

**TERMINATOR:
THE CONNOR WARS**

"Trail Mix"
F0309

Written by
CJ Carter

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

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

ACT ONE

FADE IN:

EXT. DESERT - DAY

CLOSE ON SARAH CONNOR

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

SARAH (V.O.)
When I was in college, I went
through a Woody Allen phase. In one
of his books I read, "The lion and
the calf shall lie down together..."

Sarah's face lowers. PAN DOWN to follow.

SARAH (V.O.) (cont'd)
"...but the calf won't get much
sleep."

We are now look the wrong way down the sights of an M240
machine gun as Sarah settles in and aims wearing no shooting
glasses or visible ear protection.

SARAH (V.O.) (cont'd)
I always thought it was smarter to
be the lion.

Sarah fires several BURSTS

SARAH'S POV

The armor-piercing rounds do a deadly dance around a Humvee.

BACK TO SCENE

Sarah relaxes.

SARAH (cont'd)
That'll do.

Sarah stands. She's thin and wan. She faces a FRENCHMAN who
is dressed in khaki casual.

FRENCHMAN
You said you wanted two cases?

SARAH
And a lot of ammo. 993s.

FRENCHMAN
Of course.

The FRENCHMAN'S ASSISTANT removes the M240.

SARAH
What about the missiles? The deal's
off if I can't get the missiles.

FRENCHMAN
I cannot get all the Stingers you
asked for...

Sarah looks like she just ate a bitter almond.

FRENCHMAN (cont'd)
...but, I can fill the balance with
Iglas.

SARAH
Eighteens?

FRENCHMAN
Of course.

SARAH
One for one. Same price.

Now the Frenchman looks like he ate a bitter almond.

SARAH (cont'd)
I'll be ordering more for good
service. You know that about me.

The Frenchman smirks.

FRENCHMAN
Done and done.

SARAH
Done and done.

Sarah goes to a laptop set up conveniently under a tent for
shade.

SARAH (cont'd)
Two-point-eight in escrow.

FRENCHMAN
As agreed.

Sarah types in a lengthy account number. Waits. She grows
angrier and angrier.

SARAH
Son of a bitch!

FRENCHMAN
Is there a problem?

Sarah wants to say yes, but instead starts typing new numbers.

SARAH
No. It appears I have to kill
someone.

FRENCHMAN
I hope it's no one I know.

He jokes as he pulls out a cigar.

SARAH
If it's someone you know, then I'll
have two people to kill.

Sarah looks very seriously at the Frenchman.

The Frenchman isn't so jovial as he was.

SARAH (cont'd)
Done. I'll release the funds when I
get what what I ordered.

Sarah steps away from the computer as the Frenchman starts typing in his own data.

Sarah's back is to the Frenchman as she wanders into the sun. A trickle of blood starts escaping a nostril.

Sarah pulls out an already blood-stained handkerchief and dabs at the leak.

SARAH (cont'd)
(to herself)
Damn it.

She presses the cloth to her nose.

INT. BUNK HUB - DAY

DEREK REESE sits on the floor, his eyes closed, his back against a battle-damaged wall. His face isn't peaceful. His breathing is labored. Without warning, his arms twitch. A pause and then his body jerks, causing him to wake.

Derek relaxes. He again rests his head against the wall, but this time he doesn't close his eyes.

THOMPSON steps into the hub.

THOMPSON
Major?

DEREK
Yeah?

THOMPSON
Message.

Thompson hands Derek a piece of paper.

Derek reads it, reacting very little.

DEREK
Where's Connor?

Thompson shrugs.

DEREK (cont'd)
Figures. Find Kyle. Tell him I want
to see him.

THOMPSON
Right away.

Derek rests his head against the wall. Closes his eyes.

INT. ZEIRA SUB-BASEMENT (FUTURE) - DAY

JOHN CONNOR and MOSS sit at a table set up in the main
concourse. A SHOP OWNER puts a drink in front of Moss and
then leaves. Moss ignores it.

John places a small bundle in front of Moss.

JOHN
One salt. One sugar. That squares
us.

Moss closely examines John.

JOHN (cont'd)
Don't even think about
renegotiating.

Moss can't stop the small smile.

MOSS
Of course not. That would be bad
business, don't you think?

JOHN
Yes. It would.

MOSS
How's the equipment working for you?

JOHN
It's made things easier.

MOSS
I'm surprised you haven't had any
breakdowns.

John maintains his poker face.

JOHN
I'm handy.

Moss quaffs his drink.

MOSS
Mr. Connor...

Moss stands.

MOSS (cont'd)
It's been good doing business with
you. A free piece of advice: watch
your back.

JOHN
For?

MOSS
Just watch your back.

Moss takes the bundle and wanders off.

John checks his watch and then rushes from the table.

EXT. MCGUIRE GUNNERY RANGE (2027) - DAY

ENDOS struggle to remove a large device, about 10 meters by
20 meters by 4 meters high, from what looks like a converted
hanger.

Four AERIAL TRANSPORT HKs, bigger than "Hawks", all tethered
to a device even larger than the one the Endos are
struggling with, slowly position and lower their cargo.

Looking down on this scene, quite a distance away, is an
Endo that looks "wrong". There are no hard joints. Things
are a little too smooth.

The Endo turns and walks away, slowly melting from the feet
up onto the ground. The melt forms into the sizable WEAVER-
SNAKE and slithers away very quickly.

INT. ELLISON'S OFFICE - DAY

JAMES ELLISON is minding his own business, doing Ellison stuff, when a really pissed Sarah bursts in.

SARAH
Come with me.

ELLISON
Our meeting isn't until...

Sarah's look brooks no argument.

Sarah exits. Her force of will makes Ellison follow.

INT. SERVER ROOM - DAY

Sarah strides into the room, Ellison a bit behind but not by much.

SARAH
Murch!

ELLISON
Sarah, what's--

SARAH
Mu[rch!]

MR. MURCH hurries out from the Babylon server farm.

MURCH
Ms Connor? What's wrong?

SARAH
Out. Close the door.

The look on Sarah's face still doesn't invite argument. Murch rushes out, closing the door behind him.

SARAH (cont'd)
John Henry!

JOHN HENRY (COMM)
Yes, Ms Connor?

SARAH
What is the balance of the account
labeled Contingency one?

JOHN HENRY (COMM)
Two hundred seventy-three thousand,
seven hundred two dollars and eighty-
one cents.

SARAH
What was the balance three weeks
ago?

JOHN HENRY (COMM)
Seven million six hundred fifty-nine
thousand, two--

SARAH
(interrupts)
Stop.

Sarah looks at Ellison.

ELLISON
John Henry, what activity has been
taking place in that account since
three weeks ago?

There is a lengthy pause.

ELLISON (cont'd)
John Henry?

The monitors flood with transactions faster than can be
possibly be read.

JOHN HENRY (COMM)
It appears that a viral network has
activated more than three hundred
thousand computers to each make
small withdrawals from that account
over the past two weeks.

SARAH
Where is the money going?

Another pause.

JOHN HENRY (COMM)
It will take me some time to figure
that out.

SARAH
Do it.
(to Ellison)
Want to bet it's Kaliba?

Sarah storms out.

Ellison and Murch face each other through the door--Ellison
not sure if he should leave, Murch not sure if he should re-
enter.

INT. ELEVATOR - DAY

Ellison makes it in, to join Sarah, just before the doors close.

ELLISON
What about the deal?

SARAH
Secondary account.

ELLISON
What if it is Kaliba?

SARAH
A pound of flesh.

DING.

The doors open, Sarah exits. The doors close.

Ellison shakes his head, sighs, and looks skyward.

END OF ACT ONE

ACT TWO

INT. SUB-LEVEL 5 (FUTURE) - DAY

The area is somewhat cleaner than in F0304 when it was first seen. The MECHANICAL NOISE of a machine chipping away at the debris in front of the vault door is very obvious.

The machine uses a section of rebar as a slow hammer-drill bit. Whatever is released from the coat of debris on the vault falls onto a belt below the bit and is manually moved to eject the refuse to the rear of the machine. It makes slow, but steady, progress.

The upper 90% of the vault door is clear of debris. The lower section looks like someone poured concrete.

Manning the digging machine is VINCENT JORDAN (35), who though not chronologically old is grizzled and missing a leg.

JOHN comes stepping through the debris and takes a station on the opposite side of the machine from Vincent.

JOHN

Sorry. How far we got?

VINCENT

I figure eleven percent.

JOHN

Slow?

VINCENT

Yeah. We're going to need more rebar in a day or two.

JOHN

I'll see what I can scrounge.
Speaking of which...

John pulls out a small package, wrapped in cloth, from his jacket and hands it to Vincent.

Vincent unwraps it carefully to reveal...a poor imitation of a "slider".

VINCENT

Oh. My. God.

JOHN

You spend a lot of time here. You've earned it. Don't ask where the meat came from.

Vincent studies the small burger and gestures for John to wait.

VINCENT
We're going to need a minute.

Vincent steps back from the machine and down the hall a bit.

John looks exceedingly pleased with himself.

INT. SERVER ROOM - DAY

Murch sits at the table with Sarah and Ellison. Murch has several folders in front of him. Sarah and Ellison have coffee mugs in front of them.

Murch opens up a folder and places it in front of Ellison and Sarah.

MURCH
This last guy was really impressive.
Xander Akagi.

SARAH
Wait. I know him. Impressive, how?

MURCH
The sample code...best I've seen in
a long time, outside of John Henry.

ELLISON
Think we can use him?

SARAH
We could have a problem if he sees
me.

ELLISON
How so?

SARAH
Last time he saw me I had a gun to
his father's head and threatened to
have Cameron toss them both out the
window.

ELLISON
And you think he'd have a problem
with that?

On a monitor pops up an in-progress game of Go.

SARAH
Plus, his father tried to steal a
half million from me.

ELLISON

And you'd have a problem with that.

SARAH

Hire him.

MURCH

Really?

ELLISON

What?

SARAH

If he's as good as you say, hire him.

(to Ellison)

We can't let Kaliba have him.

ELLISON

What if he sees you?

SARAH

Put him in Automite.

MURCH

But their systems are already written.

The monitors fill with screens of Go.

SARAH

(annoyed)

Yes, John Henry?

JOHN HENRY (COMM)

My Cameron portion says that he promised to teach her how to play the game of Go.

Sarah half-smiles.

ELLISON

What?

SARAH

Yeah, she said that.

(to Murch)

What about that? What if you put him on a special AI project that basically teaches John Henry how to play Go?

MURCH

That would be interesting. Compared to Go, programming a computer to play chess is easy. Do you know that it's estimated that--

SARAH
(interrupts)
Yeah, I've heard. So, are we done
with this?

Murch takes the folder and nods.

INT. BUNK HUB - DAY

Derek sits with KYLE REESE in the otherwise empty hub. John enters.

DEREK
Where have you been?

JOHN
Below.

DEREK
You're going to have to make a
choice one of these days.

JOHN
Is that why you sent for me?

DEREK
I have a mission for you.

John joins Derek and Kyle, but doesn't sit as there isn't
any place convenient to sit.

DEREK (cont'd)
You and Kyle are going to Big Bear.

JOHN
Big Bear?

KYLE
Raptor headquarters.

DEREK
Something's going on up there. Find
out what it is.

JOHN
And then?

DEREK
Then you do what Kyle says.

Kyle and John exchange a look.

JOHN
When do we leave?

DEREK
Grab your gear.

KYLE
Meet me in the car pool.

Kyle and John both leave in different directions.

EXT. ROAD TO BIG BEAR - DAY

A Chevy Volt travels to the mountains on post-apocalypse roads. Fun.

INT. VOLT - DAY

Kyle drives as John maintains vigil in the passenger seat. The drive isn't exactly smooth.

KYLE
That first day, you said you were related to Sarah Connor.

JOHN
Yeah?

KYLE
That true?

JOHN
Yeah.

John waits for more.

More doesn't come.

JOHN (cont'd)
Can I ask you something?

KYLE
What?

JOHN
Do you remember what it was like before the war?

KYLE
Yeah. A little.

JOHN
What were your parents like?

KYLE
Why?

JOHN
Well...I already know Derek.

KYLE
No. You don't. Whoa!!!

Kyle slams on the brakes.

EXT. ROAD TO BIG BEAR - DAY

The Volt skids to a dusty stop just short of a honkin' big crater where the road should be.

John and Kyle step out of the car to inspect the lack of road.

It's QUIET. Even the wind is hushed.

KYLE
Well. I guess we should drive around it.

John does a really slow take to quizzically face Kyle.

Kyle looks at John with total seriousness before breaking into a very rare grin.

KYLE (cont'd)
Come on.

Kyle leads the way back to the car.

INT. VOLT - DAY

As before, Kyle drives while John passengers.

KYLE
You know what Derek and I were doing on J-Day?

JOHN
What?

KYLE
He was pitching me baseballs to hit. Derek loved playing ball.

JOHN
Yeah?

KYLE
Both my parents worked, so Derek's job was to take care of me until they got home.
(MORE)

KYLE (cont'd)
(thoughtful)
He's always been there for me.

John's looking a little thoughtful himself as he looks out the side window.

JOHN
We know different Dereks.

John looks out at the landscape...remembering.

INT. ELLISON'S OFFICE - DAY

Ellison sits next to SAVANNAH WEAVER on his couch. Savannah has an open laptop on her lap.

ELLISON
Why do you think the rabbit did that?

SAVANNAH
Well, my teacher says--

There's a KNOCK at the slightly ajar door. Savannah and Ellison look up to see...

ALEJANDRA "ALEX" CRUZ pushes open the door.

Savannah's face brightens.

SAVANNAH (cont'd)
Aunt Sandy.

Alejandra smiles in reply.

ALEJANDRA
Can I borrow Uncles James?

Savannah looks at Ellison and nods back to Alejandra.

INT. SARAH'S ROOM - DAY

Ellison and Alejandra carry an unconscious Sarah out of the bathroom...

...and deposit her onto her bed. Sarah doesn't wake.

Ellison and Alejandra move a few meters away and talk in measured tones.

ELLISON
She's getting worse.

Alejandra tries to hide her concern.

ELLISON (cont'd)
How much worse?

Alejandra struggles with herself whether or not to say.
Finally, she looks Ellison in the eyes and shakes her head
"no".

Ellison fidgets, looks skyward out of habit.

ALEJANDRA
She told me I could say that this is
her choice. She won't waste John's
chance by lying around in a
hospital. It's all she has left to
give him.

ELLISON
But she can't fight if she's like
that.

ALEJANDRA
She will.

Alex looks at Sarah with admiration.

END OF ACT TWO

ACT THREE

EXT. MOUNTAINS - DAY

The Volt is stopped, a patched-together solar array attached to the car's battery system gathers sunlight.

John and Kyle, both armed, "relax" under some trees.

KYLE

John, I want to tell you something
that's just between you and me.

JOHN

OK.

KYLE

I love my brother. I owe him
everything. He's the best, most
determined man I know.

Kyle pauses. This is a struggle for him.

KYLE (cont'd)

I'm glad you're here. Since you
arrived... I don't know. It's
starting to feel like we have a
chance.

JOHN

Kyle...

KYLE

I'm not going to go against my
brother, but the fact is that you're
a better leader than he is--than
anyone I've seen.

JOHN

I--

KYLE

Don't get me wrong. You suck as a
soldier.

JOHN

Thanks.

KYLE

But that doesn't matter. We have a
lot of soldiers. We even have people
who take charge. None of them lead.

JOHN

I can't believe that.

KYLE
I'm not the only one who thinks so.
We better go. I don't want to be
driving in the mountains when it's
dark.

And Kyle heads for the car, leaving John a little
dumbfounded.

KYLE (cont'd)
You coming?

That wakes John up and he follows after Kyle.

INT. SARAH'S ROOM - NIGHT

Because of the dark windows, the room at night is pretty
much like the room during the day.

Alejandra sits at the desk across the room from where
Sarah's been sleeping.

SARAH
Hey.

Alejandra gets up, goes to Sarah.

SARAH (cont'd)
What's today?

ALEJANDRA
Same day. It's night.

SARAH
I need you to pick up a shipment.

ALEJANDRA
The Frenchman?

SARAH
Yeah. Swapped some stingers for
iglas. Make sure there are more
stingers.

ALEJANDRA
To where?

SARAH
Point Mugu. Anything on the money?

ALEJANDRA
Kaliba.

SARAH
Kaliba. Think Rocks is up for a
little outing?

ALEJANDRA
He could use the exercise. He's
getting a little fat.

Sarah chuckles.

SARAH
Tell him to be ready when I call.

ALEJANDRA
Do you need anything?

SARAH
Yeah. The safe. Red box.

Alejandra goes to the safe, quickly opens it, retrieves a
red box about the size of a pencil box, and returns to
Sarah. She places the box on the bed within Sarah's reach.

SARAH (cont'd)
I don't know how much longer I'm
going to be able to do this.

ALEJANDRA
Don't worry about it.

SARAH
I haven't had a lot of friends.

ALEJANDRA
Party girl like you?

SARAH
(smiles)
Right. Just like me. I don't know
how....

ALEJANDRA
Somos como la familia.

SARAH
Verdad. Yo se. Even so, I can't
thank you enough, Sandra.

ALEJANDRA
Rest. I'll tell everyone you're OK.

Sarah smiles and nods. Tired, she settles back into the bed
as Alejandra exits.

EXT. BIG BEAR - AFTERNOON

The Big Bear of 2027 looks a lot like Big Bear of 2009...just with few houses.

The Raptor base is scattered with rough structures built from the rubble of long-gone buildings.

EXT. RAPTOR BASE - AFTERNOON

The base itself is the fortified remains of a shopping center. Several RAPTORS eye the visitors in a we-didn't-invite you sort of way.

INT. VOLT - AFTERNOON

Kyle and John are watchful.

KYLE
They aren't the friendliest sort.

JOHN
Yeah. I get that.

They see AARON PROCTOR (35), who's built like a terminator, step out from the second "shop" down.

Kyle opens the door and exits. John does the same.

EXT. RAPTOR BASE - AFTERNOON

Kyle and John are with Aaron.

KYLE
Aaron. John Connor.

Aaron extends his hand. John reciprocates and finds the result bone-crushing.

AARON
You're John Connor.

JOHN
That's what it says on my passport.

Aaron laughs. A very hearty LAUGH.

AARON
That's good.

That prompts an eyebrow raise from Kyle to John.

INT. ALLISON'S BUNK - NIGHT

ALLISON YOUNG and SYKES are each in their own bunks, sleeping.

CLOSE ON ALLISON

Allison sleeps, but not happily. Her face moves from one nightmarish fear to another. A tear leaks from an eye.

INT. ZEIRA BASEMENT - NIGHT

Derek, in full RECON gear and soaked, walks down the hall. He hears.

SYKES (O.S.)

Shhhhhh.

And changes direction.

INT. ALLISON'S BUNK - NIGHT

Derek steps in to see Skyes sitting on Allison's bed, holding her in her arms. Allison is swallowing down her crying.

Skyes sees Derek's concerned face.

SYKES

(whispers)

Rough night.

DEREK

(whispers)

Aren't they all?

Allison unexpected starts laughing, laughing so hard that she can't hardly catch her breath. Derek and Sykes are understandably confused.

Allison points to Derek and manages to force out:

ALLISON

Derek wet his pants.

And she's off laughing again.

Sykes looks at the soaked-to-the-skin Derek and starts to LAUGH as well.

Derek finally gets the joke. Exasperated, he shakes his head.

DEREK

Rough night.

Derek exits. The SQUISHING just makes Sykes and Allison laugh that much harder.

EXT. ZEIRA BASE - MORNING

Establishing. Sunrise.

INT. BUNK HUB - MORNING

Derek dismisses a half-dozen SOLDIERS who leave out one opening as Allison enters through another. Allison has a pronounced limp from lingering damage to her right leg from F0308.

Derek looks at Allison with some concern.

DEREK
How are you doing?

ALLISON
Why? Who do you need me to kill?

That doesn't help Derek's look of concern.

The corners of Allison's mouth turn up and she winks. Derek relaxes.

DEREK
How's the leg?

ALLISON
Still numb. It works if I think about it. I've been working on running.

DEREK
How's that going?

A myriad of emotions run through Allison: shame that she failed, anger at Buttercup for injuring her, concern that she's a liability...and more.

ALLISON
Try not to make me run.

Derek accepts that. He moves to the table.

DEREK
What are the latest port movements?

ALLISON
I've heard that Brandi returned late yesterday.

As we DOLLY OUT:

DEREK
New supplies?

ALLISON
It doesn't look like...

DISSOLVE TO:

INT. RAPTOR BASE MESS - DAY

TRACEY PROCTOR (35), just as terminatory imposing as Aaron, has joined Aaron, John, and Kyle.

The mess has sturdy tables and handmade chairs & stools, but otherwise looks much like Zeira's mess, just with less rubble.

TRACEY
[And I] don't much appreciate Derek not coming here himself.

AARON
Trace...

TRACEY
Put oak leaves on a man's collar and he thinks he's something special.

AARON
Tracey.

TRACEY
What?
(off Aaron's look)
Sorry. I just get up a head of steam when outsiders come snooping around, acting like they--

AARON
Tracey.

Tracey throws up her hands.

TRACEY
Fine. Fine. I'll stand over here.

Tracey goes to a near wall, folds her arms, and leans.

Aaron turns his attention back to Kyle.

KYLE
As I was saying. Derek wants a readiness update. Skynet's been quiet, and that's never--

TRACEY
He saying we aren't ready?

AARON
Tracey.

Tracey backs off, returns to her pout.

JOHN
Derek knows that the Raptors kick
ass.

Tracey mumbles.

JOHN (cont'd)
But we both got hurt. It's only been
a few weeks. That's not a lot of
time for us to regroup if Skynet
wants to start an offensive.

KYLE
Derek just wants to know where he
stands. That's all.

TRACEY
Where he stands my--

AARON
Tracey! Weren't you going to lead
drills?

After a mutual stare-down, Tracey storms out.

AARON (cont'd)
She hates not being in charge.

KYLE
Why don't we start? John's going to
wander around while we do a
readiness eval.

AARON
Him? Wander around?

Aaron laughs.

AARON (cont'd)
Don't get yourself killed, boy.

JOHN
Yeah. I'll try not to.

John exits alone as Kyle and Aaron rise to exit together.

END OF ACT THREE

ACT FOUR

INT. MESS - DAY

It's unusually crowded with SOLDIERS.

There are only a handful of pieces of toof on the serving table.

Allison is at a table with VANICE (18) and STEVE (19) from the Raptors, and "SKULLCAP" (27) who has been at Zeira as long as Derek.

Derek has managed to find a good area to lean that's near and behind Allison and Vanice, who don't see him. Derek has a mug of "coffee" in which softens a piece of toof. He pulls what looks like jerky from an inside pocket of his jacket.

VANICE

What about this, then? Same sitch...
Derek or Connor.

Without hesitation...

ALLISON

John.

Skullcap glances at Derek, who is trying to not look like he's listening.

SKULLCAP

That was quick.

ALLISON

John saves me.

STEVE

You and he...?

ALLISON

We're not juice-swapping. He's like my brother.

STEVE

(with a leer)
That's what I mean.

Steve and Vanice laugh (Skullcap knows better) until they see the mini-pistol Allison has trained on him that no one saw her pull out.

ALLISON has murder in her eyes.

Derek shifts position slightly to survey the QUIETING crowd, but otherwise does nothing.

STEVE (cont'd)
(contrite)
You and Connor. Like brother and
sister. No swap. Only a sick mind
would think that.

Allison relaxes.

ALLISON
OK, then.

Allison holsters the weapon.

ALLISON (cont'd)
Skullcap, your turn. I need more
coffee.

As Allison gets up...

SKULLCAP
OK. Vanice you and Steve are
[roaming the perimeter when]

Derek takes Allison by the arm.

DEREK
Come with me.

Derek ushers Allison out of the mess.

INT. ALLISON'S BUNK - DAY

Derek closes the curtain. It's just him and Allison.

DEREK
What the hell? Pulling a gun in the
mess? This isn't some western
saloon.

ALLISON
He insulted--

DEREK
(interrupts)
Who? Connor? If I insult him will
you pull a gun on me?

ALLISON
He needed to learn respect. All
those Raptors do.

Derek is beside himself.

DEREK
No. No, you're over the line.

ALLISON

I--

DEREK

I'm talking. I don't know what's going on with you. You... Aargh!

Derek is really beside himself.

DEREK (cont'd)

I could kill you myself. I can't see you. Not yet. Not now. Go on RECON, go down below. I don't care. You need to get out of here for the rest of the day.

He means it. Derek storms out of the room.

Allison lowers her head and slumps down to sit on the edge of her bunk. No tears, just disappointed.

EXT. RAPTOR BASE - DAY

John steps outside, plasma rifle in hand, and exchanges looks from a couple of the Raptors that is reminiscent of him being seen as a suburban white boy walking through a gang neighborhood in L.A.

John spies a structure a distance away and walks to it.

INT. MERCEDES - DAY

Ellison drives while Sarah stuffs a couple of compact grenades, each about the size of two Mentos rolls side-by-side, down her boots. Both are dressed well, but not too well.

ELLISON

You'd think I'd get used to committing crime by now.

SARAH

It's not a crime. They ruin people's lives.

ELLISON

So, we're doing a public service?

SARAH

Exactly. And, if we can manage to make a profit ourselves...

ELLISON

...what's the harm?

SARAH

Exactly.

Ellison says the words, but there's no conviction.

EXT. PARKING LOT - DAY

The Mercedes pulls into a parking lot and stops in front of a "payday" loan storefront.

INT. MERCEDES - DAY

Sarah pulls on a better-than-you'd think auburn wig.

SARAH

(over-the-top accent)

Do I not look gorgeous?

ELLISON

Are you serious with that accent?

SARAH

(no accent)

Let's go.

EXT. PARKING LOT - DAY

Ellison and Sarah walk in the loan store.

EXT. THE DORM - DAY

John's nose turns as he approaches an enclave of CIVILIANS living in slumdog squalor. Before he gets too close, a GUARD uses his rifle to bar John's passage.

John adopts his best "John Connor" look (he's getting better at it -- the small scar on his cheek helps).

JOHN

You're going to want to move that.

The stare-down is brief as the Guard backs off.

John enters the slum, but soon realizes that he's the alien. PEOPLE keep their distance or hide as he walks through.

These people look like slave labor. Underfed. Evidence of beatings. A look of hopelessness by most, defiance by a few.

EXT. RAPTOR BASE - DAY

Kyle and Aaron have wandered a little ways from the building, away from prying ears.

KYLE

Air power?

AARON

Made all the difference. We had them. But then fire rained down from the sky. Wave after wave.

KYLE

Why didn't you retreat?

Aaron nonchalantly glances around.

AARON

Tracey. You remember her, five years ago?

KYLE

Yeah.

AARON

War's breaking her. I think she wants it done. One way or another.

KYLE

Your troops?

AARON

What about you guys? I heard you didn't have it so easy yourselves.

KYLE

We got lucky. Skynet redeployed the Hawks.

AARON

Let me guess.

KYLE

Sorry.

PAUL (O.S.)

Reese?

Aaron and Kyle turn to see PAUL MONTTOYA (30) ambling up from the base.

KYLE

Hey, Paul.

AARON

Now this one... It must have been hard to give him up.

PAUL
How's Young?

Kyle can't quite cover a momentary flash of concern.

KYLE
Pretty good. Keeps us on our toes.

PAUL
I'll bet. You came in with a partner?

AARON
John Connor.

Paul has a brief "That's John Connor" expression.

KYLE
Yeah?

PAUL
He's wandered down past the Dorm.
Shouldn't be there.

KYLE
He's observing.

Paul looks at Aaron. Aaron shrugs.

EXT. BIG BEAR - DAY

John hears a COMMOTION. Goes to it.

He finds a half-dozen RAPTORS (including J.T.(25) and SHEREE(28)), all drunk, in the midst of a brawl.

The Raptors pause as they notice John. John's fuming.

J.T.
Who the hell are you?

JOHN
Get back to camp.

He's ignored. The brawl continues for a few punches until a PLASMA SHOT is heard. The Raptors stop.

JOHN (cont'd)
Get back to camp.

J.T. and Sheree start to approach John, but he just aims his rifle at them.

The other Raptors begin to spread out. Before they get too wide...

John FIRES.

J.T. is hit in the left shoulder.

Once the initial shock wears off, the Raptors stand down.

JOHN (cont'd)
Get back to camp.

J.T. is assisted as the group moves off in the direction of camp.

INT. BUNK HUB - DAY

Derek is in a sort of huddle with four other SOLDIERS, including Steve, as CATHERINE WEAVER stands at the doorway.

WEAVER
Excuse me.

DEREK
Yes?

WEAVER
I'm looking for John Connor.

DEREK
He's on a mission.

WEAVER
When will he return?

DEREK
A day or two.

WEAVER
Thank you for your time.

Weaver exits.

Everyone turns back to the huddle except Steve, who can't keep his eyes following after...

DEREK
Steve!

And the spell is broken.

STEVE
Yeah. Sorry.

And the huddle is resumed.

INT. LOAN STORE - DAY

Ellison, and especially Sarah, casually read the room.

ELLISON
How do you think the diversion is
going?

SARAH
I'm not worried about it.

Sarah leads the way toward a counter.

EXT. KALIBA STRONGHOLD - DAY

A HUGE EXPLOSION renders a building into toothpicks.

ROCK and other GANG MEMBERS hug the ground as debris rains
on them. PACO (22) looks at Rocks.

PACO
Damn, man. What'd you have in that
thing?

ROCKS
Present from Santa.

AUTOMATIC WEAPON FIRE fills the air with sound and bullets.

ROCKS (cont'd)
You wanted to shoot that thing.

Paco grips his AK-47.

PACO
You serious?

ROCKS
Beats drive-bys.
(yells)
Take them out!

Almost as one, the Gang Members rise up and start firing at:

Lots of people dressed like WATER DELIVERY guys. Well-armed
Water Delivery guys who shoot back.

Rocks and Paco look behind them as two SUVs and an armored
van drive up and stop behind them.

The side door to the van slides open revealing more Gang
Members aiming a small mini-gun.

ROCKS (cont'd)
Raptors drop!

The Gang Members fall to the ground as the mini-gun opens deadly fire onto the Water Delivery people.

END OF ACT FOUR

ACT FIVE

INT. LOAN STORE - DAY

Easy Listening MUSIC plays in the background as Sarah and Ellison speak with a well-dressed CREDIT COUNSELOR.

SARAH

And what happens if we need an extra day?

COUNSELOR

That's not problem. With this plan we'll just automatically roll the amount you--

Into the store walk three ROBBERS, dressed in light body armor, their faces masked, and all with automatic weapons.

ROBBING HOOD

Ladies and gentlemen, if I could have your attention, please?

INSERT the necessary pressing the silent alarm button shot.

BACK TO SCENE

ROBBING HOOD (cont'd)

We have a lot to do before the police get here. You three...

Indicating the Counselor and the MANAGER and the GUARD.

ROBBING HOOD (cont'd)

...you're going to help Little John and Friar Tuck here fill up their bags for the poor.

The two other Robbers lead the employees to the back. Once they are out of sight, Robbing Hood pulls out a black box and flips a couple of switches.

THE CAMERAS

their red lights go out.

BACK TO SCENE

SARAH

Go.

Ellison and Sarah and Robbing Hood all man computers through the store.

Sarah attaches a card deck sized device on top of a computer. She makes a call on her cell phone.

SARAH (cont'd)
(on phone)
OK. Do your thing.

INSERT SARAH'S MONITOR

What at first is a boring form shifts to a folder list, then several browser windows, then an SQL listing, and then....well, too fast to read.

Sarah waits, impatiently.

INT. SUB-LEVEL 5 (FUTURE) - DAY

Allison is the lone attendant on the drilling machine.

When Weaver is suddenly present, Allison startles.

ALLISON
I didn't know anyone was here.

WEAVER
I just arrived. How is the progress?

ALLISON
Slow. Shouldn't be too much longer, though.

WEAVER
Good.

ALLISON
What's in there? John hasn't said.

WEAVER
We don't know.

ALLISON
OK. What are you hoping to find, then?

WEAVER
Materials that will help us defeat Skynet.

Awkward pause.

ALLISON
I know it's stupid, but I think it would be cool if there was a chest full of treasure, like in Treasure Island.

Weaver cocks her head.

ALLISON (cont'd)
What?

WEAVER
I was reading that book to my
daughter before we left.

ALLISON
Your daughter?

WEAVER
Savannah. I miss her, terribly.

Weaver tone doesn't say it, but her expression reveals
surprise that she does miss Savannah.

WEAVER (cont'd)
I wish I knew what happened to her.

ALLISON
There's a story...

WEAVER
Yes?

ALLISON
You know the legend of La Cazadora?

WEAVER
Legend? No.

ALLISON
Well, you know her in real life.
Alex.

WEAVER
Yes.

ALLISON
The beginning of the legend says
that there was a girl with her after
J-Day, when it was safe to come
outside.

That has Weaver's attention.

WEAVER
Does it?

ALLISON
The story doesn't mention the girl
much beyond that, but maybe you
should ask La Cazadora.

WEAVER
I will. Thank you.

Weaver turns to go, but then stops herself and turns back to Allison.

WEAVER (cont'd)
I'm sorry. I forgot to ask. How are
your injuries?

ALLISON
Some heal faster than others.

Weaver doesn't quite understand that.

WEAVER
If there's anything I can do, you
will let me know?

Allison wasn't expecting that kindness and it shows.

ALLISON
Thank you. But why?

Weaver considers for a moment.

WEAVER
I believe that we all ultimately
chose our family from the people we
come to know. Family look out for
each other.

Now it's Allison's turn to not quite comprehend.

WEAVER (cont'd)
You should take a break. We'll go up
and have dinner.

And that shatters Allison's Hallmark moment.

ALLISON
I can't. Derek's mad at me.

WEAVER
Then let me bring you something.

ALLISON
That's OK. I'm not really in the
mood for more toof. But thank you.
(indicating the
machine)
I better get back.

WEAVER
Of course.

Allison turns back to the machine. We hear the SLURP.

When Allison turns back, Weaver's gone.

EXT. EAGLE POINT - AFTERNOON

John sits on a hill, looking at the lake before him, and thinking.

SAUL (O.S.)

An endo walks--

John's startled and turns to see SAUL CHENG (40)--missing an eye and a couple of fingers, dressed in threadbare rags--walking over to him.

SAUL (cont'd)

--into a bar with a duck on its head.

Saul sits next to a very confused John.

SAUL (cont'd)

The bartender looks up and says, "Why do you have a duck on your head?" The endo shoots him dead and says, "Ask the duck."

John just stares at Saul for a moment, then smirks.

JOHN

OK. So why are you sitting on an endo's head?

Saul smiles, winks, and points at John before extending his hand.

SAUL

Saul Cheng.

(off John's look)

My mother was Jewish. So what are you gonna do?

JOHN

I'm John--

JOHN (cont'd)

--Connor.

SAUL

--Connor.

And John just pauses.

SAUL (cont'd)

I saw what you did.

JOHN

Yeah?

SAUL

Not sure if you're smart or stupid.

JOHN

Yeah, I wonder that, too.

Saul finds some stones close at hand, begins skipping them off the lake.

SAUL

You aren't going to want to stay here too long.

JOHN

Ambush?

SAUL

Cats.

JOHN

Cats?

SAUL

Everywhere. Lot of 'em rabid. Good eatin', though.

JOHN

You eat cats.

SAUL

It's all we got. It's not like they feed us.

Saul stands and has a really good rock skip on the water.

INT. RAPTOR BASE INFIRMARY - AFTERNOON

The J.T. lies on a table where the MEDIC tends to his wound. Sheree and one or two others stand to the side.

Tracey enters.

TRACEY

Well?

The Medic shrugs.

MEDIC

Plasma burn. Nothing major.

Tracey turns to Sheree.

TRACEY

What happened?

SHEREE

We're having fun, blowin' off some steam. This kid comes up, fires a shot, says go back to camp. We spread, but then he shoots J.T. No warning. No reason. Just shoots.

TRACEY

Where's he now? This kid?

SHEREE

Nicole said he was down at Eagle Point talking to a cat eater.

That makes Tracey's nose twitch for an instant.

TRACEY

Reese!

Tracey exits.

The Medic slaps the now bandaged wound of J.T., which wakes J.T. from his drunken slumber.

MEDIC

Sleep it off.

(beat)

And then take a bath.

J.T.'s buddies help him get up.

END OF ACT FIVE

ACT SIX

EXT. EAGLE POINT - EVENING

John and Saul are both standing, skipping stones off the lake.

SAUL

I saw you, you know. Before.

JOHN

Before?

SAUL

Yeah. On TV. Must have been,
what...2010...2009? When Sarah
Connor was arrested.

John is visibly uncomfortable.

JOHN

Couldn't have been me.

SAUL

They showed reports of a bank
robbery. I remember. It was years
before. You travel through time.

JOHN

Yeah, right. You had me going there.

SAUL

I met a guy, once. Must have been
2011...2010. Talked about...well, I
don't know exactly all he talked
about. I was studying at CalTech,
but that didn't help much. It was
pretty out there.

John's curiosity takes over.

SAUL (cont'd)

Said he was working on a machine for
time dis--no, temporal displacement.
I thought he was a total whack job.

JOHN

Who was this guy?

SAUL

Never told me his name. Total
Kaczynski type. When I asked around,
the people who'd say anything called
him, Mernok.

(MORE)

SAUL (cont'd)
I always remembered because it made
him sound like an alien or
something.

JOHN
Mernok.

SAUL
Yeah. Mernok barada nikto. Oooo....

JOHN
What what happened to him?

SAUL
Don't know. Paranoid guy. Kept
moving and disappearing. Pop up for
a couple hours at some tech joint
then disappear again for months.

There is some RUSTLING from up the hill. John looks to see
the source. When he looks back to Saul, all he sees is Saul
skedaddling.

KYLE (O.S.)
John.

John turns to see Kyle.

KYLE (cont'd)
Come on. Time to bunk in.

John takes one last look at where Saul was running to but
sees nothing. He gets up and joins Kyle.

EXT. RAPTOR BASE - NIGHT

John and Kyle approach the main building. Tracey stands
outside like a mother bear waiting to see who hurt her cub.

KYLE
(quiet)
Your rifle charged?

JOHN
(quiet)
Yeah, why?

KYLE
(quiet)
I'm just sayin'.

They reach the mama bear.

TRACEY
(to Kyle)
Go in. I want to have
a...word...with this one.

Kyle flashes a "You're on your own" look at John and then ducks inside.

Tracey laughs.

TRACEY (cont'd)
I like you, Connor. You come to a
place you've never been, poke around
where you shouldn't be, and then
shoot one of my soldiers for no good
reason I can see.
(beat) (louder)
Now that's what I'm talkin' about.

Tracey smiles, turns, and goes inside.

John looks like he doesn't know who's running the asylum:
the doctors or the patients.

EXT. KALIBA STRONGHOLD - DAY

The mini-gun runs out of ammo.

Automatic fire continues from the Water Bottle people.

In b.g. POLICE SIRENS are distant but getting louder.

ROCKS
That's it! Let's go!

The Gang Members scramble to vehicles. One or two get shot,
but are dragged along without significant delay.

The vehicles rush out of the area.

The Water Bottle people emerge from cover and continue
firing at the vehicles.

In the distance, police cars are approaching.

There's an explosion in the road which ignites an accelerant
+ thermite fire barrier. The police cars slow down.

INT. LOAN STORE - DAY

Sarah, Ellison, and Robbing Hood are still at their
computers. Ellison's phone RINGS.

ELLISON
(on phone)
Yeah?

Ellison hangs up.

ELLISON (cont'd)
Help's coming.

Sarah nods at Robbing Hood.

ROBBING HOOD
Time's up!

About a second later, the sound of AUTOMATIC FIRE comes from the back.

Sarah literally hits a button on her device, making the sound of CRACKING GLASS. Smoke leaks from it quickly as the acid soon melts through the case.

Little John and Friar Tuck rush from the store. With his gun trained on them, Robbing Hood follows out Ellison and Sarah.

EXT. PARKING LOT - DAY

The Robbers, Ellison, and Sarah are greeted by two SUVs of KALIBA FIGHTERS (total of eight), including a couple Water Bottle guys.

Gunfire immediately downs Little John and Friar Tuck. Robbing Hood, Ellison, and Sarah take cover behind cars.

The Kaliba Fighters advance.

Sarah pulls a grenade from her boot, arms it, and tosses it at the enemy.

BOOM

Four of the Kaliba Fighters are down. The other four resume the attack.

ROBBING HOOD
I'll cover you.

SARAH
Wait.

Sarah changes her Glock clip.

SARAH (cont'd)
OK.

ELLISON

Go!

Robbing Hood provides cover fire while Ellison and Sarah make a dash for their car.

One Kaliba Fighters go down before Robbing Hood is taken out.

Ellison looks over his shoulder, sees Robbing Hood go down. He stops, turns, and shoots at the other Kaliba Fighters.

One Kaliba Fighter goes down.

Ellison's clip is empty.

Sarah finds cover just in time to see...

...Ellison hit by several rounds.

Sarah digs in her boot again, tosses the second grenade.

BOOM

All the Kaliba Fighters are down, though one's only stunned.

Sarah runs to the stunned fighter and is about to pistol-whip him when she's hit on the left side of her mouth/upper lip with the Kaliba fighter's pistol. The deep cut bleeds quite a bit.

SARAH

Damn.

Sarah spits out some blood and manages to pistol-whip the fighter into unconsciousness.

Sarah rushes to Ellison's side. In the b.g., distant SIRENS.

ELLISON

Go.

SARAH

I'm not leaving you.

ELLISON

Go. For John.

That always works.

Sarah goes back to the pistol-whipped Kaliba. She quickly pulls a small squeeze bottle from her non-grenade boot, pops the top, and squirts bleach onto the blood she spat out before.

Sarah rushes to her car and races off before she's seen by the police.

OVERHEAD VIEW

Of the scattered bodies as two police cars pull up.

INT. BUNK HUB - MORNING

Derek has a map spread out on a table, several pieces from board games populate the top of it.

Allison enters, contrite.

ALLISON

Derek?

Derek looks up, still a little miffed.

ALLISON (cont'd)

I'm sorry.

Allison walks over to Derek.

DEREK

You OK?

It seems to take a little effort for Allison to get her head to shake.

Compassion crosses Derek's face.

DEREK (cont'd)

Come on.

Derek leads her over to a pair of bunks. He sits on one, she on the other, facing him.

DEREK (cont'd)

It's been rough, since the kidnapping.

ALLISON

Brings up some stuff. Stuff I'd forgotten. If it hadn't been for John...

Allison forces herself not to tear up.

DEREK

When Perry asked me to take you in, I asked him only one thing: could you do the job? Can you do the job, Ali?

Allison nods.

ALLISON

Yeah.
 (smiles)
Not broken,
 (taps her head)
Just dented a little.

Derek can't help smiling back.

DEREK

Just don't go shooting anyone in the
Mess. We eat there.

ALLISON

Those Raptors can be such a pain in
the ass.

DEREK

Yeah, but they're our pains, now.

ALLISON

Sort of like me?

DEREK

No. No, you're a special kind of
pain.

Allison smiles broadly and gets up.

ALLISON

You like me and you know it.

Allison sneaks a quick kiss to Derek's forehead.

DEREK

Hey!

Allison is already on her way out, but turns her head and
impishly smiles again.

DEREK (cont'd)

 (to himself)
Biggest mistake I ever made.

He gets up and returns to his map.

INT. VOLT - DAY

John and Kyle on the road back. John's driving this time.

JOHN

You know that they have food
stockpiled?

KYLE

How much?

JOHN

A lot. There shouldn't be anyone wanting.

KYLE

I'm not surprised. Why didn't you say something?

JOHN

It's not the time to be Moses.

KYLE

What?

JOHN

Moses. When he raided the temple to feed the slaves?

Kyle hasn't heard that one.

JOHN (cont'd)

It doesn't matter. Anyway, the most important thing to do is to sober up that base.

KYLE

Derek's tried that.

JOHN

I don't mean prohibition, just discipline. If I-- we can't count on the soldiers, we might be better off giving the guns to...

KYLE

To?

JOHN

What? Oh, sorry. Giving guns to real fighters, wherever they come from. Think outside the box.

Kyle settles back in the seat, puts a bandana over his eyes.

KYLE

Well, that's Derek's problem.

(yawns)

I'm sure he'll jump right on it.

John settles in for the rest of the drive.

INT. HOSPITAL ROOM - DAY

Sarah, dressed in scrubs, quietly enters the darkened room. Her cut is stitched up.

Ellison lies in the bed, hooked up to monitors, IVs, and oxygen.

ELLISON
I wondered when you were going to show up.

SARAH
They finally released the guards.

ELLISON
The video showed I was in the wrong place at the wrong time. Just like we planned.

SARAH
Didn't plan on you getting shot.

ELLISON
Five shots. Not one hit anything vital.

SARAH
Someone's looking out for you.

ELLISON
Yeah. Maybe. Or maybe I was the distraction that kept you alive. Was it worth it?

SARAH
Twenty-seven million, all washed and pressed.

ELLISON
Guess it was worth it.

SARAH
They letting you out of here anytime soon?

ELLISON
Few days.

SARAH
Good. You need anything?

ELLISON
I'm good.
(MORE)

ELLISON (cont'd)
Tell Savannah I'm sorry I won't be
able to help her with her project.

SARAH
I will. Rest up. This isn't over.

Sarah exits.

Ellison relaxes for the first time in years. As we pull
back:

SARAH (V.O.) (cont'd)
In the mix of enemies and necessary
alliances, I've learned the most
dangerous and deadly are the ones
you don't see and don't anticipate.

FADE TO BLACK:

SARAH (cont'd)
James Ellison died from a
postoperative infection eight days
later. I pray he's found the peace
he's earned.

CUT TO:

INT. SUB-LEVEL 5 (FUTURE) - DAY

Close on the digging machine drilling and hammering away at
the concrete. A hunk of concrete breaks off. Progress. The
machine just keeps drilling and hammering.

FADE OUT:

END OF ACT SIX

THE END