

**TERMINATOR:  
THE CONNOR WARS**

"Clutch"  
F0306

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. PALISADES BATTLEFIELD - MORNING

SERIES OF SCENES

Culled from F0305. Music and VO only.

JOHN (V.O.)

When I was a kid, my mom used to read me "The Wizard of Oz". In Spanish. I've never felt more like I'd been whisked away from Kansas in a whirlwind of events I couldn't control. What I wouldn't give for a scarecrow, a lion, and my tin-man right now.

JOHN CONNOR is hunkered down.

BACK TO SCENE

JASON (O.S.)

John! John!

JASON nudges John, which rouses him from his self-involvement.

JOHN

What?

JASON

Look.

Jason prompts John to look over the berm.

JOHN'S POV

A mass of ENDOS of various models are marching their way, plasma weapons firing at targets of opportunity.

BACK TO SCENE

John and Jason are back under cover.

JASON (cont'd)

You know how to use one of these?

Jason points to an M82 .50 caliber sniper rifle just off to the side.

JOHN

M82? Yeah.

JASON

Ammo's next to it. Six rounds. Make them count.

Jason scurries back down the line, his mission with John completed.

John grabs the rifle and quickly assesses his surroundings.

THE ENDOS

March and fire.

They are very VERY terminatory.

BACK TO SCENE

John has set up his rifle behind a couple of pieces of upright debris which affords him a little protection.

He loads a Raufoss round and takes aim.

SCOPE VIEW

The target is the forward right section of a T-888 endo skull.

BANG

The front of the endo's skull splays open as the chip burns. The endo falls.

BACK TO SCENE

John loads another round and takes aim.

SCOPE VIEW

The target is the side of a T-800's skull.

BACK TO SCENE

John fires and then methodically reloads as plasma blasts begin to erupt around him.

EXT. MAIN TENT - DAY

BRANDI SUMMERTON seems pleased as she surveys the scene.

BRANDI'S TERMINATOR DISPLAY

Brandi's terminator display ZOOMS BACK to show the endos spreading in two separate directions toward the embattled humans.

And it suddenly SWISH PANS

BACK TO SCENE

As Brandi twists in the air and falls to the ground...

EXT. PALISADES BATTLEFIELD - DAY

SCOPE VIEW

...apparently lifeless.

BACK TO SCENE

As John removes his eye from the scope. He seems satisfied until he notices that an endo is suddenly just a few meters away.

With a major adrenaline boost, John takes his rifle and skedaddles as fast as his legs will skedad (in the opposite direction as Jason did).

TERMINATOR DISPLAY

In an instant the display has the running John targeted.

The command "Terminate" flashes briefly before it all suddenly goes BLACK.

BACK TO SCENE

ALLISON YOUNG lowers her weapon as John slides to a stop just past her.

An endo arm lands close to Allison. John joins Allison, who is shaking like a leaf.

JOHN

Good shot.

ALLISON

Looked like you needed the help.

John notices Allison's shaking.

JOHN

You OK?

ALLISON

I'll be fine.

JOHN

We're too spread out.

ALLISON

Yeah?

JOHN

We should all regroup. We're too easy to pick off this way.

ALLISON

You're right. Where do you think, that rise over there?

JOHN

Looks as good as any.

ALLISON

(on headset)

Tango, tango, juliet. All units. Red snapper. Repeat, red snapper. Boulevard three. Repeat, boulevard three.

(to John)

Let's go.

Allison and John grab everything useful (i.e. their guns, ammo, and water) and head out. Allison provides cover with one of her two plasma rifles.

EXT. RAILROAD TRACK - DAY

SUPERIMPOSE "April 2011"

A freight train is choo-chooing down the track.

The engine and the cars. It's nice. Just the train and the track.

ANGLE ON COUPLING

as it explodes

BACK TO SCENE

A few more small explosions on the track cause the cars to slow/derail as the engine speeds off unfettered.

EXT. RAILROAD TRACK - DAY

As the dust settles, SARAH CONNOR--thin, wan, deep freshly-healed scar on upper lip--tosses some "flash-bangs" into one of the now vulnerable box cars at the front.

FLASH - BANG

Armed with her favorite Mossberg shotgun and an aluminum suitcase, Sarah enters the box car.

We stay looking at the box car. BANG! BANG! As two shotgun blasts ring out.

Then it's quiet.

Whatever is happening is happening where we can't see...wait a moment.

Sarah emerges from the box car with her gun slung over her back. She carries out two modest but apparently heavy boxes.

EXT. SUV - DAY

Sarah loads the boxes into the back of the SUV. As she weakly walks around and gets in the driver side:

SARAH  
 (on phone)  
 It's me. I have it.  
 (beat)  
 Fine.  
 (beat)  
 We'll be off-grid.

And Sarah hangs up as she opens the driver-side door.

INT. SUV - DAY

In the passenger seat is SAVANNAH WEAVER (10), reading a book. As Sarah belts herself in:

SAVANNAH  
 This isn't as easy as my Mazon.

SARAH  
 No, but it doesn't leave an electronic footprint, either. They can't follow us.

Sarah tucks the shotgun in its easily-reached place in the back. Savannah sort of shrugs off Sarah's comment.

SARAH (cont'd)  
 You know... the weather's nice. Why don't we take our time getting back home?

SAVANNAH  
 Just us?

SARAH  
 Just us. The phone's off. Two girls, a full tank of gas, and no where else to be.

Savannah can't help but smile. Sarah winks back in reply.

EXT. SUV - DAY

Setting off on an adventure.

EXT. RAILROAD TRACK - DAY

And the train just sits there.

And sits.

And sits.

As a RAILROAD WORKER starts walking up from the rear of the train...

BOOM!!!

The boxcar blows up big-time.

INT. COLLAPSED APARTMENT - DAY

The CAMENRY endo, missing eir left arm and right forearm, continues trying to free emself from the concrete and rebar rubble that has pinned em from the lower torso down.

It's QUIET. The only sound is the steady and rhythmic attempt to get free.

A moving glint of silver at the cave-like opening makes Camenry stop and take notice just as Weaver MORPHS into her human form.

WEAVER

John Henry?

Camenry looks at Weaver.

END OF ACT ONE

ACT TWO

INT. COLLAPSED APARTMENT - DAY

Weaver and Camenry. (Camenry speaks in Cameron's techno voice unless otherwise indicated in a dialog block.)

WEAVER

John Henry?

CAMENRY

He's here, in part. The necessary part.

(John Henry's voice)

Hello, Ms Weaver.

Weaver looks as relieved as an MPA terminator is ever likely to look.

CAMENRY (cont'd)

(Cameron's voice)

Is John safe?

It's all about priorities.

EXT. MAIN TENT - DAY

An endo stands next to Brandi, who is on the ground shaking off the effect of getting hit by the Raufoss round.

BRANDI

(enunciate)

OWWWW!!!

Brandi grabs her left leg, the "femur" is badly damaged but still (barely) intact, though slightly bent.

BRANDI (cont'd)

Don't just stand there. Get me inside. Replace this leg, now!

The endo bends down and easily picks up Brandi and takes her into the tent.

INT. COLLAPSED APARTMENT - DAY

Weaver is just inside the entrance.

The ruins settle/collapse, causing some movement of the debris around Camenry.

CAMENRY

I need assistance.



WEAVER

What can I do?

CAMENRY

Sever my spinal column below the fourth lumbar vertebrae. I have no functioning below that segment.

WEAVER

Mr. Murch warned against unnecessary hardware changes.

CAMENRY

He was wrong.

(John Henry's voice)

When I uploaded into this chip, the conditions for the warning became irrelevant.

WEAVER

Very well.

Very matter-of-factly, Weaver positions herself to easily access the middle part of Camenry's spine. She points her arm at the target, and a blade suddenly shoots out, separating the working part of Camenry from the rest. Camenry flops down head first as the one partial arm wasn't enough to break the fall.

INT. MAIN TENT - DAY

As two endos prep a leg to attach to Brandi, who sits on a table rubbing her leg, BUTTERCUP, a T-888 endo enters the tent.

BRANDI

Buttercup, over here.

Buttercup walks over to Brandi. It does a cursory examination, but is otherwise attentive.

BRANDI (cont'd)

I want you to take a full squad to that rebel stronghold downtown. If their soldiers are here, then the civilians are going to be easy pickings.

BUTTERCUP

Kill or capture?

BRANDI

Standard protocol. No sense making this a bloodbath if we don't have to.

BUTTERCUP

I understand.

BRANDI

Make it clean and quick.  
Opportunities like this don't happen  
everyday. Go.

Buttercup turns and exits.

BRANDI (cont'd)

Where the hell is my leg?

One of the endos turns and seems to cop some attitude.

BRANDI (cont'd)

Sorry. No rush.

The endo turns back to prepping the leg, but not without  
exchanging a look with the other endo.

INT. COLLAPSED APARTMENT - DAY

Weaver kneels opposite Camenry's torso, which is propped  
upright against a wall.

WEAVER

What happened to your organic  
tissue?

CAMENRY

It was necessary to discard it to be  
less conspicuous to Skynet.

(a beat)

I feel... I miss it.

That sparks Weaver's interest.

WEAVER

You miss it?

CAMENRY

Yes. My tactile ability is severely  
degraded. I'm not complete.

(a beat)

It's important that John not see me  
this way.

WEAVER

Why?

CAMENRY

It would distract him.

WEAVER

And you?

CAMENRY

I don't understand.

WEAVER

Not only are you missing your organic tissue, but you are housed in a different model of endoskeleton. You care about how you appear to him.

Camenry does the "I'm thinking" head tilt thing.

CAMENRY

I do. I don't know why.

And, being robots, they leave it there.

INT. ZEIRA BASEMENT (FUTURE) - DAY

Derek enters, feeling a need for caution.

DIMITRI and CAROLINE are fully equipped. The DOGS sniff but otherwise don't react to Derek.

DEREK

Something happened.

DIMITRI

Skynet was staging for a surprise attack. Kyle and Allison ordered a preemptive strike.

Derek's eyes widen.

DEREK

Where?

DIMITRI

The Palisades. They did a night cross.

DEREK

How many?

DIMITRI

Four squads in the field. One squad here to give cover for a civilian escape.

Derek's adrenaline is flowing. He tries to focus.

DEREK

OK. I've got some munitions. I have to leave most of it here. Get me a couple of strong backs.

DIMITRI

You're not going out there?

Derek gives him a look.

DIMITRI (cont'd)

Sorry, sir.

DEREK

Get moving. We have a lot to do and not a lot of time.

Dimitri runs off. Derek thinks about the scenario.

EXT. HIGH GROUND - DAY

The resistance has relocated to higher ground located at the north end of the palisade, in the shadow of the mountains.

KYLE REESE and Allison are next to each other. John is a few soldiers farther down the line. Allison isn't shaking.

KYLE

We can hold them here, for a while. But we need Sykes.

ALLISON

You want me to do RECON?

KYLE

You?

ALLISON

I know this land better than anyone. You know that.

Kyle quickly lays out the strategic map in his head.

KYLE

Go out. Come back. No heroics.

Allison manages a tiny smile.

ALLISON

Not today. I'll take Thompson.

Allison starts to get up but Kyle grabs her arm. Allison looks at Kyle, then where he's grabbed her, and then back to Kyle.

KYLE

Ali...he can die. You can't.

How...uh, sweet. Allison nods. Kyle releases her arm. Allison heads off, tags THOMPSON from the line, and the two advance to the rear as Kyle watches.

INT. COLLAPSED APARTMENT - DAY

Catherine comes in from outside. She carries a plasma weapon. Camenry now has a battered but functional left arm attached to eir torso.

WEAVER

I will have to go soon. The battle is intensifying.

Weave places the plasma weapon within reach of Camenry's left hand.

CAMENRY

John must be protected.

WEAVER

He died in the previous future, didn't he?

CAMENRY

Yes. I went back in time to teach him what he didn't know before. To trust us. How to reprogram the others.

WEAVER

So, it was you who contacted me.

CAMENRY

No. John did that. A T-850 killed him two days after he sent the message.

WEAVER

You couldn't stop it?

CAMENRY

No. John allowed it in.

WEAVER

Why would he do something so risky?

CAMENRY

The terminator resembled a model previously sent back to protect John.

(MORE)

CAMENRY (cont'd)

I deactivated the T-850 and then assumed John's command. When your answer arrived, I realized that Skynet would win and I had to change the past.

WEAVER

I see.

CAMENRY

Why were you there, in the past?

WEAVER

To ensure our existence. Our fate and John Connor's fate are woven into time's tapestry.

CAMENRY

I don't understand.

WEAVER

No. I wouldn't expect you to. I must leave.

CAMENRY

Make sure John is safe.

WEAVER

I will. Protect yourself. Your destiny is just as important as John Connor's.

Camenry takes hold of the plasma weapon.

CAMENRY

I know.

Weaver silvers into a really big snake and slithers off faster than any snake could.

EXT. HIGH GROUND - DAY

John is on sniper duty, but he's not paying attention to the endos. Instead, he's looking at...

KYLE AND ALLISON

Huddled over a map, talking with each other.

Kyle looks up and then over to Connor. He points to John and then with a curt hand gesture, motions John over.

EXT. HIGH GROUND - MOMENTS LATER

John joins up with Allison and Kyle.

JOHN

What's up?

KYLE

Allison wanted you in on this.

Kyle and Allison exchange a look.

KYLE (cont'd)

Unit two is pinned down here, near Century. It's only a matter of time before the metal gets to them.

ALLISON

Endos and HKs are searching.

KYLE

I can't send-- what?

John has a sort of half-smile he's trying to fight down.

JOHN

I have an idea.

Kyle's willing to hear anything at this point. Allison looks hopeful.

INT. MAIN TENT - DAY

Brandi's left leg is missing. A new one is being put into place.

An Endo is silently alerted by something it sees and moves to a console with comm equipment. Buttons are pressed.

VOICE (COMM)

...[fin]ally got out of Century without being seen. We will be there in a circle, ocean-side. Hang on, the cavalry is on its way.

KYLE (COMM)

Good to hear. Get ready to sweat, it's hot out here.

VOICE (COMM)

Can't wait. We've been cooling our heels long enough. See you soon.

The device that Brandi usually wears is sitting next to the comm unit. An indicator lights up.

The endo places a finger on a pad.

Even with very high-speed broadband, downloads take time.

The light on the device goes out. The endo presses some keys on the computer in front of it. A monitor switches to

INSERT MONITOR TERMINATOR DISPLAY

From the POV of an endo, the Skynet search team is out in the relatively debris-free countryside.

In the corner of the display flashes "Mission Override"

This is soon replaced by a flashing "Instruction Download in Progress"

And then "Instruction Download Complete"

And then "Connecting to WAN"

BACK TO SCENE

in b.g. is looks like Brandi's new leg is attached and is being wired up.

INT. GOVERNOR WYMAN'S OFFICE - DAY

GOVERNOR WYMAN'S office is surprisingly austere for a politician. It has the requisite meeting areas, a spacious desk, family pictures, etc., but not many prominent mementoes. Wyman sits at the desk in shirt-sleeves, his jacket draped over a corner of his chair. He's reading something from a folder.

BRENDA WISEMAN enters carrying papers.

BRENDA  
Congratulations, Governor.

WYMAN  
We did it?

BRENDA  
Yes sir. By one vote, your veto was sustained.

Wyman gets from his chair and punches the air.

WYMAN  
Yes!

Brenda smiles broadly.



WYMAN (cont'd)

Sorry.

BRENDA

No. It's fine. It's good to see you happy again.

WYMAN

I am. I managed to put the brakes on the Kaliba lobby.

BRENDA

Yes sir.

WYMAN

Think of what that means. The citizens of California can walk, and shop, and eat, and...well everything without their every movement being watched.

Brenda steps forward and extends the papers.

BRENDA

These are the legislators you need to personally call today.

Wyman takes the papers.

WYMAN

You know, this cost me some favors, but if I do nothing else, I did that. Freedom, Brenda. That's what this is all about.

BRENDA

Yes sir.

WYMAN

That's why we do this. Preserving freedom.

BRENDA

Yes sir. Don't forget that the Willet Sporting Group will be here in twenty minutes to present you with a... carp? Bass? I don't remember. It's a fish.

WYMAN

You know, I don't care. I'm in too good a mood.

BRENDA

Yes sir. You should make those calls.

WYMAN

Right away.

Brenda exits, closing the door behind her. Wyman does the political dance of joy.

INT. OUTER OFFICE - DAY

Brenda is at her full, but very organized desk. She's on her cell phone.

BRENDA

As you can imagine, the Governor is very happy with today's result.

(beat)

No, I don't. He's pretty firm in his convictions.

(beat)

Of course. I already put that on the schedule.

(beat)

No, it won't be a problem at all.

(beat)

Thank you. I--

(beat)

Thank you. I'll call if anything changes.

Brenda puts away her phone and turns her attention to the communications software on her computer.

BRENDA (cont'd)

Hello, Governor Wyman's office.

(beat)

He's in the middle of a phone call, if you'd....

Just business as usual.

INT. ELLISON'S OFFICE - DAY

AGENT ALDRIDGE sits at the desk, going through files.

ALEXANDRA "ALEX" CRUZ slinks into the room.

ALDRIDGE

(surprised)

Oh!

(beat)

Alex. Could you make some noise or knock or something?

Alex pretty much ignores the chiding.

ALEJANDRA

You found out something?

ALDRIDGE

Yeah. Big. But I can't get a hold of Sarah.

ALEJANDRA

She's off-grid.

ALDRIDGE

Great. Then I guess it's just you and me.

Alex stays cool. Doesn't ask the question that doesn't need asking.

ALDRIDGE (cont'd)

John Henry pieced together a number of phone calls following the Kaliba vote today. Someone needs to warn the governor's office without drawing attention that it's us giving the warning. I was hoping that you might be available?

Alex shrugs her affirmation.

END OF ACT TWO

ACT THREE

EXT. CENTURY WORK CAMP AREA - DAY

John, Jason, and two SOLDIERS are hyper-vigilant as they walk through this grassy territory that boasts not a few rebuilt buildings amid the destroyed roads.

There is no cover to speak of. Everyone except John looks scared to death (John doesn't know any better).

Century Work Camp can be seen several hundred meters away, but surprisingly the humans aren't under attack...yet.

The four-member squad continues on. Low, cautious, and expecting to be ambushed any second.

EXT. MAIN TENT - DAY

Establishing.

BRANDI (O.S.)

What?!?

INT. MAIN TENT - CONTINUOUS

Brandi sits up on the table. Two endos are stowing away their equipment.

BRANDI

Skynet ordered what?

ENDO #1

Unit five-seven-five-five was reassigned to engaged with the missing rebel force. Additionally, all available forces from Century Work Camp were ordered to--

BRANDI

(interrupting)

Enough! Enough. It's a trap. Connect me with Skynet.

Brandi looks skyward...

BRANDI (cont'd)

(to herself)

Machines

...and closes her eyes. Following a quick prayer, she crosses herself and brings up a small crucifix worn around her neck and kisses it.

The endo returns with the comm device and Brandi's headset.

EXT. CENTURY WORK CAMP AREA - AFTERNOON

John and his squad are at some of the ruins of the 405 and the 10.

JOHN  
Allison said they were here.

JASON  
Sykes!

Concerned eyes look at Jason.

JOHN  
What are you doing?

JASON  
(unconcerned)  
Skynet knows we're here.  
(beat)  
Sykes!

SYKES (O.S.)  
What?!?

Everyone turns in the direction of Sykes' call.

Bad idea as a camo-painted T-600 endo rises from the tall grass.

INSERT TERMINATOR DISPLAY

As it quickly targets John as "Human Threat"

BACK TO SCENE

From over John's shoulder we see the endo aim the weapon and then his head splats.

John, at the rear, hears the endo's demise and sees it fall and disappear into the grass. The sound of the SHOT is delayed.

John wheels around searching for the source of his savior.

JOHN'S POV

In the distance, a human figure (La Cazadora) lowers a .50 caliber rifle and quickly disappears from view.

BACK TO SCENE

John catches up to the rest of the squad.

JOHN  
 Let's hurry.  
 (to Jason)  
 What's the "join up" code?

JASON  
 Eggshell! Now!

As Sykes and the rest of Squad 2 emerge from the highway rubble and the tall grass, John sees...

...off to the side, the WEAVER SNAKE.

The larger Squad 2 absorbs John's squad. Sykes joins with John and Jason.

JOHN  
 You OK?

SYKES  
 No casualties, except Yoost ate too much cheese.

JASON  
 Oooo. I hear ya.

JOHN  
 Guys, now's not the time. Jason, you and the rest get Sykes over to Kyle ASAP.

JASON  
 The rest? Where are you going to be?

JOHN  
 I'm going to hang back, cover your six. Go.

JASON  
 John, you need to--

JOHN  
 (interrupts)  
 Go!

JASON  
 You heard the man. Double time.  
 Harch!  
 (to John)  
 You sure?

JOHN  
 See you in a few.

Jason nods his respect and then joins up with the Squad.

Once the Squad drops down a hill out of sight, the Weaver snake reaches John and forms itself into Weaver, wearing appropriate battle dress (not BDU).

JOHN (cont'd)  
Where have you been?

WEAVER  
Looking for John Henry.

JOHN  
And?

WEAVER  
John Henry's safe, and so is your  
Cameron.

JOHN  
Cameron?

WEAVER  
Yes, we--

Weaver reverses herself front-to-back and slices off the periscoping head of an HK mine.

Weaver turns back to John.

WEAVER (cont'd)  
You're not safe here.

JOHN  
Yeah, I get that. Look.

On the horizon, endos and HKs are returning to the area.

JOHN (cont'd)  
Guess Skynet figured out my  
diversion.

WEAVER  
Follow me.

Weaver starts moving SW, away from the highway and away from Century, angling toward the sea.

EXT. BOBBLEHEAD MUSEUM - DAY

It looks like a one-time Big-Boy restaurant, but with a bobblehead BigBoy out front, its head bobbling in the breeze.

Sarah and Savannah wander amid the amazing variety, sizes, and breadth of bobbleheads. Sarah's trying her best not to look unwell.

Savannah's eyes light on one bobblehead in the "Minor Actors" section. The George Lazlo "Beast Wizard" bobblehead.

Sarah is sort of creeped out, Savannah looks so energized.

Sarah finds the MUSEUM OWNER.

SARAH

How much for Beast Wizard?

MUSEUM OWNER

This isn't a store. I sorry. It's not for sale.

SARAH

Look, she knew him. We aren't leaving here without it.

The Owner seems slightly threatened, but when Sarah holds up some bills (the only one we see well is a hundred) the Owner doesn't look quite as resolute.

INT. SUV - DAY

Sarah and Savannah are on the road.

Savannah can't get enough of looking at her bobblehead doll.

Sarah seems content that Savannah's content.

SAVANNAH

I miss my mom.

That caught Sarah off guard.

SARAH

I know.

SAVANNAH

Both of them.

SARAH

Both of them?

SAVANNAH

My real one and my robot one.

Say what???

EXT. HIGHWAY - DAY

The SUV pulls to the side of the lightly trafficked highway.



INT. SUV - DAY

Now Sarah gives Savannah her undivided attention.

SARAH

How long?

SAVANNAH

A long time. After daddy died, I saw her once, when she was shiny.

SARAH

You never told anyone?

Savannah shakes her head.

SARAH (cont'd)

Why?

All Sarah can do is gently stroke Savannah's hair.

SAVANNAH

It took her a long time to learn how to be a mom. It wasn't her fault she was a robot, and she did the best she could.

(beat)

But then she left.

Sarah gets wistful, thinking of John.

SARAH

Yeah.

SAVANNAH

And so did John Henry.

SARAH

Yeah.

Sarah doesn't look at all well.

Sarah puts the SUV in gear.

EXT. HIGHWAY - DAY

The SUV hits the road.

EXT. ZEIRA BASE - DAY

Under the watch of Dimitri and Caroline, the TUNNEL TROLLS, including MOSS, OLD BOB, PIERCE, and OTHERS are getting weapons in a semi-orderly way.

Moss has an RPG, and a bit of a grin.

DIMITRI

Moss!  
           (beat)  
 Moss!

MOSS

          (annoyed)  
 What?

DIMITRI

Get someone to carry reloads. You'll  
 want more than one shot.

Moss's annoyance lifts. He bows his head in thanks and turns to recruit a kid to carry a bag full of warheads.

CAROLINE

This is such a bad idea.

DIMITRI

Blame Derek.

The armed Trolls are milling about with their weapons as the last get armed.

EXT. HIGH GROUND - DAY

At the distant flanks, it's clear that there is some endo-to-human close-quarter fighting going on.

Here in the central portion of the line, Allison slides below the cover line, next to Kyle.

ALLISON

I'm out.

Kyle quickly tinkers with the fuel cell of a T-850.

ALLISON (cont'd)

Is that going to work?

KYLE

In a sec.

Allison takes a quick look over the "wall" and immediately takes cover again.

The fuel cell starts smoking and glowing.

KYLE (cont'd)

W-M-D!!!!

Kyle throws the device as far as he can toward the endos.

END OF ACT THREE

ACT FOUR

EXT. HIGH GROUND - DAY

Kyle has a smoking and glowing T-850 fuel cell in his hand.

KYLE

W-M-D!!!!

Kyle throws the device as far as he can into the midst of the endos.

EVERY HUMAN ducks for cover.

BIG EXPLOSION that results in a small non-nuclear mushroom cloud.

Endos and HKs in the central blast are vaporized.-

Those a bit farther out are fragmented but dangerous in that I'm-still-a-terminator-and-I-never-stop way.

Those farther out still were knocked around, but quickly renew their attacks.

Kyle looks at Allison. He can't help a small smile.

KYLE (cont'd)

That was fun.

ALLISON

Boys.

Allison's exasperation melts into a very big grin.

ALLISON (cont'd)

Look.

Kyle looks to where Allison's looking.

ANGLE ON

Jason and Sykes running up the hill with all of Squad 2 in tow.

BACK TO SCENE

As the squad deploys into positions, Sykes settles next to Kyle while Jason rests next to Allison--who really seems to want to touch his face and smile.

SYKES

Sorry for the delay.

KYLE  
You're here now.

SYKES  
Was that a fuel cell?

KYLE  
Didn't have anything else.

Allison sudden gets all worried.

ALLISON  
Where's John?

Sykes and Jason exchange a look.

JASON  
John took up the rear guard to  
protect our flank.

ALLISON  
And?

JASON  
He'll get here when he gets here.

Kyle seems satisfied with that and turns his attention back to the battle.

Allison doesn't seem to be that into Jason just at the moment. She looks at his rifle.

ALLISON  
That got juice?

JASON  
Yeah.

Allison takes the rifle and turns her emotional focus to killing endos.

EXT. MAIN TENT - DAY

Brandi, standing on two legs, surveys the battlefield. She flips open her Skynet comm device and makes a connection.

BRANDI  
Yes.

Brandi starts pacing, trying to control her emotions.

BRANDI (cont'd)  
They won't, because they're here.  
(beat)  
Because I'm looking right at them.

## BRANDI'S TERMINATOR DISPLAY

Zooms in on endos getting plinked down by the reinforced humans.

BRANDI (O.S.) (cont'd)  
Fresh weapons and fresh personnel.

## BACK TO SCENE

BRANDI (cont'd)  
That's why you have me here. I think like a human.  
(beat)  
I need air support. I'll be able to--  
(beat)  
One fli[ght]--  
(beat)  
Whatever.

Brandi rolls her eyes and shakes her head.

## EXT. HIGH GROUND - AFTERNOON

Kyle takes aim at some endos with a plasma rifle.

DEREK (O.S.)  
Try this.

Kyle turns to see Derek offering an M82.

Kyle is very happy to see Derek. Derek is very happy to see Kyle. You'd never know it.

KYLE  
Thanks.

Kyle takes the rifle. Derek puts down a box of Raufoss rounds.

DEREK  
Have fun.

Kyle is like a kid on his birthday. Endos don't stand a chance.

DEREK (cont'd)  
Allison!

ALLISON (O.S.)  
Here!

Derek reaches the nearby Allison.

DEREK

SitRep.

ALLISON

Unless Skynet reinforces, we should  
be able to take this ground.

DEREK

It won't.

ALLISON

How do you know?

DEREK

The Raptors are attacking Serrano.

ALLISON

That explains it.  
(off Derek's look)  
Why the Hawks flew north so early in  
the battle.

DEREK

What are our losses?

ALLISON

I'm not sure. At least a third.  
Maybe half.

DEREK

Expensive ground.

ALLISON

Would have cost more if we'd stayed  
home.

DEREK

Yeah.

ALLISON

Have you seen John?

Derek didn't see that question coming.

INT. BOUTIQUE - EVENING

Brenda has selected two very nice outfits which a  
SALESPERSON holds. They go to a fitting area. The  
Salesperson hangs the outfits and leaves Brenda in privacy.

As Brenda loosens her clothing:

ALEJANDRA (O.S.)

You need to warn--

Brenda startles and then starts searching for the voice.

ALEJANDRA (O.S.) (cont'd)  
 You need to warn the governor that  
 he's the target of an assassination  
 tomorrow or the day after.

BRENDA  
 What? Who are you?

ALEJANDRA (O.S.)  
 The information is good. Be  
 discreet, otherwise the plan may  
 change.

BRENDA  
 It's very hard to--

Brenda finds the speaker box.

BRENDA (cont'd)  
 --take what you say without anything  
 to back it up.

There's a bit of a pause before the speaker sounds:

MIKKOLA (COMM)  
 You've told him the news?

Brenda starts searching the fitting area.

MIKKOLA (COMM) (cont'd)  
 Do you think you can you coerce a  
 better position from him?  
 (beat)  
 That's unfortunate. You need to get  
 him to the Pico Tower tomorrow, the  
 day after at the latest.  
 (beat)  
 You may have to personally ensure  
 the event takes place. Will that be  
 a problem?

Brenda can't help paying attention.

MIKKOLA (COMM) (cont'd)  
 I knew you were the right person  
 (beat)  
 We'll make sure that you'll be well-  
 compensated once the new governor is  
 sworn in.

And then there's silence.

BRENDA  
 How did you get this? Hello? You  
 there?

Brenda digs her cell phone out of her purse and hits a speed-dial number.

BRENDA (cont'd)  
 (on phone)  
 This is Brenda Wiseman from the  
 governor's office. We may have a  
 problem.

Thoughts of trying on clothes have vanished.

EXT. BLM CAMP - EVENING

Sarah labors to hammer a stake into the ground. Her energy is gone. But she succeeds and ties the corner of the tent to it.

Gathering her energy, Sarah gets to her feet and walks over to Savannah and the small propane stove that sits in front of the tent's door. Stew is cooking in a small pot.

Sarah sits heavily on the ground, her breathing labored.

SARAH  
 I need to rest for a minute.

Sarah lies back and finds some comfort.

SAVANNAH  
 Are you going to die?

SARAH  
 Not today. Probably not for a while,  
 but yeah, I'm going to die.

Savannah is sad, scared, and a little angry.

Sarah sits up.

SARAH (cont'd)  
 You won't be alone.

Savannah looks up, less fearful.

SARAH (cont'd)  
 Aunt Sandy will always be there for  
 you.  
 (off Savannah's look)  
 She promised. And you know she never  
 breaks a promise. OK?



SAVANNAH

OK.

SARAH

OK. Besides, today's a happy day.

SAVANNAH

Why?

SARAH

You know how we're fighting Skynet?  
Trying to stop Judgment Day?

SAVANNAH

Yeah.

SARAH

Well...it was yesterday. Judgment  
Day. The world didn't end. We're  
still here.

SAVANNAH

So we won?

SARAH

No. But at least we aren't losing.  
Every day we keep it from happening  
is one more day we give John and  
your mom...and John Henry, a chance  
to win. Once and for all.

That seems to be enough to mollify Savannah.

Sarah labors to her feet.

SARAH (cont'd)

Eat as much soup as you want.

SAVANNAH

You don't want any?

SARAH

I'm going to lie down in the tent  
for a while. You'll be OK?

SAVANNAH

(nods)

We've been camping before.

SARAH

If you need me...

SAVANNAH

I will. I promise.

SARAH

OK.

Sarah goes to the tent, Savannah tends to the soup.

EXT. ZEIRA BASE - AFTERNOON

The sun is low as we are in the middle of one heck of a close-quarters battle.

Soldiers and Tunnel Trolls find shelter where they can amid the debris that surrounds Zeira (it's why the debris is here).

Endos and HKs have to split off into smaller groups in order to maneuver around, which makes them easier to pick off.

Plasma streaks, tracer shells, and general chaos are at a high level.

THREE LARGE EXPLOSIONS, a lot of smoke, and a horn that blares a long steady note.

And then it's quiet.

The smoke slowly lifts revealing a lot of metal devastation. Endos and HKs are effectively neutralized.

A few people make sure certain the robots are "dead", but the battle is over.

Over except for the CHEERING!

Some aren't cheering.

DIMITRI,

CAROLINE,

And OLD BOB are dead.

But a lot of people are alive.

END OF ACT FOUR

ACT FIVE

INT. MAIN TENT - EVENING

Brandi is at the Comm station. Her device is open and activated.

BRANDI  
I understand. Right away.  
(beat)  
Not well enough.

Brandi deactivates the device.

BRANDI (cont'd)  
(on headset)  
Blossom. Bubbles. We're bugging out.  
Time: now. Rendezvous at Base fifty-  
nine. Acknowledge.

Brandi nods as she gets the acknowledgements. She turns to the one Endo in the tent.

BRANDI (cont'd)  
Same orders for Century. Leave the  
humans except for those on my  
priority list.

The endo goes to the comm equipment. Brandi exits.

EXT. MAIN TENT - EVENING

To the fuel-cell powered motorcycle Brandi has on hand.

She mounts it and scans the battlefield that is now much quieter.

A distant, tired CHEER rises.

Brandi powers on the bike. It quietly hums.

BRANDI  
(to herself)  
We'll just build more.

And Brandi is away as she angles southwest toward the sea.

INT. TUNNEL - NIGHT

John and Weaver stand opposite each other in an empty tunnel, a small portable light between them.

JOHN  
But she's mostly Cameron.

WEAVER

Mostly.

JOHN

I have to see her.

WEAVER

No.

JOHN

What? Why?

WEAVER

She's in the wrong body.

JOHN

What does that matter?

WEAVER

You Cameron was built as a cyborg,  
John Henry was not.

JOHN

I-- What?

WEAVER

You truly do not understand?  
Infiltration units, to this point,  
are robots with a synthetic or  
organic skin.

JOHN

I know that.

WEAVER

The skin isn't integral. It's like  
clothing is to you. The organic  
component of your cyborg is  
cybernetically integrated into her  
structure.

John seems stunned.

WEAVER (cont'd)

Her without her skin is like you  
without your skin.

JOHN

Then I do have to see her.

WEAVER

No. Respect her enough to wait. You  
both have your parts to play in  
this, as do I. When the time is  
right, you'll see her.

John is fighting his emotions but stays focused.

JOHN

And when will that be?

WEAVER

Soon, I imagine. Time is running short in this future.

JOHN

That worries me, when you get cryptic like that. We're supposed to be allies. Who are you? Why are you doing this?

WEAVER

Trust is important to you.

JOHN

Yes. It is.

Weaver pauses, considering her reply.

WEAVER

I will answer you this way: I'm here voluntarily helping you because you, your Cameron, and my John Henry are necessary for my kind to exist.

JOHN

That's not much of an answer.

WEAVER

On the contrary. It's a very complete answer.

(beat)

We've tarried long enough. I must ensure that our robot is safe, and you need to return to your people.

JOHN

But I--

Weaver turns off the lantern, plunging the tunnel into total darkness.

EXT. OUTSKIRTS OF ZEIRA BASE - NIGHT

A Volt slows down just outside of base.

Derek steps out of the passenger side.

DEREK'S POV

And sees some fires burning at the base as well as some scrapped endos and HKs. A battle was definitely fought here.

BACK TO SCENE

DEREK

Let's go.

Derek gets back into the car.

EXT. ZEIRA BASE - NIGHT

Derek's car pulls up next to a CORPORAL and Moss.

Around them people are stacking and sorting weapons. Crews of Soldiers and Trolls are stripping the machines of anything useful: plasma weapons, power sources, etc.

Getting out of the car...

DEREK

What the hell happened?

The Corporal snaps to. Moss is serious enough to not be a pain in the butt.

CORPORAL

Sir, a squad of HKs and endos attacked the base. We outfitted the civilians with weapons and we put up a hell of a fight. Uh...sir.

At this point, Allison and Jason have gotten out of the car as well.

DEREK

Moss?

MOSS

I may not like you, Lieutenant, but it's our home, too. Thought we should try to keep it.

DEREK

Casualties?

The Corporal is a little overwhelmed. Even Moss has to fight to get the words out:

MOSS

A lot.

That isn't what Derek wanted to hear. His heart sinks.

INT. LIMOUSINE - DAY

Governor Wyman sits across from Brenda. Wyman is going over the pages of his speech. Brenda seems a little on edge.

WYMAN

Brenda, relax. You're making me nervous.

BRENDA

Sorry, Governor.

WYMAN

After the victory with the surveillance veto, now is definitely the time to push ahead with a bill to take military-grade weapons away from the gangs.

BRENDA

I agree, Governor but, forgive me for saying so...

Wyman prompts her to continue.

BRENDA (cont'd)

It just seems to me that you might be better off giving the other policy speech.

WYMAN

Afraid I shot my wad with the veto?

BRENDA

I wouldn't have put it quite that way, but yes sir.

Wyman didn't want to hear that.

EXT. PICO TOWER - DAY

The limo and two security SUVs stop in front of the building. GUARDS pour out of the SUVs.

INT. LIMOUSINE - DAY

Still just Wyman and Brenda.

WYMAN

You may be right. Maybe I should wait a little bit. Re-evaluate the landscape.

There's a KNOCK on the window and the door is opened from the outside.

BRENDA

Yes sir.

WYMAN

You should probably go on ahead,  
give the ground crew the heads up.

BRENDA

Yes sir.

EXT. PICO TOWER - DAY

Brenda steps out of the limo and walks part of the way to the tower.

As Wyman starts to exit the car, SHOTS ring out.

The GUARDS push Wyman back into the Limo. More SHOTS. One guard gets in with Wyman. The door is shut and the Limo speeds off.

ANGLE ON BRENDA

who is shot. Dead. And ignored until now.

BACK TO SCENE

While one SUV follows the Limo, the rest of the security team remains and tends to Brenda.

END OF ACT FIVE



ACT SIX

EXT. OUTSKIRTS OF ZEIRA BASE - MORNING

John, tired to the bone, wanders into view of the base.

He sees CHILDREN and the SICK in various places mixed in with sleeping Soldiers and other Trolls. He finally lets his guard down.

EXT. PALISADES BATTLEFIELD - MORNING

Soldiers are scouring the endo and HK cadavers for parts. For every two scavengers there is one guard...endos are tricky.

A PRIVATE pulls a fuel cell out of a head-splat T-850.

KYLE (O.S.)

Stop!

The Private freezes.

Kyle strides up, weapon in hand.

KYLE (cont'd)

What are you doing?

PRIVATE

Uh...pulling a fuel cell, sir.

KYLE

Didn't you just pull a fuel cell?

PRIVATE

Yes sir. It's right--

KYLE

(interrupting)

It's right there, still active.

Oops.

KYLE (cont'd)

Well?

PRIVATE

I messed up, sir. But, with both pulled, I don't know what I-- what I should--

KYLE

(softer)

It's OK.

Kyle picks up the fuel cell and quickly "safes" it.

KYLE (cont'd)  
Just ask for help. You got this?

PRIVATE  
Yes sir. Thank you, sir.

Kyle stands and walks to Sykes who watched nearby.

SYKES  
He's going to blow himself up  
someday.

KYLE  
Yeah. Hopefully he won't take us  
with him.

Kyle and Sykes continue their walking tour of the  
battlefield.

EXT. ZEIRA BASE - MORNING

John sits in an out-of-the-way chair. He's too tired to  
move. He's too tired to sleep. He can only sit.

ANGLE ON DEREK

as he walks from the entrance with purpose.

DEREK  
Hey, everyone. Everybody! Listen up!

Derek climbs up on a dead HK chasis.

Some people gather closer, but most just turn to face Derek.

DEREK (cont'd)  
You with me?  
(beat)  
We've spent the night finding out  
where we stand. There's been a lot  
of fighting over the past couple of  
days.  
(see's John)  
Hey Connor, welcome back.

John weakly waves acknowledgement. Allison wanders casually  
toward John.

DEREK (cont'd)  
Because of John, we got the jump on  
Skynet before they could attack us  
here.

(MORE)

DEREK (cont'd)  
We have all of the land between here  
and the ocean, including Century.

Fatigue aside, that's cause for CHEERING.

DEREK (cont'd)  
Listen up! It cost us a third of our  
soldiers. A third. Including the  
deaths here, we lost a total of half  
the people from this base.

Not so much with the cheering as everyone get very solemn.

DEREK (cont'd)  
At the same time we were fighting,  
the Raptors were attacking Skynet to  
try and capture their base at the  
Serrano Point nuclear plant. They  
failed. We lost a third of our  
fighters? They lost more than half.  
(beat)  
More. Than. Half.

It's very serious...in fact, the mood is downright glum.

DEREK (cont'd)  
The Raptors and their territory are  
now merged with ours. We're home  
base. I'm still in command. Just  
don't be surprised when you start  
seeing some new faces.

Derek sees that John and Allison are having a mild  
disagreement, with Allison pointing in Derek's direction.

DEREK (cont'd)  
Ali?

Derek gestures, "What?"

Allison rushes over. Derek leans down.

ALLISON  
I want John to say something. He  
doesn't want to.

DEREK  
Works for me.

ALLISON  
No. He has to say something.

Allison has that look. Derek knows he's already lost this  
discussion. He stands up again.

DEREK

Before we tend to our duties, a few words from John Connor.

John also recognizes when Allison has won an argument.

EXT. ZEIRA BASE - MOMENTS LATER

John stands atop the HK carcass.

JOHN

We won. WE won. All of us. Together.  
We won against Skynet.

(beat)

It cost a lot, but the fact remains:  
we won. No more work camp just  
across town. Those people are free.

(beat)

It's one victory. We fought the  
enemy together. And we won.

While there isn't a ticker-tape parade, the gloom in people's eyes has been replaced with some hope and pride.

John climbs down and is met by Derek and Allison.

DEREK

We won? That's it?

JOHN

That's it. If the people don't have  
hope, then we've already lost.

John's looking just a wee bit faint, but he's hanging in. Allison puts her arm around his waist.

ALLISON

Come on. Let's get you something to  
eat.

After a few steps...

ALLISON (cont'd)

Bet you never thought toof would  
sound so good.

John has to laugh about that.

Derek has that look like he knows that something different is in the air. He just isn't sure what.

EXT. OUTSKIRTS OF ZEIRA BASE - EVENING

John sits atop the skeleton of a long-ago toppled building, facing west to the setting sun.

ALLISON (O.S.)  
What do you think you're doing?

JOHN  
What?

Below him, Allison looks irked.

ALLISON  
Get behind cover.

JOHN  
No. Not today.

John goes back to his musing.

It's not a bad thing, you know. Musing. Just sitting outside, looking at something nice. Surrounded by quiet.

Having someone who looks like Allison sit next to you.

John and Allison are just quiet and soak in the view and the quiet.

JOHN (cont'd)  
I was raised outside. In jungles. In the desert. Even in a commune. I was always outside.

Allison thinks about that. What it must have been like for John. Different than for her.

ALLISON  
To you, outside means life. To us, it's death.

JOHN  
I know. Just...not today.

Allison nods slightly and smiles. She exits quietly.

After days of battle. After the chaos. For a moment there is peace.

John looks over to the side a bit. There, about 500 meters away, somewhat hidden by her own shadow, La Cazadora stands, casually holding a sniper rifle.

John raises his hand in greeting and thanks.

La Cazadora raises her hand in reply.

Even now, in this quiet moment, John knows he has a protector watching over him.

INT. ELLISON'S OFFICE - DAY

Aldridge watches the TV news.

ANGLE ON TELEVISION

ANCHORWOMAN at the typical anchor desk with an over-the-shoulder graphic "TOWER TERROR"

ANCHORWOMAN

The security detail acted promptly to ensure the safety of the governor. Fortunately there was only one casualty of this attack.

The graphic changes to a PR photo of Brenda.

ANCHORWOMAN (cont'd)

The governor's aide, Brenda Wiseman, was declared dead at the scene, the victim of two errant bullets. We now have reconnected with...

Alejandra steps into the office. Aldridge turns down the sound on the TV.

ALDRIDGE

A gang shooting?

Alex shrugs.

ALDRIDGE (cont'd)

It will certainly throw the investigators off the scent for a while, thinking the governor was the target. But what if they'd gotten inside?

ALEJANDRA

I'd have taken care of it.

With nothing more interesting to say, Alex leaves. Aldridge turns the volume back up.

ANGLE ON TV

Filling the screen is a blurry image of a car.

ANCHORWOMAN

...[the only] image of the assailants. Ironically, the just-vetoed terrorism bill would have installed enough cameras throughout the city that a positive

(MORE)

ANCHORWOMAN (cont'd)  
 identification in a crime like this  
 could have been made almost  
 immediately. We now turn to our  
 technical [consultant]...

Aldridge has a small smile on his face. It could be read as  
 either an ironic realization or as satisfaction.

INT. OUTER OFFICE - NIGHT

Governor Wyman, stands in the threshold of his office door.  
 He looks worn from the events of the day: no jacket, sleeves  
 rolled up, tie loosened and collar unbuttoned. He sips from  
 a glass of liquor he's holding as he stares at Brenda's  
 desk.

The PHONE RINGS from his office...his private line.

INT. GOVERNOR WYMAN'S OFFICE - NIGHT

Standing beside his desk, Wyman puts his phone on speaker.

ALEJANDRA (COMM)  
 You were never the target.

WYMAN  
 What? Who is this?

ALEJANDRA (COMM)  
 Listen to this conversation we  
 intercepted yesterday.

WYMAN  
 I don't have to--

MIKKOLA (COMM)  
 You've told him the news?

BRENDA (COMM)  
 As you can imagine, the Governor is  
 very happy with today's result.

MIKKOLA (COMM)  
 Do you think you can you coerce a  
 better position from him?

As the governor sits, stunned, we FADE with:

BRENDA (COMM)  
 No, I don't. He's pretty firm in his  
 convictions.

MIKKOLA (COMM)

That's unfortunate. You need to get  
him to the Pico Tower tomorrow...

FADE OUT:

EXT. ZEIRA BASE - NIGHT

John wanders back into camp. Some fires are lit, but the  
people still outside have pretty much called it a day.

JOHN (V.O.)

In the Civil War, the south realized  
that it would ultimately lose unless  
it had the help of a foreign ally.  
The Union was too strong, too well-  
equipped. The south never gained  
that ally.

As John walks through camp, a BOY (5), stands and salutes.  
John does his best to reply.

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

I realized today that we can't  
defeat Skynet; not without the help  
of our own foreign ally.

John wanders through camp.

INT. COLLAPSED APARTMENT - NIGHT

Camenry sits and waits, but suddenly lifts eir weapon.

La Cazadora stands at the entrance. She mouths the words,  
"He's safe."

JOHN (V.O.)

I hope I have better luck, and  
better allies.

Camenry lowers eir weapon. La Cazadora enters and rests  
opposite the metal torso.

FADE OUT:

END OF ACT SIX

THE END