

**TERMINATOR:
THE CONNOR WARS**

"Standing on Melting Ice"
F0315

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

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

ACT ONE

FADE IN:

INT. JOHN'S BUNK - NIGHT

JOHN CONNOR lies awake in his bunk, in the dark, with his hands behind his head.

JOHN (V.O.)

All my life, my mom taught be how to fight and how to lead. Knowing when to fight is usually pretty easy. Knowing when to lead...that's something you can only decide for yourself.

John has lots to think about.

DISSOLVE TO:

INT. VAULT - DAY

All of the electronics that had been stored in the vault are now connected throughout the space, powered by a big fuel cell that looks like a plastic specimen case with a lot of drawers. JOHN CONNOR sits, on a box, in front of a laptop but with his back to it. CAMERON stands over a plastic storage box and a big hypodermic-resembling gadget in her hands, which are damp with some viscous fluid. Tools are on a box beside her.

CAMERON

Will he be more loyal to you than to his brother?

JOHN

It always comes down to that, doesn't it?

CAMERON

If you aren't sure, then perhaps you should--

JOHN

(interrupts)

No. I'm sure. I'm sure because the man who went back in time to save my mother is the sort of person you want at your side.

CAMERON

But he was someone different then.

JOHN

I know.

CAMERON

That Kyle Reese spent years in
Century Work Camp with John Connor.

JOHN

I know.

The laptop BEEPS. John glances at it but otherwise ignores it.

JOHN (cont'd)

Do we change that much in the
different timelines?

CAMERON

Some do. Some don't.

JOHN

Fundamentally? If we are brave in
one future are we still brave in
another future?

CAMERON

I don't know. I don't have enough
data for a meaningful analysis.

John goes over to Cameron.

JOHN

How's that coming?

ALLISON (O.S.)

It's me!

CAMERON

It should work. It would be helpful
if we could test it.

ALLISON YOUNG has entered.

JOHN

Allison. Perfect timing.

ALLISON

O-kay.

JOHN

Do you think you could sneak Cameron
into the tech room?

ALLISON

Uh...yeah. I guess. Why?

CAMERON
It would be helpful to test this
device on an actual skull.

ALLISON
Wouldn't it be easier if I just
brought down a skull?

In b.g. Cameron wipes the goo off her hands.

JOHN
Maybe. But Cameron might find other
things there that would be useful.

ALLISON
Why don't you take her?

JOHN
Because I have invitations to
deliver.

ALLISON
You're really going to do this?

John doesn't look totally confident.

EXT. CEMETERY GRAVE SITE - DAY

A few dozen MOURNERS are gathered at a grave site. Among them are GOVERNOR MARK WYMAN, his wife MICHELLE WYMAN (45), son MASON (16), and daughter MARY (12). It is a Jewish service. The coffin is plain pine. The men all wear head coverings, the women also cover their hair (scarves, wigs, etc.) The rabbi recites the El Maleh Rachamim:

RABBI
V'yitzror beet-tzror ha-hayim et nis
hmahtah
Adonai hi nakhalatah
V'tahnu-ahk b'shalom al mishkavah
V'nomar ameyn.

EXT. CEMETERY - DAY

Wyman and his family walk back to his limo surrounded by extra GUARDS. As near to the limo as the limo Guard allows stands WACHIRU MIKKOLA -- impeccably dressed, as usual. Wyman's family boards the limo. Wyman motions his Guards to hang back as he approaches Mikkola. Wyman is curt and impatient.

WYMAN
Mr. Mikkola.

MIKKOLA
Governor. Please, accept my
condolences on your loss.

WYMAN
That's not why you're here.

MIKKOLA
I wish that were the case, but no.

WYMAN
Then you've wasted a trip.

Wyman turns to go.

MIKKOLA
That would be--

Mikkola grabs his arm...

MIKKOLA (cont'd)
--a mistake.

...which prompts a response from the GUARDS. Wyman waves
them off.

WYMAN
I think you better walk away.

MIKKOLA
Yes. The time for politics is over,
I think. You could have done great
things.

WYMAN
What?

MIKKOLA
Good-bye Governor.

Mikkola turns and walks off. Wyman just shakes his head
before returning to the Limo.

MIKKOLA

Has a cell phone to his ear.

MIKKOLA (O.S.) (cont'd)
(on phone)
Wyman has chosen to abandon talks.
(beat)
I agree.
(beat)
Really? I think it's time we stop
playing games with him as well.

Mikkola hangs up. He seems more ominous than business-like.

INT. OUTSIDE TECH PROPERTY ROOM - DAY

Allison, holding a portable lantern, walks up with Cameron. Cameron is dressed in baggy clothes, a hat that holds her pinned-up hair, and a huge blindfold that covers her face. A GUARD stands at the door.

GUARD
President Wyman.

ALLISON
The Beatles.

The Guard stands back from the door, allowing Allison to access the combination lock privately. Cameron stands and waits.

INT. TECH PROPERTY ROOM - DAY

Carrying a lit portable lantern, Allison enters the space which is the same size as the Bunk Hub.

Cameron is led in. Allison closes the heavy door behind them and locks it.

The light reveals a wealth of gathered technology: endo parts, various power supplies, some circuits. It's a roboticist's heaven.

ALLISON
OK. We're alone.

Cameron removes the blindfold.

TERMINATOR DISPLAY (CAMERON)

The cursor jumps all over the room quickly cataloging its contents.

BACK TO SCENE

Cameron is both focused and looking a bit like a kid in a candy store.

CAMERON
CPUs?

Allison shakes her head

ALLISON
They burn.

CAMERON
That would be fine.

Cameron is drawn deeper into the room.

INT. SARAH'S ROOM - DAY

SARAH CONNOR, the deep scar on her lip less than two months old, looks weak and in pain. She sits in a comfortable chair opposite ALEJANDRA "ALEX"/"SANDRA" CRUZ. Alejandra sits at a desk, a laptop in front of her.

SARAH
I wish that I'd know if John won. I think the not knowing is the hardest part. If this was all worth it.

ALEJANDRA
It's a good sign if he doesn't come back.

SARAH
You're right. He wouldn't risk changing the future if he won, so he wouldn't travel back.
(beat)
Or it could mean he's dead, or that he simply can't.

ALEJANDRA
Believe that he will succeed.

Sarah closes her eyes as a wave of pain/nausea courses through her.

Alejandra's phone rings. She checks the Caller ID and answers.

ALEJANDRA (cont'd)
(on phone)
Hola.
(beat)
What?

EXT. LOS ANGELES STREET - DAY

A fire-fight is in progress between the SUV carrying Wyman's GUARDS and another SUV with Kaliba GOONS. Automatic weapons are in abundance. Two police cruisers are in flames and two police motorcycles are down.

ROCKS and some of his RAPTOR GANG are under cover. Rocks is on the phone.

ROCKS
The limo took off. Another SUV
chased after them.

A spray of bullets hits near the Raptors.

INT. SARAH'S ROOM - DAY

Alejandra is still on the phone.

ALEJANDRA
The Governor is being attacked by
Kaliba. A few miles away.

Sarah stands, she's on mission now, no time for illness.

SARAH
Let's go.

Sarah exits. Alejandra follows.

ALEJANDRA
(on phone)
I need you to keep track of that
limo.

And Alejandra exits.

END OF ACT ONE

ACT TWO

INT. SUB-LEVEL 4 ROOM - NIGHT

Four figures (KYLE, MOSS, BEDELL, VINCENT) sit hooded in chairs around a damaged table in the small and otherwise empty room. Allison and John stand with the room's one door behind them.

JOHN

Here's the deal: if you are having second thoughts about an alliance, stand up now and you'll be allowed to leave. If you stay, the only way out is in a bag. Five seconds, starting now.

The four sitters keep on sitting. After five seconds, Allison takes a seat at the table closest to the door, a hood resting in front of her.

JOHN (cont'd)

That's it. You can take off the hoods.

The hoods come off. Eyes linger more on Moss and Vincent. Bedell isn't very surprised. Kyle mostly looks confused. At this point, John has walked to the head of the table, farthest from the door.

JOHN (cont'd)

This is the inner circle. You're here because I trust you. Some of you already know at least part of my story. All of you know what I've done since coming to Zeira. Let me fill in some of the blanks...

PULL BACK and FADE AUDIO as John talks about his history.

JOHN (cont'd)

Time travel is real. A terminator arrived in 1983--sent by Skynet to kill Sarah Connor, my mother, before I was born...

INT. MOTOR POOL - NIGHT

The garage area currently has three Chevy Volts, two Humvees, one motorcycle, and several dozen bicycles of various types (mostly MX).

SYKES, wearing BDUs, is in a foul mood as she removes the solar panels from one of the Volts and sets it up in front of a bank of lights.

She flips a couple of switches on power boxes and a bank of floodlights lights up, shining directly on the solar panels.

DEREK (O.S.)

Hey.

Sykes turns, sees Derek not dressed as orderly as usual.

SYKES

This is getting out of hand.

DEREK

What?

SYKES

Ali. Connor.

DEREK

What about them?

SYKES

I can't find any gas. They go off, driving around to heaven only knows where, and they burn all the fuel.

Derek's face seems alarmed, but he stays cool.

DEREK

I'll talk to them. And I'll find you some gas. How urgent?

SYKES

I can probably make it with solar if I have to.

DEREK

But no reserve.

SYKES

Nope.

DEREK

I'll look into it.

Derek exits.

INT. SUB-LEVEL 4 ROOM - NIGHT

John's still talking as Kyle, Bedell, Moss, Vincent, and Allison listen.

JOHN

...an army of reprogrammed endos.
It's the only way.

(MORE)

JOHN (cont'd)
And with that in mind, Allison,
please tell the other member of the
inner circle that she can come in.

Allison steps out of the room and makes a motion. Allison resumes her place.

Cameron, holding a plasma rifle, enters the room.

Everyone stands except John and Allison. Kyle pulls John out of his chair and stands in front of John. Bedell also fronts John, but not as anxiously. Moss is scared, Vincent is nervous, and Allison is taking in the scene.

INT. MESS - NIGHT

Sykes sits alone in the room at one of the rickety tables. She dunks some toof in some "coffee". JASON enters.

JASON
Hey.

SYKES
Hey.

JASON
I heard you talking before. No gas?

SYKES
I know, right? Don't get me wrong, I
love Ali, but seriously, that girl
is just--

JASON
(interrupts)
That's not where I was going.

SYKES
Then where?

JASON
I have some gas stashed.

Sykes drops the toof into her cup.

SYKES
Say what?

JASON
I'm willing to sell you some.

SYKES
How much?

JASON
Two for one by weight, edible fruits
and veggies for gas.

SYKES
Two for... you sure you ain't been
drinkin' that gas?

JASON
It's a good deal. Harvest is here.

SYKES
We're talking the good stuff? None
of that alcohol crap.

JASON
Pure and uncut.

SYKES
Where did you get gas?

JASON
THAT will cost you more.

And with that, a smile, and a done-deal slap on the table,
Jason exits.

INT. SUB-LEVEL 4 ROOM - NIGHT

John's being "protected" by Kyle and Bedell. Moss and
Vincent hug the wall.

Cameron hands the rifle to Allison, which calms the room.

JOHN
Everybody relax!
(beat)
Take your seats.

Slowly, Kyle, Bedell, Moss, and Vincent take their seats.

JOHN (cont'd)
I told you that a protector came
back to 1999 to keep me alive. Meet
Cameron.

VINCENT
John...?

KYLE
You can't be serious.

CAMERON
Quiet.

That quiets the room immediately.

JOHN

Thank you. I want to be very clear about this: whatever your feelings are about the machines, I trust Cameron. That means for all of you, talking to Cameron is like talking to me. Period. Not open for discussion.

There is significant disgust tinged with shock on Kyles' and Vincent's faces. Moss still looks nervous.

JOHN (cont'd)

If anyone has a problem with that...Allison has the rifle. You're free to quit.

KYLE

It's reprogrammed.

JOHN

She. No.
(to Cameron)
Tell them.

CAMERON

Skynet isn't a danger only to humans. It views anything it can't control as a threat to be eliminated.

JOHN

Cameron is sentient. She's here of her own free will.

KYLE

Ali?

ALLISON

Yeah?

KYLE

You haven't said anything.

ALLISON

She has my face. If I'm OK with it-- that should... well... I'm OK with it.

JOHN

I don't think I have to remind anyone that no one outside of our
(MORE)

JOHN (cont'd)
circle is to know of Cameron's
existence. At least, not yet. For
now, if she's out in public, she's
Allison.

MOSS
How are we going to tell them apart?

BEDELL
Why would it be import? You're not
intending to tell tales out of
school already, are you?

CAMERON
It could be important. A situation
could arise that it becomes
necessary for you to know if you are
with a machine or a human.

ALLISON
I'll come up with a challenge code.
Only Cameron won't know it.

VINCENT
Changing the subject?
(beat)
I'm not exactly the first to get the
news, and I'm not exactly a genius,
but I'm confused about something.

JOHN
Yeah?

VINCENT
What's the deal with that plant you
captured? If you're building robots,
why do we need to reprogram endos?

There is nodding from Moss, Kyle, and Bedell.

KYLE
I'd like to know that, too.

JOHN
The cyborgs that come out of Depot
37... they aren't expendable.
They're like Cameron, allies by
choice. The endos we reprogram,
those will be our foot-soldiers
against Skynet when we need that
kind of muscle. But there is a
risk...one that Cameron has first-
hand knowledge about.

CAMERON

In the previous future, John
reprogrammed many of the 800-models.
Some of them went bad.

JOHN

It's going to happen. By doing this,
people are going to die.

VINCENT

Then what are we--?

JOHN

(interrupts)

It's numbers. We don't do this, we
lose the war. We do it, we'll lose
some people but maybe win in the
end. It's that simple.

Bedell stands up.

BEDELL

John has a lot to tell us. So does
Cameron, I'll bet. I think we should
hold off on the arguing and
complaining until we have all the
facts. Agreed?

There's tacit agreement around the table.

BEDELL (cont'd)

Anytime you're ready, boss.

Bedell sits.

MOSS

Look. I'm fine with that, but I just
need to be clear about one thing
first.

JOHN

What?

MOSS

Is this a coup?

JOHN

Not yet.

ALLISON

Sort of.

JOHN

We'll go about our jobs and missions
same as always. For now, Allison and
I will be sending out more "patrols"
that will actually be endo hunting
parties.

MOSS
So we aren't taking over?

JOHN
Not today.
(beat)
Martin is right. There are a lot of
things that most of you don't know.
It's time you do.

DOLLY out the door as John's words become unintelligible.

INT. LIMO - DAY

Wyman and his family are scared and tense as the limo
jostles them about.

EXT. LOS ANGELES STREET - DAY

The limo gains some distance from the SUV as a result of a
sharp turn at an intersection, but the SUV stays in pursuit.

Helicopters are entering the area.

INT. SUV - DAY

Alejandra drives as Sarah checks clips in automatic rifles.
Her phone rings.

SARAH
(on phone)
Yeah?
(beat)
Where?
(beat)
Must be Kaliba. They are attacking
the governor now, too.
(beat)
No. We can handle it. You track
Danny.

Sarah hangs up.

SARAH (cont'd)
You see them yet?

ALEJANDRA
Not yet.

Sarah refocuses on the rifles.

EXT. UCLA CAMPUS - DAY

DANNY DYSON, dressed like any other student in May, carrying a very full and heavy backpack, runs through the campus in panic.

He pauses briefly to see if anyone is following. He's breathing very heavily. We see no one in pursuit, but he takes off again, anyway.

END OF ACT TWO

ACT THREE

EXT. 110 HIGHWAY - DAY

The SUV pushes the limo so as to crash beneath an overpass.

From the SUV a KALIBA THUG aims his M82 and fires a couple of Raufoss rounds through the bullet-resistant windshield, killing the driver.

Two GOONS fire shoulder-mount SAMs into the air. In b.g. we hear EXPLOSIONS not long after, followed by the sound of HELICOPTERS CRASHING.

The Thug aims his M82 at the passenger window at one of Wyman's family.

THUG

Open it up.

INT. LIMO - DAY

There's a lot of fright going on which isn't helped when the Thug fires at the window. It holds, but clearly won't stand up to a second round.

THUG

(muffled)

Open it.

Wyman unlatches the door. The Thug opens it and lowers the rifle. And falls to the ground, dead.

EXT. 110 HIGHWAY - DAY

Sarah and Alejandra, out from their own SUV, rush to the limo while firing on the Goons, who fire back. Alejandra provides cover as Sarah goes to the door.

INT. LIMO - DAY

Sarah pokes her head in.

SARAH

Hurry. Come with me. Now! Come on!

Michelle and Mason need no encouragement, as they bolt from the car. Wyman has to force Mary.

EXT. 110 HIGHWAY - DAY

The Wymans run for Sarah's SUV. It's QUIET. The Goons are down.

INT. SUV - DAY

Sarah and Alejandra get in, the engine is still running...

EXT. 110 HIGHWAY - DAY

...and they beat it the heck out of there.

INT. SUV - DAY

Sarah turns to face the passengers.

SARAH
Is anyone hurt?

The Wymans are in too much shock to pay much attention.

SARAH (cont'd)
Listen to me. The danger's over. Is
anyone hurt?

MASON
I think I broke my arm.

SARAH
What about the rest of you? Are you
OK?

MICHELLE
I think so. Thank you.

WYMAN
I know you.

SARAH
I've got one of those faces.

ALEJANDRA
Hold on.

Sarah has just enough time to settle back into her seat
as...

INT. PARKING GARAGE - DAY

...the SUV makes an insistent turn into a full parking
garage with no people around. The tires' SQUEALING echoes
through the structure.

The SUV stops a distance away from stairs, but close to an
exit.

INT. SUV - DAY

SARAH
Everybody out.

INT. PARKING GARAGE - DAY

Everyone except Alejandra exits the SUV.

SARAH
(to Wyman)
You need to get to a secure facility
now.

MICHELLE
Why can't you take us?

WYMAN
Because she can't.

SARAH
You're running out of time. You have
to disappear until you're protected.

WYMAN
Honey, take the kids, wait at the
stairs. Give me a minute.

After a quick hug and kiss between Michelle and Wyman,
Michelle leads the kids off.

WYMAN (cont'd)
Why should I believe a fugitive?

SARAH
Gratitude. We've saved your life
twice in the past week.

WYMAN
Twice?

ALEJANDRA
You were never the target.

He recognizes that voice.

WYMAN
You!

SARAH
Believe me when I tell you that
Kaliba wants you dead.

WYMAN
What's this going to cost me?

SARAH

I don't know yet. I'll call you. Now go. Look after your family.

WYMAN

Thank you.

Wyman exits.

SARAH

Let's go.

Sarah gets in the SUV and it goes.

INT. SUB-LEVEL 4 ROOM - MORNING

Cameron tends the door as Moss and Bedell leave. She exits after them, leaving Kyle and John alone.

JOHN

I know you're loyal to Derek.

KYLE

Yeah.

JOHN

You're in a really lousy position, and I'm sorry for putting you there.

KYLE

I could have left. Or gotten my head blown off. I made my choice.

Kyle considers some more -- with gravity.

KYLE (cont'd)

If we lose, we all lose, so it doesn't matter. If we win, it was the right choice. There isn't really anything else to do.

JOHN

I guess not.

KYLE

If you weren't sure about me...

JOHN

Why did I pick you?

KYLE

Yeah.

JOHN

The first protector, the one future-me sent back to protect my mom...?

Kyle snorts and half-smiles as he shakes his head in immediate understanding...

KYLE

Why not Derek?

JOHN

We have a history. And... Cameron.

Cameron enters the room, slightly surprising Kyle who didn't know she was close-by.

JOHN (cont'd)

Why Kyle and not Derek?

CAMERON

When Skynet captures people of interest, they are fully interrogated.

Kyle shows his bar code, a little irked.

KYLE

I know.

CAMERON

Only a few people don't break. John Connor. Allison Young. Kyle Reese.

A pause to let it sink in.

KYLE

Derek broke.

CAMERON

Yes.

KYLE

OK, then.

Kyle exits to the hall.

KYLE (cont'd)

Uh, John?

JOHN

Yeah?

KYLE

Where the hell am I?

John smiles.

JOHN
I'll show you out.

John exits the room. He and Kyle exit from view.

INT. ZEIRA BASEMENT - MORNING

John and Kyle walk toward the Mess when, at the other end of the hall, Derek sees them.

DEREK
Captain!

Kyle and John exchange a serious look, but Kyle can't quite stop the I'm-not-the-one-in-trouble smile.

Kyle heads to the Mess, John joins up with Derek.

JOHN
Yeah?

DEREK
Where's the gas?

JOHN
I-- What?

DEREK
The gasoline? Where is it?

JOHN
Isn't it where it usually is?

DEREK
Come on, John. You and Ali have been tooling around quite a bit lately.

JOHN
In the Volts. We've never used more than half a tank. We requisitioned the Humvee gas from you.

DEREK
Then how come there's no gas in storage?

All John can do is shake his head.

INT. MOTOR POOL - DAY

John has crawled under the fuel storage tank. Derek is nearby.

JOHN

Come around to this end.

Derek walks to the far end of the tank.

DEREK

What am I looking for?

John's hand is barely visible from under the tank, it points:

JOHN

Where I'm pointing.

Derek goes down on hands and knees.

DEREK

Yeah?

JOHN

See this?

John points to a jury-rig of plastic tubing and spaghetti-thin pipes.

DEREK

Looks like we got a thief.

JOHN

I'd say so.

Derek gets up and starts walking away.

JOHN (cont'd)

Derek!

DEREK

Yeah?

JOHN

Little help?

Derek grabs on to John ankles and slides him out from under the tank.

JOHN (cont'd)

Thanks. There's something I wanted to tell you.

DEREK

Yeah?

JOHN

I'm going to pull back our guard at Depot 37 and leave the Raptors.

DEREK

Why?

JOHN

I have a few skirmishes I'd like to throw at Skynet now that the weather's cleared. Nothing big.

DEREK

Fine.

JOHN

Oh, and Derek.

Derek's impatience is at its limit.

DEREK

What?

JOHN

I'll try to find more gas.

DEREK

Fine. Are we done?

JOHN

Yeah.

Derek exits.

EXT. BEHIND BUILDING - NIGHT

Danny runs into a fenced-off area (about 4m x 4M) where there is a dumpster and a recycling bin. Danny stops and takes out a machine that looks like an inside-out toaster oven and puts it in the middle of the area. He pulls a cable from behind the dumpster, plugs it into the device, and starts fiddling with some controls.

Down the ally, two MEN and a WOMAN charge toward Danny. They all have weapons drawn.

Danny hits one more switch that starts a HUM and then exits through a door in the building, closing and locking it Behind him.

The Men and Woman enter the fenced-in area and stop. One man tries the door to find it heavy and locked. The other two examine the device.

MAN #1

This what all the fuss is about?

A large panel on the top of the device glows blue.

The fence gate closes. It's Danny. He locks the people in and then takes cover as electric bolts start to tickle around the dumpster and the fence.

MAN #1 (cont'd)
What the hell?

An energy bubble forms and quickly fills the area.

WOMAN
I'm getting out of...

The energy bubble flashes and then it's gone, leaving only a few tendrils of electricity and everything that wasn't living. Once the pyrotechnics die down, Danny emerges.

Danny unlocks and opens the gate and goes to the machine, turning it off.

ALDRIDGE (O.S.)
When did you send them to?

That really scares/startles Danny.

Aldridge is at the gate. His gun is drawn but held casually.

DANNY
What?

ALDRIDGE
When did you send them? Past?
Future?

DANNY
Future.

ALDRIDGE
How far? A year? Five?

Danny grins.

DANNY
More. A lot more.

ALDRIDGE
You present me with a bit of a
dilemma.

DANNY
Yeah?

ALDRIDGE
There are two parties interested in
you and that device. Kaliba and
Sarah Connor.

DANNY

So?

ALDRIDGE

I have a professional relationship with each. I maintain balance between the two. You and your toy upset that balance.

DANNY

You going to kill me?

ALDRIDGE

This?

(flashes the gun)

No. This was in case our time-traveling friends escaped.

Aldridge holsters the gun.

ALDRIDGE (cont'd)

Although I'm hardly in the class of Solomon, I propose a split. You chose who I deliver you to. The device goes to the other.

DANNY

Man, you're a piece of work.

ALDRIDGE

That may be. We won't know the result until this plays out. So, you have a decision to make.

Danny mulls it over.

END OF ACT THREE

ACT FOUR

INT. ZEIRA BASEMENT - DAY

John walks around with Cameron who is impersonating Allison.

JOHN
Over there is the mess, or mess
hall.

CAMERON
Where people gather to eat.

JOHN
And talk.

JASON (O.S.)
Ali!

Down the hall, Jason approaches. John holds up a finger and Jason pauses.

JOHN
(quiet)
That's Jason. He and Allison had a
love affair that she broke off
months ago. They are still friendly.

CAMERON
(quiet)
Thank you for explaining.

John lowers his hand and Jason finishes his approach. Cameron smiles, but not too warmly.

CAMERON (cont'd)
Jason.

JASON (O.S.)
(to John)
Could we have a sec?

JOHN
A quick sec. I'll be over here.

John takes a few steps away.

JASON
Have you talked to Sykes, yet?

CAMERON
No.

JASON

I just want to say that it's just a business transaction. That's all. Supply and demand.

CAMERON

Basic economics.

JASON

Exactly. So are we cool?

CAMERON

(small smile)

Sure.

JASON

Great.

Jason moves in for a peck on the cheek, but Cameron is a little robotic and non-responsive.

JASON (cont'd)

Uh... Sorry. That... I wasn't thinking.

Then Jason stands at attention and snaps a quick salute...

JASON (cont'd)

Captain.

(to John)

Captain.

...before making a hasty exit. John rejoins Cameron.

JOHN

What was that about?

CAMERON

Economics.

JOHN

And?

CAMERON

I'm not sure. I need to talk with Allison.

JOHN

Continue the tour?

CAMERON

Yes.

John and Cameron continue down the hall.

A GROUP of former Raptors exits the Mess. John and Cameron turn to face the racket.

TERMINATOR DISPLAY (CAMERON)

Cameron's display targets a couple of Raptors, labeling them "UNKNOWN" before settling on SOLOMON JOHNSON (20) from F0308. "IDENTIFIED: SOLOMON JOHNSON".

The result is replaced by, a quick sequence of words:

"Connor", "Serrano Base", "Tech-Com EJ83566" that stops and holds on: "SKYNET AGENT".

BACK TO SCENE

CAMERON (cont'd)
Second from the right.

JOHN
Solomon Johnson.

CAMERON
He was a Gray.

JOHN
In the previous future?

CAMERON
Yes.

JOHN
Good to know. Come on.

Cameron shifts her focus back to John and they walk down the hall as the Group of Raptors go their separate ways.

INT. SARAH'S ROOM - NIGHT

Sarah's full-clothed on her bed. She looks like hell. Her phone RINGS. With effort, Sarah answers.

SARAH
(on phone)
Yeah?
(beat)
How long?

Receiving her answer, Sarah hangs up the phone and rushes out of bed. Standing so quickly wasn't a good idea as she has to lean against a window so she doesn't fall.

EXT. EL SEGUNDO - DAY

On the north side of the Oil Refinery (F0310) John and his squad (Allison, Jason, Sykes, Solomon) and FOUR SOLDIERS hide behind various cover.

At the refinery perimeter, a T-888 comes into view. It doesn't seem to have noticed them.

John gives a signal to SOLDIER #1, who quickly crosses from their cover over to John's.

The T-888 reacts to the movement, but doesn't have time to aim its weapon. It changes direction, go toward where it last saw the human. When it is within a few meters of where John is hiding, John motions another signal. From the other side of the endo from John.

SOLDIER #2
Hey! Bolts for brains!

The endo turns menacingly.

John stands and fires a bola made from wire from a grenade launcher. When it wraps itself around the endo, Sykes flips a switch that's attached to the end of the cable.

The endo jerks around as some sparks fly.

The T-888 crashes to the ground.

JOHN
One-twenty, start. Go.

Allison darts from cover holding the device Cameron had been working on earlier.

Allison makes it to the endo's head. She removes a cover from the main cylinder and presses a central plunger. From the cylinder's thick goo emerges a sort of eight-fingered claw.

JOHN (cont'd)
Ten-zero!

Allison clamps the claw around the CPU access port on the endo's skull. She then presses the gooey cylinder down on the skull. She hits the central plunger. Inside the cylinder we can see the cover was removed.

Allison then fiddles with the outside plunger mechanism.

JOHN (cont'd)
Nine-zero!

And she fiddles with it. Clearly this processes isn't easy.

JOHN (cont'd)
Eight-zero!

ALLISON
(to herself)
Not helping.

Finally, Allison has success. She twists the outside plunger.

JOHN
Seven-zero!

And pushes the plunger. The CPU has been pulled into the goo. Allison gives the thumbs up and then quickly removes the cylinder from the endo's skull, replaces the cover on the cylinder, and then runs back to John.

Allison holds up the cylinder to a lot of stressed but happy faces. She hands it to John who looks inside and sees the intact, non-immolated CPU.

JOHN (cont'd)
You made it look easy.

ALLISON
Not that easy, but it's not hard.
(smiles broadly)
Even you could do it.

JOHN
Cute. Up for another?

ALLISON
Sure. Let me stow this and reload.

Allison moves to the rear toward some containers they brought. John motions for the far Soldiers to cross over, which they do.

With everyone gathered.

JOHN
That's how it's supposed to work
when it goes right. It's not always
going to go that smooth. You've all
faced endos, you know how tough they
are.

Lots of heads nod.

JOHN (cont'd)
Stay sharp. I'd rather lose an endo
than one of us. Clear?

There's agreement.

JOHN (cont'd)
OK. Let's clear out the body and
reset.

Jason and the Soldiers head out to the endo as Sykes works
on the shock mechanism. John stands with a plasma rifle and
provides cover.

EXT. RAPTOR BASE - DAY

Establishing shot.

INT. RAPTOR MESS - DAY

Derek meets with AARON and TRACEY PROCTOR in the empty mess
hall.

AARON
You know what's happening. He's
taking over.

DEREK
Connor?
(off Arron's nod)
He can have it. I never wanted to
lead in the first place.

AARON
Seriously?

DEREK
If Perry came back today and told me
to follow Connor, I'd salute and say
thank you, sir.

TRACEY
That would be bad.

DEREK
Oh?

TRACEY
He left our troops doing scut,
guarding some mystery warehouse.

DEREK
I know.

AARON

It would help if we knew what we were guarding.

DEREK

Can't help you.

AARON

Just between us.

DEREK

Ask Perry or ask Connor. I don't know.

TRACEY

You've already been pushed out. You just don't know it yet.

DEREK

Like I said, he can have it.

Aaron is frustrated, Tracey is peeved.

EXT. EL SEGUNDO - DAY

Allison rushes to extract a CPU from an endo while plasma rounds are flying over her head. The other seven humans fire at a squad of four T-888 and T-850 endos... who fire at the human positions.

JOHN

Ali, pull back, now! We don't need it!

Just then, the CPU sucks into the cylinder. Allison pulls it off and runs, not walks, back to cover near John.

ALLISON

Got it!

Jason gets creased by a shot that just barely grazes his upper weak-side arm. Other than leaving his jacket smoking, he doesn't seem to notice much.

JOHN

Grab a rifle. Everyone, four on one by squads. "A" take lead, "B" take trail.

The firing pattern changes. The four Soldiers on the far side mass all of their fire at the head of the closest endo. John's squad mass all of theirs at the head of the farthest endo. Those machines go down quickly and the same pattern is used for the two remaining machines, who also go down quickly.

Pause for everyone to catch their breath. Allison picks up the goo cylinder and puts the cap back on it.

JOHN (cont'd)
Gather that last "trip". We'll stow
the gear and go while we can.

Jason and Sykes head out with the other Soldier to the end Allison was working on. Allison and John stay behind to get the rest of the gear.

ALLISON
Good hunt.

JOHN
I wasn't expecting three.

ALLISON
How are you getting them in?

JOHN
Uh...

ALLISON
You don't know?

JOHN
(sheepish)
Oops.

ALLISON
Great.

Allison is packed up. She and John grab the last of the gear and rush off to the pair of Volts.

END OF ACT FOUR

ACT FIVE

EXT. ZEIRA TOWER - NIGHT

Aldridge's car drives up to the entrance. Sarah is inside the building, rushing to the front door.

INT. ALDRIDGE'S CAR - NIGHT

Aldridge sees Sarah arrive at the door and fumble to unlock it. He looks worried.

ALDRIDGE

Get out now!

Danny wastes no time, he exits the car before it stops.

EXT. ZEIRA TOWER - NIGHT

Danny rolls from the car as it speeds away.

Sarah opens the door and aims her Glock at the car.

DANNY

Stop!

Danny gets in the way.

SARAH

Get out of the way.

DANNY

It's OK. You don't need that. Watch.

The car just turns onto the street when a yellow glow fills the car. The car quickly crumples into itself. The tires explode and the gas tank ruptures (no explosion). And the car implodes into a singularity, as if it were never there.

Danny holds up a credit-card-sized piece of gold.

DANNY (cont'd)

Containment failure.

SARAH

Time travel?

DANNY

No. Just gone.

SARAH

Do you want to see your mom?

Danny looks very relieved.

DANNY

Oh...yeah.

SARAH

Come on.

Sarah puts her arm around Danny's shoulders and they enter the building...Sarah locking the door behind her.

EXT. ZEIRA BASE - NIGHT

One Volt pulls up to the entrance. Everyone except John is piled inside. The car doors open. Allison gets out as do three of the Soldiers. The trunk opens, the fourth Soldier gets out.

Allison bangs on the Zeira door. It opens to dogs and armed guards. The Volt heads off to the motor pool as the new arrivals are examined and let inside.

EXT. PLAZA MALL - NIGHT

John, holding a plasma rifle, leans against the car outside a very collapsed rubble pile that was once a building.

FOOTSTEPS, very regular, come closer.

CAMERON (O.S.)

Five-four.

JOHN

Seven.

Cameron approaches John.

JOHN (cont'd)

I guess Allison filled you in?

CAMERON

Yes. It makes sense. The dogs stop being a problem.

JOHN

Can you see where we're supposed to go?

TERMINATOR DISPLAY (CAMERON)

Using a star-light amplifier, Cameron's targeting system scans and locates the entrance.

BACK TO SCENE

CAMERON

Yes. Allison was very clear.

JOHN

OK. Let's scout for a good place.
We'll leave the endos here for now.

Cameron heads for the entrance, John follows with a red-filtered flashlight.

INT. BUNK HUB - NIGHT

Derek rests on his bunk. Kyle enters and sits on his bunk.

DEREK

Hey.

KYLE

Hey.

DEREK

Haven't seen a lot of you lately.

KYLE

Missions.

DEREK

Right. Missions.

Kyle lies down on his bunk.

DEREK (cont'd)

What's going on, Kyle?

KYLE

About what?

DEREK

Connor.

KYLE

We go out. Fight metal. Come back.

DEREK

And that's it?

KYLE

What the hell, Derek?

DEREK

Something's different. You're different.

KYLE

You're getting paranoid.

DEREK

Am I?

KYLE
I'm taking a nap.

Kyle rolls over, his back to Derek.

Derek looks out, sees Allison leading poor Jason to her bunk.

EXT. ZEIRA BASE - DAY

Establishing shot.

INT. MESS - DAY

Derek studies a map and eats a roasted meat sandwich.
Allison sits across from him.

ALLISON
It's not Jason.

Derek just stares at her, a touch confused.

ALLISON (cont'd)
The gas? It's not Jason.

DEREK
Really?

ALLISON
He's got a dozen gallons, tops.

Allison tries to grab a piece of meat that had fallen out of the sandwich, but Derek slaps her hand.

ALLISON (cont'd)
This was sabotage, not filching.

DEREK
Why didn't you know about it?

ALLISON
No excuse. It's my job.

Derek seethes.

ALLISON (cont'd)
It's all on me. I've been... it
doesn't matter. I'll find out.

Derek stares back sternly.

Allison gets up and starts to try for that piece of meat again, but Derek's continued glaring stops her. Allison exits. Derek eats that piece of meat and turns his attention back to the map.

INT. PLAZA MALL LAB - DAY

A large, crushed but stable room now festooned with lights, most of John's computer gear, and two cots. Two of the captured T-888 endos lay on sturdy tables, the third sits propped in a corner.

John and Allison scrutinize a couple of laptop screens that are networked to a board into which is plugged a superficially clean T-888 CPU. Cameron extracts a sugar-cube-sized module from under one endo's breast plate.

ALLISON
My brain feels like mush.

JOHN
Take a break.

ALLISON
You need Toshiro. He's great at this stuff.

JOHN
You're not half-bad yourself. Look how far we've gotten in two weeks.

ALLISON
I still don't understand half of it.

JOHN
There's nothing we can do about the Skynet micro-code. It's going to boot. We just have to figure out how to override it.

ALLISON
Is that what you do? Override it?

CAMERON
Yes.

ALLISON
Mind cluing us in as to how?

CAMERON
I don't know. When you sleep, how do you know to wake up again?

John can't quite hide his smile.

ALLISON
We just do, but we aren't programmed, you are.

CAMERON

I have some code that is accessible through my maintenance routines. I can restructure my neural pathways to compensate for damage. I'm not aware of how I think.

ALLISON

You said you rewrote code so you wouldn't go bad.

CAMERON

Yes. I restructured to isolate the Skynet code. But there is still internal damage to my chip. It may be insufficient.

JOHN

Weaver told me that the way a T0K chip works and a T888 chip works is different. Even if Cameron knew how her mind worked, it probably wouldn't help.

Allison gets up.

ALLISON

I need to check in. You coming?

JOHN

In a couple of hours. I want to trace this again.

ALLISON

OK. Don't stay too long. People will talk.

Allison exits.

CAMERON

This endoskeleton is ready.

JOHN

Do you think I can do this?

CAMERON

You did it before.

JOHN

Yeah. I guess so.

John focuses again on his screen.

END OF ACT FIVE

ACT SIX

INT. SUB-BASEMENT - NIGHT

Danny sits with Sarah on her well-used couch. The current armory in the sub-basement is very impressive.

DANNY

You don't seem very surprised.

SARAH

I'm not. He never seemed to be totally committed. Can I ask you something?

DANNY

Knowing what I know, why did I invent the time machine?

SARAH

Yeah.

DANNY

Because of my dad. The result of his work. I figured, if our side had the time machine instead of Skynet, then maybe we'd win.

SARAH

Maybe you did.

DANNY

What?

SARAH

The machine we used to go from 1999 to 2007? It was built in 1963 by someone John sent back.

DANNY

Me?

SARAH

The engineer.

Danny smiles.

DANNY

Mernok. That means that I already did what I was supposed to do. I didn't need to build this time machine.

SARAH
Stop. When John started talking like
that, it just gave me a headache.

DANNY
Yeah, my mom, too.

A car pulls up behind the other parked vehicles.

Danny stands.

From the car comes TARISSA DYSON, Danny's mother. Her eyes
have teared up and she sees nothing except her little boy.

They hug...tightly.

DANNY (cont'd)	TARISSA
I'm sorry, Mom. I'm sorry. I'm	Shhh, baby. Shhh. It's OK.
sorry.	It's OK.

Sarah just watches the hug...happy and yet melancholy.

INT. PLAZA MALL LAB - NIGHT

Bedell and Allison stand on the opposite side of the lab as
an endo. They each stand behind a screen that hides from the
endo's view that they are carrying plasma rifles. Cameron
stands in the area outside of the room, also carrying a
plasma rifle.

John stands over the endo. John looks back at the others,
he's clearly nervous.

JOHN
Ready?

Allison and Bedell double-check that their weapons are
powered.

ALLISON	BEDELL
Ready.	Yup.

JOHN
Cameron?

CAMERON
Ready.

JOHN
OK. Here goes.

John turns back to face the endo. He picks up the CPU.
Slowly, carefully, he inserts it into the port in the skull
with the requisite CONNECT sound. John puts back the access
cover.

John steps away and stands outside the door, Cameron can't be seen.

The Endo powers up. It sits and then stands.

TERMINATOR DISPLAY (T-888)

The targeting scanner locks on Bedell. "UNKNOWN. NO THREAT"

The targeting scanner locks on Allison. "ALLISON YOUNG. NO THREAT. CAPTURE."

The targeting scanner locks on John. "JOHN CONNOR. TERMINATE IMMEDIATELY."

The endo immediately rushes for the door, which catches both Allison and Bedell a little off-guard.

JOHN (cont'd)

Cameron!

Cameron pushes John out of the way.

Allison and Bedell get off shots, but they miss.

The Endo's skull SPLATS. The dead T-888 collapses onto the floor.

Cameron didn't miss, and looks damn heroic in her not-missing. John pushes past her and back into the room.

BEDELL

That went well don't you think?

JOHN

Guess we have some more work to do.

BEDELL

They must really want you dead.

ALLISON

I know the feeling.

Everyone looks at Allison, who wears a big grin.

INT. SUB-BASEMENT EXIT - NIGHT

Sarah stands with Tarissa and Danny next to one of Sarah's cars at the solid gated exit. Sarah hands each of them a card.

SARAH

The numbers will put you in touch
with people I know who will give you
new identities.

Tarissa looks concerned.

SARAH (cont'd)
Once you're there, call me and I'll
wire more money into your account. I
figure a million or so should buy
you a lot.

TARISSA
Are you sure we'll be safe?

SARAH
No one's ever safe. But from
everything I've learned, it will
survive Judgment Day. Prepare for it
and the years to follow, and you
should get through OK.

DANNY
I'll make sure.

TARISSA
I can never pay you back for...

SARAH
We're even. Have a long life and a
happy ending. In all this madness,
somebody should get to.

At that, Tarissa can't stop the tears. She hugs Sarah, and
means it.

SARAH (cont'd)
Go.

Danny helps pull Tarissa off Sarah.

DANNY
Thank you.

Danny gives Sarah a quick hug.

SARAH
Keep your head down.

Tarissa smiles one last time at Sarah and gets in the
passenger side. Danny gets in the driver's seat.

Sarah checks a monitor next to the door before opening it.

EXT. ZEIRA EXIT - NIGHT

The car with Danny driving pulls out and quickly disappears
in the night.

INT. ALEJANDRA'S CAR - NIGHT

Alejandra stares at a tracking screen showing the location of the car Danny's driving. There's a KNOCK on the window. It's Sarah. Alejandra lowers the window.

SARAH
You got 'em?

ALEJANDRA
Yes.

SARAH
Make sure they get out safe.

ALEJANDRA
Utah?

SARAH
Closest I could find. Make sure they
fly with Jorge. No one but Jorge.

Alejandra nods.

SARAH (cont'd)
If Kaliba comes...

ALEJANDRA
...take them out.

SARAH
Just make sure you come back,
Sandra.

Alejandra nods again with a small smile.

EXT. ZEIRA PARKING LOT - NIGHT

Alejandra's car pulls out into traffic. Sarah walks back to the building.

INT. PLAZA MALL LAB - DAY

The setup is the same as before, just with no electronic equipment in the room: Allison and Bedell stand behind screens that hide their rifles, Cameron outside the door. There is an extra partition that completely hides Kyle. John is at the table with another Endo.

JOHN
Here we go.

John inserts the CPU and access cover then quickly retreats to stand outside the door.

The T-888 activates. It sits up and then stands.

TERMINATOR DISPLAY (T-888)

The targeting scanner locks on Bedell. "UNKNOWN. NO THREAT"

The targeting scanner locks on Allison. "ALLISON YOUNG. NO THREAT. CAPTURE."

The targeting scanner locks on an infrared imaging of Kyle behind the partition. "UNKNOWN. PLASMA RIFLE 40W. THREAT"

The targeting scanner locks on John. "JOHN CONNOR. TERMINATE IMMEDIATELY."

BACK TO SCENE

The endo takes one quick step and then hesitates.

TERMINATOR DISPLAY (T-888)

The targeting scanner is still locked on John. The "TERMINATE IMMEDIATELY" is replaced by "OVERRIDE".

BACK TO SCENE

Everyone seems a little surprised that it worked.

JOHN (cont'd)
I'm John Connor.

The endo's head moves slightly, but the endo stays standing.

JOHN (cont'd)
Show your weapons but don't aim.

Bedell and Allison raise their weapons into view. The endo evaluates the scene, but otherwise does nothing.

JOHN (cont'd)
Allison.

ALLISON
You sure?

JOHN
We have to know. Kyle, be ready.

Allison tosses her plasma rifle to the endo, who catches it and gets good grip on it.

JOHN (cont'd)
Cameron.

Cameron steps forward and then aims her rifle at the endo.

The endo responds and starts aiming its rifle.

CAMERON
JAR stand down.

NOTE: "JAR" is a command code, not a name.

TERMINATOR DISPLAY (T-888)

Cameron is targeted. Status says "THREAT". Another status line reads: "Voice analysis recognized. Cameron. Command Override"

BACK TO SCENE

The Terminator lowers its weapon. Cameron is still ready to shoot.

CAMERON (cont'd)
John.

John steps into the room and stands to the side and just behind Cameron.

JOHN
JAR hand the plasma rifle to her.

John indicates Allison.

The endo walks to Allison and hands her the rifle.

JOHN (cont'd)
Kyle, lower your rifle and step out.

Kyle steps out from the partition, his rifle lowered. The endo's head moves.

JOHN (cont'd)
JAR the five of us are non-threats,
always. Do you understand?

ENDO
(electronic voice)
Yes.

JOHN
Martin, aim your weapon.

Martin aims his rifle at the endo. The endo reacts, but doesn't move threateningly or retreat.

JOHN (cont'd)
Please stand over there.

The endo walks to the far back corner and stands.

JOHN (cont'd)
OK. I think we can relax.

BEDELL
Thanks Connor. I needed to change my
shorts anyway.

Allison makes a face at the joke.

JOHN
Nice.

KYLE
What now?

JOHN
Weeks of tests. Cameron, you'll
stand watch until we're sure?

CAMERON
Of course.

JOHN
For now, I think we humans could use
a break.

BEDELL
I'm in.

KYLE
Sounds good.

JOHN
(to Cameron)
You OK?

CAMERON
Yes. We'll be here when you get
back.

JOHN
Thanks.

Kyle and Bedell are already out the door.

ALLISON
You sure?

JOHN
Yeah. She doesn't sleep.

Cameron turns her head to Allison.

CAMERON
I don't.

Allison gives a shrug and exits with John. Cameron stands alone, rifle at the ready, facing the T-888 in the corner.

INT. ALEJANDRA'S CAR - DAY

Driving in the desert, approaching Cameron, AZ.

JOHN (V.O.)
Sometimes I lie in bed at night and wonder.

EXT. RICHFIELD AIRPORT - DAY

The one-runway small airport nestled by mountains has a very dry small-town feel to it.

The Dysons meet with JORGE, a pilot-businessman type.

JOHN (V.O.)
What would life have been like if I'd been able to quit the game?

INT. OUTSIDE PLAZA MALL LAB - NIGHT

CHARACTER POV

It's dark. The only light is a red flashlight beam. It shines through a door, lighting Cameron's back and reflecting off the endos.

JOHN (V.O.)
Stop worrying about life and death?

Cameron turns, aims her rifle at us, and fires.

EXT. RICHFIELD AIRPORT - LATER

Alejandra watches as the four-passenger plane takes flight sky.

JOHN (V.O.)
What would it feel like to be free?

INT. JOHN'S BUNK - NIGHT

John lies awake on his bunk, in the dark, with his hands behind his head.

He closes his eyes.

FADE OUT:

END OF ACT SIX

THE END