'd)

That's an interesting game. I'll have to play it again.

JASON

Any time, Cat.

WEAVER

Catherine.

JASON

Catherine.

WEAVER

If you'll excuse me?

Jason steps aside as Catherine joins John and they sit away from the crowd.

Before John says anything, Catherine removes the cloth to reveal the blood disappearing/absorbing back into her arm; the "cloth" does the same into the hand holding it. The area of the cut is replaced by a "bandage" that emerges from the region.

JOHN

I didn't know you could do that.

WEAVER

If I can anticipate it. Still, it would be better if I don't get injured.

JOHN

I can't argue with that. So, what did you want to talk to me about?

WEAVER

I thought it was time that you
learned more about this building.

JOHN

Such as?

WEAVER

I'll have to show you.

JOHN

Can I at least get something to eat,
first?

Weaver nods assent. John gets up.

INT. SUB-BASEMENT CHAPEL - DAY

The chapel consists of a cleared out area in front of the
makeshift altar large enough to hold about a 12-16 chairs.

Friar Radu is setting up the chairs in rows of four as BENNY
(13) walks in.

BENNY

Good morning, Friar.

FRIAR RADU

No deliveries today, Benny.

BENNY

Oh. Yeah, I know. I'm not here for
that.

FRIAR RADU

Oh?

BENNY

I wanted to ask you something.

Content to be of service, the friar sits in a chair and
motions for Benny to sit next to him, which he does.

FRIAR RADU

What's on your mind?

BENNY

I think I'm going to Hell.

FRIAR RADU

Why?

BENNY

I steal.

FRIAR RADU

Benny...

BENNY

But not for me. I promise. Whenever I go top, I take some toof to bring back to the poor.

FRIAR RADU

And since stealing is a sin you're afraid you are going to Hell.

BENNY

Yeah.

FRIAR RADU

My boy, you've stumbled into one of the toughest moral dilemmas. Have you tried asking permission to take the food?

BENNY

If they said no, wouldn't it be worse? After all, now I'm just ignorant.

FRIAR RADU

(chuckles)

No. Ignorant isn't a word I'd use to describe you.

Two WOMEN wander in. Friar Radu subtly directs Benny to a private corner.

FRIAR RADU (cont'd)

Good morning, ladies. Services will begin soon.

The women smile, and one waves her hand in acknowledgement.

Radu joins Benny.

BENNY

I just don't know what to do. It seems like letting people starve is way worse than taking some toof.

FRIAR RADU

Benny, I... I want to talk about this more, later today. Until then, if you have to, tend to the people first. I give you temporary permission, so if there is any sin, it's mine.

BENNY

Really?

FRIAR RADU

Yes, really. So, are you going to stay for first services?

BENNY

You know I can't.

FRIAR RADU

I know. Go. Be safe.

BENNY

Thank you, Friar.

Benny exits. Friar Radu looks skyward for a moment and sighs before turning his attention back to his growing congregation.

INT. ZEIRA BASEMENT (FUTURE) - DAY

Allison walks toward the Mess when DEREK REESE sees her from a different hall.

DEREK

Ali!

Allison stops, waits for Derek to get closer.

DEREK (cont'd)

I'd like to see you. Now.

Allison's light mood has gotten more serious as she follows Derek down the hall.

INT. HOLDING ROOM - DAY

It's just Allison and Derek in a poorly lit empty room about the size of a storage closet.

DEREK

...[adol]escent pranks.

ALLISON

I am an adolescent.

DEREK

No. You're not. You are an officer in the resistance.

Derek paces.

DEREK (cont'd)
You're never going to command
respect the way you act.
(a beat)
You need to grow up.

Derek tries to be command-imposing.

Allison seems contrite. She gravely considers the problem
and her answer.

ALLISON
No.

Derek is surprised.

END OF ACT ONE

ACT TWO

INT. HOLDING ROOM - DAY

Derek is facing down Allison.

DEREK

"No." What's that supposed to mean?

ALLISON

It means that I'll do the job. You know I'll do the job even when you won't or no one else will.

Derek doesn't seem quite as commanding, now, what with being confused and all.

ALLISON (cont'd)

What are you fighting for? Do you even remember?

That simultaneously confuses Derek and begins to make him upset.

ALLISON (cont'd)

All these years. You fight. You survive. We survive. But that's all. You're just a robot going through the motions.

DEREK

Ali...

ALLISON

You've forgotten what it means to be a person.

DEREK

That's enough.

ALLISON

No, it isn't. That's why we aren't winning. You aren't even trying anymore.

DEREK

That's enough!

Allison's head of steam won't be stopped.

ALLISON

Are you afraid of leading us to our deaths? We're already dead. You--
(taps Derek)
--killed us.

Derek grabs Allison's arms.

DEREK

Stop.

ALLISON

Let go. Now.

Derek is still too pissed to let go, so Allison twists and then spins back while leveraging one of Derek's shoulders, dislocating it.

DEREK

Aargh!

Allison isn't quite ready to let go of her anger, either.

ALLISON

Respect me, now?

Derek stands.

DEREK

You can make people fear you, Ali.
Fear isn't respect.

Allison lets her anger go, but doesn't surrender.

Both Derek and Allison pause to gather themselves.

ALLISON

I'll pop that back in for you.

DEREK

In a minute. Are you hearing what
I'm saying?

ALLISON

I always hear you. I just disagree.

From their less contentious expressions, a familiar truce has been reached.

DEREK

What a surprise.

Allison cracks a smile. Derek tries, but his shoulder hurts.

ALLISON

Let's get that taken care of.

Without any ado, Derek lets Allison help him out of the room.

INT. SUB-BASEMENT LIVING AREA (FUTURE) - DAY

Benny steps to the entrance of the Living Area, trying not to attract attention.

The Woman turns around, sees Benny there. Her cheeks are stained from the tears of hours ago.

The Woman averts her eyes, barely shakes her head, and then turns away from Benny.

BENNY bows his head for a moment. He respectfully steps away.

INT. INFIRMARY - DAY

The only "guest" of the infirmary at the moment is Derek, who sits on a chair.

Kyle wanders in.

KYLE
Didn't expect to see you here.

DEREK
Ali.

Yup. They've all been there.

DEREK (cont'd)
Why are you here?

KYLE
Stitches. I'd take them out myself,
but why annoy the doc?

DEREK
Yeah.

Kyle sits on one of the cots.

I tell ya, these two will just talk your ear off.

As they sit.

And think.

Or maybe just sit.

DEREK (cont'd)
Are we doing enough? Against Skynet?

KYLE
We're still alive.

DEREK

Yeah. Alive.

Derek thinks about that a bit.

The DOCTOR (35) walks in and pulls the curtain closed on us.

INT. MOTEL ROOM - DAY

ALEJANDRA finishes injecting into Sarah's new mega-IV. Sarah is wan, sunken-eyed, and dehydrated. There's a deep scar on her upper lip to the side of her mouth. She knows that there's little time left.

Alejandra is very fit. She tries to hide her sympathy for Sarah.

SARAH

I figure you have one, maybe two days.

ALEJANDRA

I'm thinking this evening.

SARAH

You need to get Savannah. Hide in the Lancaster shelter.

ALEJANDRA

You?

SARAH

I'm done. It's your fight, now.

Alex betrays no emotion other than her eyes glistening--but no tears. But in order to not show that emotion, Alex has to just focus on Sarah and not move.

For a bit.

Lest she show weakness.

Alex pulls out her Glock. She checks the clip, reinserts it, and chambers a round, popping out the round that was already in there.

She gets up and places the free round in Sarah's left hand.

ALEJANDRA

If the pain gets bad.

She then puts the Glock in Sarah's right hand and helps her close her hand around it.

ALEJANDRA (cont'd)
If they come...

Sarah half-smiles.

SARAH
...take them out.

ALEJANDRA
Take them out.

Alex gets up and as she reaches for the door:

SARAH
Sandra.

Alex stops and turns.

SARAH (cont'd)
If you ever see John...

ALEJANDRA
I'll tell him.

Sarah nods in thanks as she settles wearily into the chair.

EXT. MOTEL ROOM - DAY

Alex closes the door and pauses. One tear escapes an eye before she exits.

INT. SUB-LEVEL 4 (FUTURE) - DAY

John struggles to step over and around debris in this subterranean level that hasn't seen a human since Judgment Day. It looks a lot like the sub-basement, just more in ruins.

Weaver doesn't have nearly as difficult a time as she flows her body through the debris.

WEAVER
...was completely collapsed. We were fortunate that these two levels endured.

JOHN
How is this lucky?

WEAVER
Where do you think your alms came from?

JOHN
Here?

WEAVER

I made sure that caches of supplies
were stored for when they were
needed.

JOHN

What sorts of supplies?

WEAVER

Food, tools, medicine, raw
materials, finished goods.

JOHN

Where are they, exactly?

WEAVER

They are stored throughout this
level. I'll leave it to you to
explore.

JOHN

Then where are we going?

Weaver doesn't answer, which encourages John to pick up the
pace.

INT. ELEVATOR SHAFT - DAY

John looks down the shaft. The top of the elevator is even
with the open door on the next floor down.

JOHN

I don't see a way down.

WEAVER

Give me your hands.

John cautiously extends his hands to Weaver, who grasps his
wrists.

WEAVER (cont'd)

Go.

Pausing to gain some faith, John steps through the door...

...and is quickly but gently lowered by Weaver's extending
arms down to the next level less than 3 meters below.

Once John touches down, Weaver lets go.

Weaver's hands continue to the floor. When they touch, the
silvery Weaver flows down until she can morph back into her
usual shape and color.

John still isn't nonchalant about seeing liquid metal do its thing.

WEAVER (cont'd)

Follow me.

Weaver steps from the shaft through the doors. John follows.

INT. SUB-LEVEL 5 (FUTURE) - DAY

There isn't quite as much rubble as in the level above, but there's no doubt this floor should be condemned. There are fewer doors.

As they round a corner, Weaver stops.

TONS OF DEBRIS, concrete, I-beams, melted "stuff", and some furniture bits form what looks like an impenetrable barrier to whatever might be behind.

JOHN

That is a lot of debris. What's behind it?

WEAVER

I'm not sure.

JOHN

You're not sure?

WEAVER

Behind that barrier is a vault. But what's currently in the vault will have come from Mr. Ellison, Mr. Murch, and your mother.

JOHN

My mother?

WEAVER

They all had access and years to place important items inside.

JOHN

So? Why don't you just move this stuff out of the way?

WEAVER

I wish I could.

John looks confused.

WEAVER (cont'd)

We all have our limits.

John soaks that in and then looks back at the debris.

Then he looks at Catherine who seems eager for John to suggest something.

John looks back at the debris.

INT. MOTEL ROOM - DAY

Sarah sits in her chair, the Glock still in her right hand. She grimaces in pain.

KYLE (O.S.)
Of all the ways I imagined you
dying...

Sarah opens her eyes.

There, in front of her, is her Kyle Reese.

SARAH
Reese.

Kyle sits next to Sarah, who suddenly doesn't seem nearly as ill.

KYLE
I imagined you in the middle of some
fire-fight.

With some effort, Sarah lifts the Glock.

SARAH
Day's not over, yet.

She lowers the gun. Reese tries to smile, but he can't...not today.

KYLE
I'm sorry.

SARAH
Sorry?

KYLE
If I hadn't have shown up, you could
have had--

SARAH
(interrupting)
If you hadn't have shown up, I'd
never have had John.

Even in the hallucination, Sarah has to battle a bout of pain.

Kyle hates seeing her like this.

KYLE
So much pain.

SARAH
Pain can be controlled.

Kyle strokes her hair.

Sarah relaxes. Closes her eyes.

KYLE
Rest.

As he continues stroking her hair.

END OF ACT TWO

ACT THREE

INT. TENT - DAY

The tent is large and would be spacious if not for the standing maps and the numerous tables carrying scattered working computer monitors.

CLOSE ON

BRANDI SUMMERTON (28), blonde...looking like a grown Savannah Weaver. Her eyes are closed. There is a lot of well-healed scarring around her left eye. She's deep in near-silent prayer that's unintelligible.

She stops and pauses for a moment before crossing herself with her right hand.

Brandi then opens her eyes revealing that her left eye is a red-glowing terminator eye.

BRANDI stands from her kneeling position, revealing that her left arm is an endo arm, with a synthetic covering over the hand. Through her clothing, flashes of metal tell of endo legs (or partial legs) as well.

She grabs an orange from a small pile of the fruit.

A T-800 ENDO#1 enters the tent as Brandi peels the orange.

BRANDI

Yes?

ENDO#1

The convoy has been delayed by a mudslide.

BRANDI

Great. How long?

ENDO#1

Their ETA is early tonight.

BRANDI

Any activity from the rebels?

ENDO#1

No.

BRANDI

None?

ENDO#1

None.

BRANDI
Doesn't that seem odd to you?

ENDO#1
I don't understand.

BRANDI
That they aren't doing anything?
When aren't they doing something?

Brandi puts a section of orange in her mouth and immediately makes a face, but she keeps eating it.

Endo#1 just stands there.

BRANDI (cont'd)
Anything else?

ENDO#1
We captured the escapee.

Brandi rolls her eyes that that wasn't the first item. She head past Endo#1.

EXT. BIVOUAC - DAY

Brandi marches several yards to where BORIS PETROVIC (24) is chained to one of several pilings. A T-600 ENDO GUARD is nearby.

As Brandi continues to eat her orange:

BRANDI
Boris.

The scraped and bruised Boris looks up with contempt.

BRANDI (cont'd)
Again. Why?

Though he tries to act submissive, there's too much fire in Boris' eyes to be convincing.

Brandi kneels down and takes Boris' jaw in her artificial hand.

BRANDI (cont'd)
Are you trying to get yourself
killed?

Boris refuses to play.

BRANDI (cont'd)
You know I'm not going to let that happen, right? I'm not going to let you off that easy.

BORIS
I should have killed you.

That he spoke amuses Brandi, who gets up and continues eating.

BRANDI
But you didn't, and that's why you aren't going to be killed, either. I'm returning the kindness you extended to me...when you didn't kill me. When you just left me. No arm. No legs. Bleeding. You just left. But that's what you do, isn't it? Leave. Don't you know I'm never going to let you leave me again? Ever?

Brandi's special brand of crazy is interrupted by ENDO#2, a T-888.

ENDO#2
You must come with me.

BRANDI
For?

ENDO#2
We must plan for contingencies caused by the delay.

BRANDI
Fine. I'm done here. Put him back to work.

Brandi walks off with ENDO#2 as the Guard proceeds to deal with Boris.

INT. ZEIRA BASEMENT (FUTURE) - DAY

John is returning from the lower levels when he runs into Allison.

ALLISON
John...

Since it was said as if there would be more John waits until it becomes awkward.

JOHN

Allison.

ALLISON

Let's take a walk.

JOHN

OK.

Of course John's confused.

EXT. ZEIRA RUINS - DAY

Allison secures the hatch before prompting John for a "safe" walk in the ruins.

JOHN

What's going on?

Allison thinks about how to say what she wants to say.

ALLISON

Why do you keep going below?

JOHN

Below?

ALLISON

You spend time with the refugees.

JOHN

Is that wrong?

ALLISON

We don't do that.

They walk a bit as John formulates his answer.

JOHN

I once asked what people in my future thought of me. One thing I was told was that everyone was watching me.

ALLISON

Watching you?

JOHN

To be human.

(a beat)

I think that's maybe what I did wrong. In order to fight the machines, I became one to the people I was fighting for.

ALLISON
You became a machine.

JOHN
Yeah I think so...at least in public. I have it from a reliable source that I was more human in private.

ALLISON
So, you're trying to be more human this time.

JOHN
I think maybe I am. Maybe I can still become "John Connor" without losing what's left of John.

Allison stops, she's come to a conclusion.

ALLISON
John...

JOHN
You don't want me going below anymore.

ALLISON
No. No, that's not...

John doesn't have a clue. He waits.

ALLISON (cont'd)
I volunteer.

JOHN
What?

ALLISON
To join your army.

JOHN
My...? What?

ALLISON
If you are going to be this great leader, then people have to let you become...

JOHN
John Connor.

ALLISON
I'll be your first. Though, I guess, technically, Bedell would be--

JOHN

(interrupting)

I'm still not sure I understand what you're saying. I'm not going to stage a coup.

ALLISON

You won't have to. As you have more and more people willing to follow you instead of Derek, it will just happen.

(a beat)

We need to go back, before it gets dark.

John and Allison retrace their path back to the entrance.

JOHN

Why?

ALLISON

We're losing, John. I think most of our leaders have forgotten that it's supposed to be more about our survival; more than about who wins. We're running out of people.

JOHN

So you figure I'm your last hope?

ALLISON

Isn't that your destiny? To save humanity?

JOHN

That's what they tell me.

The are near the entrance as the Sun is low in the late afternoon sky.

INT. MOTEL ROOM - MORNING

Sarah wakes as the Sun shines in her face.

Standing in front of her is CAMERON.

SARAH

I didn't expect to see you here.

CAMERON

No?

SARAH

I figured my hallucinations were reserved for the people I loved.

CAMERON
Maybe they are.

Even weak, Sarah can't stifle a sarcastic snort.

Cameron looks nonplussed.

SARAH
Why are you here?

CAMERON
I don't know.

Sarah thinks for a bit and then looks back to the immovable cyborg in front of her.

SARAH
I never trusted you, but now I guess
I have to.

CAMERON
I don't understand.

SARAH
Look after John.

CAMERON
You know I will.

Sarah looks at Cameron, like a woman trying to evaluate anyone important to her son.

SARAH
Do you love him? Be honest.

Cameron tilts her head and casts her eyes askance in her "thinking about it" way.

Sarah waits for an answer...

...that will never come as Cameron is no longer there.

Sarah sinks back into her chair.

EXT. SKYNET TERRITORY - EVENING

La Cazadora is hyper vigilant as she walks through a recent skirmish site. A few mortar craters pockmark the land. An apartment building has recently collapsed, leaving rubble in stark contrast to the otherwise tidy locale.

She's scavenging guns, tools, clothes, whatever might be around.

Slow, ever so slowly, her looting brings her closer to the apartment building.

She finds an endo finger and shifts into hunter-prey mode, knowing she could be either at any moment.

Step by step, she scans the area, looking for any glint.

She's careful as she approaches a collapsed wall that could provide a hiding space.

ANGLE ON

RED EYES glow in the shadows.

BACK TO SCENE

La Cazadora raises her weapon, aiming at the hiding space. She doesn't see the one a few meters away, the one with the glowing red eyes.

CAMENRY (O.S.)
(Cameron's voice)
I know you.

If that doesn't scare the piss out of La Cazadora, nothing will. She immediately draws her aim toward the glowing eyes, but hesitates.

ALEJANDRA
You know me?

There is a slight indication of the endo glint even in the shadows.

CAMENRY
The last time we met, in 2008, we
were in a hotel room. I told you,
"Hasta luego."

After a few moments of struggling with this information, La Cazadora lowers her weapon.

ALEJANDRA
Come out.

CAMENRY
I can't. I'm pinned, and I'm
damaged. I need you to get a message
to John.

La Cazadora considers the situation.

END OF ACT THREE

ACT FOUR

INT. ZEIRA BASEMENT (FUTURE) - EVENING

Allison and John have entered. The GUARDS and DOGS have passed them, the Guards lock the door.

Derek comes up from a hall.

DEREK
Allison. There you are.

ALLISON
Yeah?

Derek nods over to a more private area. Allison turns to John.

ALLISON (cont'd)
I'll see you later.

John nods and exits.

Derek and Allison have some privacy.

DEREK
I just got an invite. To a formal tea.

ALLISON
Why?

DEREK
I guess I'll find out.

ALLISON
Where?

DEREK
Mrs. Worthington's.

ALLISON
Damn.

DEREK
Bedell is going with me. I'm leaving you and Kyle in charge while I'm away.

ALLISON
Anything you need me to do?

DEREK
Yeah, don't take in any more strays. We'll be leaving before first light.

Derek exits.

INT. JOHN'S BUNK - NIGHT

John enters to find Bedell packing his gear.

JOHN
What's up?

BEDELL
This is on the Q.T.

John goes to his fourth-hand trunk and sits on it, facing Bedell.

BEDELL (cont'd)
Derek and I are going to a war council.

JOHN
Yeah?

BEDELL
I don't like the feel of this.
Something's up.

JOHN
Here's another piece of news:
Allison just volunteered for John
Connor's army.

BEDELL
Seriously?

JOHN
Yeah. What's your take on her?

BEDELL
I wouldn't want to have to face her
alone in a dark ally.

JOHN
Yeah, I found that out.

BEDELL
There is something you do need to
know.

JOHN
What?

BEDELL
The tin-cans freak her out.

JOHN

What?

BEDELL

Seriously. She's an ice-queen around humans, but she's scared of metal... the endos most of all.

JOHN

OK. Good to know.

BEDELL

Don't get me wrong. She'll stick her chin out and dare them to take their best shot, but she'll be shaking the whole time. It all has something to do with why she came here, but she won't talk about it. You got an extra pair of socks?

JOHN

I wish.

Bedell shrugs and fastens the last of the fasteners to his gear.

BEDELL

Well, that's it, then. A couple of hours of sack time and I'm out of here. It's great that you're finally here.

Bedell extends his hand.

JOHN

You're leaving now?

BEDELL

I'm going to bunk in the motor pool. Easier.

John takes Bedell's hand.

JOHN

See you soon.

BEDELL

I'll look forward to it.

Bedell takes up his gear and leaves John alone in his room.

INT. SUB-BASEMENT CHAPEL - MORNING

Friar Radu, looking like he just got up but also like he's been up for hours, sits vexedly on the edge of his cot behind the altar.

BENNY (O.S.)
(quietly)
Friar?

FRIAR RADU
Over here.

Benny arrives.

BENNY
Old Bob said you had a delivery for me?

FRIAR RADU
And a message.

The Friar seems like he's seen a ghost.

INT. MESS - MORNING

The mess is amazingly quiet. Two soldiers sit at separate places on one side of the room, Allison sits alone on the other side.

Allison enjoys a boiled egg. She cuts slices off with a knife, seasons it, and then savors the delicacy.

Benny comes in and goes straight to Allison.

He whispers a short sentence in her ear and then hands her a box.

THE BOX (12cm x 8cm x 1cm) is made of various metals and composites which give it a slap-dash appearance. A touchpad lock is inlaid with a clear cover so that it is flush with the surface.

ALLISON
Are you certain?

Benny nods his head before going to a table, grabbing a few toofs (teef?) and running off.

Allison pulls a box from a pocket in her jacket and places the egg in it.

INT. ZEIRA BASEMENT (FUTURE) - DAY

John is about to enter the Mess when Allison exits.

ALLISON
John!

JOHN
Yeah?

Allison's eyes quickly evaluate the area.

ALLISON
Not here.

Allison leads John down a hall.

INT. ALLISON'S BUNK - DAY

John waits as Allison closes the curtain.

ALLISON
This is for you.

Allison takes the locked box from out of her clothing and hands it to John.

John looks at the box not knowing what to do with it.

JOHN
What's this for?

ALLISON
It's a message. From La Cazadora.
For you.

JOHN
I thought she was a myth.

ALLISON
Oh no. She's real. She rarely
communicates with anyone, but when
she does, it's like this.

John scrutinizes the box.

JOHN
OK. I get that this is a lock.

ALLISON
There was a message: J-D-Bob.

John thinks about it quickly, but then smirks.

JOHN
Judgment Day.

ALLISON
April 19, 2012.

JOHN
No...a different one.

ALLISON
You have to be sure. If you're
wrong, the contents of the box are
destroyed.

JOHN
I'm sure.

John pries the clear cover off the keypad and presses the
keys he knows are correct.

CLICK...the box opens.

John takes out a note and reads it to himself. He then looks
like he's seen a ghost...several ghosts.

ALLISON
What's wrong? What does it say?

John hands it to Allison.

ALLISON (cont'd)
(reads)
John, Skynet preparing for large-
scale attack. Soon. Palisades. Care
of sister.

Allison is concerned. John's still stunned.

JOHN
That's about ten or twelve miles,
right?

ALLISON
More like thirteen or fourteen.
Closer to twenty the hard way if you
don't want to get caught.
(a beat)
Sister?

John was hoping she didn't notice that.

END OF ACT FOUR

ACT FIVE

INT. ALLISON'S BUNK - DAY

Allison looks at John.

ALLISON
Sister?

John was hoping she didn't notice that.

JOHN
That might be a little hard to
explain.

ALLISON
You said we had to trust each other.

JOHN
Yeah, I did, didn't I?

John motions for Allison to sit, which she does.

John's hand absently goes to his mouth as he thinks about
how he's going to say what he has to say.

ALLISON
John?

JOHN
There just isn't a good way of
saying this.

Allison continues waiting.

John continues struggling with himself.

JOHN (cont'd)
What the hell. Might as well get it
out. My sister is a reprogrammed
terminator I sent back from the
future.

Allison looks like she didn't hear him.

JOHN (cont'd)
If it hadn't been for her, I'd have
died dozens of times over.

Allison's face runs through many emotion: Stunned.
Contemplative. Searching. Processing.

And then it slowly settles on restrained pissed.

ALLISON

I remind you of someone you know.

The corner of John's mouth twitches. He can't answer more than that.

ALLISON (cont'd)

She's the one. The one I... The one
who you told me...

John sits.

JOHN

Yeah.

Allison's eyes have welled up. She's hurt, and disgusted,
and angry.

She hits John...not in a martial arts way, but still hard.

John stands to protect himself as Allison's emotions are
stated in blows.

She hits and hits with the bottom of her fists.

John takes all of these pounding body shots.

Allison gets really mad and finally shoves him hard into a
wall, hard enough to make John wince and groan.

Allison turns away from him, holding onto herself.

John recovers and steps cautiously to her.

JOHN (cont'd)

Allison?

John tries reaching out, but Allison bats his hand away.

JOHN (cont'd)

Allison...

Allison whips around and hits him perfectly on the jaw,
making John crash to the floor and fighting to remain
conscious.

Allison gives him a hard stare and storms out of the room.

John isn't able follow. He can just manage to spit blood out
of his mouth.

INT. MOTEL ROOM - DAY

A very weak Sarah manages to open her eyes to see...

Catherine Weaver sitting at the foot of the bed, staring at her patiently.

Sarah lifts her head and stares back at Weaver.

Weaver stares back. You'd almost think she was a nun for how placid she is.

Sarah shakes her head and closes her eyes.

INT. JOHN'S BUNK - DAY

John rinses his mouth out with water and spits into a "general purpose" bucket.

He tests his jaw. An Ali-fist-sized bruise is definitely starting to show.

WEAVER (O.S.)
What happened to you?

John turns to see that Catherine has entered.

JOHN
Allison found out about my "sister".

WEAVER
Your cyborg? How?

John pulls out the note and hands it to Weaver who quickly scans it.

WEAVER (cont'd)
When did you get this?

JOHN
About a minute before Allison hit me.

Weaver turns to go...

JOHN (cont'd)
Wait. Where are you going?

WEAVER
To find John Henry.

JOHN
But you don't know where to look.

WEAVER
But I know that he's out there. I'll find him.

JOHN
What about Skynet?

WEAVER
That isn't part of my role in this.

With that, Weaver exits.

JOHN
(Scottish accent)
That isn't part of my role in this.
Ow.

John massages his jaw a bit more.

INT. BUNK HUB - DAY

Kyle is kneading some two-part plastic explosive as John stops by.

JOHN
Kyle, hey.

KYLE
Haven't seen Ali.

JOHN
Not surprising.

John joins Kyle.

JOHN (cont'd)
I wanted to see you.

Kyle keeps on kneading.

KYLE
Yeah?

JOHN
Who do I talk to about setting up a
RECON mission?

Kyle's kneading really slows.

KYLE
Why?

JOHN
I received some intel that Skynet is
about to launch an attack.

KYLE
Troll talk. Forget about it.

JOHN

This is from one of my people.
Someone I trust with my life.

Kyle stops and evaluates John.

KYLE

Where?

JOHN

The Palisades.

Even stoic Kyle has to smile at that.

KYLE

Never happen. Too far in.

Now John sizes up Kyle.

JOHN

I'm not asking for permission. I
could just use some personnel.

Kyle is starting to get annoyed.

KYLE

I'm not sending my men on a--

ALLISON (O.S.)

Let him go.

John and Kyle both face Allison, who is visible through one
of the holes in a wall.

ALLISON (cont'd)

He says his...source...is so
reliable. Let him prove it.

JOHN

(annoyed)

Thank you.

(to Kyle)

Well?

KYLE

Fine. Jason and Liam. You're lead.

Allison walks away.

KYLE (cont'd)

No rescue. You get caught, you're on
your own.

JOHN

Understood. You want some help with
that?

Kyle slides toward John the two cans whose contents need
kneading.

John can't help taking a glance to see if Allison is around.

END OF ACT FIVE

ACT SIX

INT. ZEIRA MOTOR POOL (FUTURE) - DAY

The motor pool has the few vehicles the resistance has. It's fairly neat, but obviously no one lives here.

John and Liam fix mountain bikes to a rack on the back of a Volt.

Jason is off to the side getting a warm send-off from Allison. Both John and Liam are annoyed; John goes to do something about it.

JOHN
Jason, stow your gear.
(to Allison)
We need a minute.

Jason reluctantly parts with Allison. Allison is all sweetness and light, until she turns her attention to John.

ALLISON
What?

JOHN
OK. You don't have to like me. But while we're gone you have to get ready for a Skynet attack, or if we get back before then, to mobilize immediately.

ALLISON
I have to?

JOHN
You volunteered.

JASON (O.S.)
Hey, Connor!

John turns.

JASON (cont'd)
You coming?

JOHN
(to Allison)
Do it.

John rushes to the Volt.

EXT. GRIFFITH PARK - DAY

It's not yet noon. This area of the park has been decidedly reclaimed by nature. From this point on, the road is impassable.

The Volt is parked in a good hiding spot, in easy reach of the mountains.

John, Liam, and Jason are squaring away their backpacks and checking out their bikes.

JASON

Before I forget, Connor, I just want to thank you for this lovely ride through the mountains. I can't think of anything I'd rather do.

JOHN

Let's go. More moving, less talking.

John mounts his bike and starts peddling toward the mountains.

Jason and Liam follow suit.

INT. BUNK HUB - NIGHT

Kyle sleeps soundly. Allison sits at the edge of his bed.

ALLISON

(quietly)

Kyle.

Kyle was deeply sleeping. He slowly rouses and then JUMPS, startled by Allison's presence.

KYLE

Frag it, Ali, don't do that. I hate it when people do that.

ALLISON

Sorry.

Kyle sinks exhaustedly back into his bed.

KYLE

'Sup?

ALLISON

We need to prepare for a Skynet attack.

KYLE

Connor?

ALLISON
John's right. It would be the smart
thing to do.

KYLE
Based on his info.

It kills Allison to say this...

ALLISON
The info is solid. I was there when
he got it.

KYLE
(sighs)
Ali...

ALLISON
The worst that happens is that we've
run an exercise. Found out how
prepared we are.

KYLE
With Derek away.

ALLISON
Wouldn't be as much fun if he were
here, would it?

Kyle can't help returning Allison's smile.

KYLE
Fine. In the morning.

Kyle rolls over and is asleep almost immediately.

Allison bends over and gives Kyle a kiss on the cheek, which
startles Kyle awake again.

ALLISON
What? You don't like it when I do
that, either?

KYLE
Go to bed.

Kyle rolls over again. Allison impishly starts to lean over
again, but thinks better of it and exits.

EXT. BACKBONE TRAIL - DAY

John, Jason, and Liam use binoculars at their mountain
position to get their first glimpse of Skynet's staging area
at Pacific Palisades, about 4 km (2.5 mi) away.

BINOCULAR VIEW

Only part of the area is visible through the intervening mountains, but HKs are forming up in ranks on the far plane.

A few endos roam about. It looks impressive, but still a work in progress.

BACK TO SCENE

JOHN

We need to get closer.

JASON

Wait.

Jason pulls John down and points to a higher summit in the mountains.

GLINTS from metal make it clear that Skynet has the high ground.

JOHN

They're still gathering their forces. We need more intel. We're getting closer.

John moves. Jason and Liam each do a "he's crazy" take.

INT. MOTEL ROOM - DAY

Sarah startles awake, the Glock still in her hand.

John Connor sits beside her.

Sarah is exhausted, but obviously pleased to see her youthful and vibrant son.

SARAH

Hey.

JOHN

Hey.

SARAH

You're looking good.

John looks sad.

JOHN

I'm sorry, Mom.

SARAH

No. Don't [be]--

JOHN
(interrupting)
I shouldn't have left you.

Sarah soaks in the vision of John for as long as she can.

SARAH
I love you, John.

John breaks down and hugs Sarah as best he can.

JOHN
I love you, too, Mom.

They stay hugged for a while, but Sarah finds the strength to push John away.

SARAH
I did the best I could.

JOHN
Mom...

SARAH
I bought you a year.

John wants to speak, but it chokes in his throat.

SARAH (cont'd)
You have to go now. You have to
finish this.

Teary John hugs Sarah again.

When they part, John's tears are gone. He stands tall, strong, and maybe a little bit older: THE John Conner

Sarah fights a cough. She puts a cloth to her mouth and it emerges with quite a bit of red.

Sarah looks up. John's gone.

SARAH (cont'd)
You have to finish this.

Sarah succumbs to another coughing fit.

DISSOLVE TO:

EXT. TEMESCAL CANYON PARK - NIGHT

BINOCULAR VIEW

From our high vantage point, we pan as Brandi walks to an endo and a maintenance HK as they work on a larger HK.

She stops and looks like she's giving orders, which the endo seems to follow.

Brandi turns and points. Very soon, a loader with some wicked missiles drives past toward where Brandi pointed.

BACK TO SCENE

As La Cazadora lowers the binoculars from her eyes. She is very intent. She looks at her watch.

INT. MOTEL ROOM - AFTERNOON

SUPERIMPOSE: April 19, 2012, 5:45pm

Sarah stares lifelessly out the window.

ALEJANDRA (V.O.)
Sarah Connor died just before the
bombs landed on Judgment Day.

The Glock sits on the right arm rest.

ALEJANDRA (V.O.) (cont'd)
She'd done everything she could to
help her son defeat Skynet.

In Sarah's hands, on her lap, are a stuffed toy often seen with Savannah...

ALEJANDRA (V.O.) (cont'd)
She knew she would never see him
again.

...and the pocket watch Cameron made for John.

ALEJANDRA (V.O.) (cont'd)
The angels are lucky to have her.

SUPERIMPOSE: 5:46pm

ANGLE ON WINDOW

FLASHES of light punctuate the view as the nuclear warheads of Judgment Day find their targets.

ALEJANDRA (V.O.) (cont'd)
Sarah Connor was the bravest, most
determined warrior I will ever
know...

BACK TO SCENE

FADE TO WHITE:

EXT. SKYNET TERRITORY - NIGHT

La Cazadora stands on a hill, seeing the gathering of
Skynet's army below her.

ALEJANDRA (V.O.)
...and I will never let her be
forgotten.

La Cazadora stands majestic.

FADE OUT:

END OF ACT SIX

THE END