

**TERMINATOR:  
THE CONNOR WARS**

"No One Is Ever Safe"  
F0322

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

INT. ROUNDHOUSE - NIGHT

CLOSE ON a tennis racquet leaning in a dark forgotten corner. Its strings deteriorated and its leather grip a little unraveled.

SARAH (V.O.)  
In the sport of tennis, you play  
until there is a winner.

PULL BACK

SARAH (V.O.) (cont'd)  
Though the rules changed over the  
years--the equipment got better, the  
athletes got stronger--

The one-time tennis center hub is dark, quiet, and  
unpopulated...

SARAH (V.O.) (cont'd)  
--one thing didn't change. Until  
someone won, you couldn't stop.

...except for one JOHN CONNOR, sitting in a chair, arms  
crossed, head leaning against a wall, mouth open, totally  
asleep. A few lights glow from the communications equipment,  
and some light filters in through the windows and doors from  
a light setup outside.

EXT. ROUNDHOUSE - NIGHT

DWAYNE stands in the doorway. In sight are the cooling  
towers of the Serrano Nuclear Power Plant. SOLDIERS of every  
stripe are active in securing positions and clearing away  
dead HKs and endoskeletons. A large light on the tallest  
building close-by illuminates the area.

MAJOR "TRIP-L" LEE strides up from the nearby confusion.  
Dwayne blocks her entrance into the Roundhouse.

LEE  
What are you doing out here?

Dwayne looks back over his shoulder.

DWAYNE  
He asked me to try narrowing the  
signal. While I was making the  
adjustments, he just fell asleep.

LEE  
We can't just give him the space.

DWAYNE

Why not? I think he's earned a nap.

Lee chews on her lower lip.

LEE

Communications still jammed?

DWAYNE

Yes, Ma'am.

Lee thinks for a bit.

LEE

I'm going to do a survey, see how we're set for provisions. That'll take...an hour?

DWAYNE

An hour would be good, Ma'am. Thank you.

Lee wanders back into the flow of Soldiers.

INT. ROUNDHOUSE - NIGHT

CLOSE ON

John's sleeping head. A HAND comes in from O.S. and strokes John's hair. John wakes up rather gently and looks to the source of that hand.

JOHN'S POV

It's SARRAH CONNOR, strong and healthy (like from season 1). She smiles at John, but her brow shows sympathy.

EXT. JUNGLE - NIGHT

As we return to scene, the Roundhouse is now a Central American jungle. Lots of vegetation. Sarah and John are bivouacked in a small clearing, sitting near a small campfire.

John looks around, getting his bearings.

SARAH

It's OK. We're safe.

JOHN

No one's ever safe. You taught me that.

SARAH

We are, here.

John's not buying it as he looks around.

JOHN  
I'm dreaming.

SARAH  
Is it so bad?

John grins sheepishly.

JOHN  
No. It's home.

Sarah smiles and tends to the fire. John's still wary.

SARAH  
No war. No Skynet. Just us. No  
machines.

JOHN  
No machines.

Sarah looks at John like a mother who hasn't seen her  
beloved son in eighteen years.

INT. DEPOT 37 - NIGHT

SERGEANT ADAMS (28) watches as CAMERON keys in code into the  
four-component radio assembled on the table in front of  
them. Cameron holds an old PC mic/headset, that's plugged  
into the radio, up to her head.

CAMERON  
I'm not getting anything.

ADAMS  
Palmdale?

Cameron punches in a new code.

CAMERON  
(on radio)  
Musky, Trademark.

A few seconds.

ALEJANDRA (COMM)  
Trademark, Zorro -- go ahead.

CAMERON  
(on radio)  
I need to get a message to John.

INT. PALMDALE MESS - NIGHT

Two RADIO OPERATORS are at the communications equipment. Next to them is LA CAZADORA ("ALEJANDRA/ALEX"), sitting in a worn-but-stuffed office chair with her feet propped up. Only one MAP SOLDIER remains and she has her head on a table, asleep.

ALEJANDRA  
(on radio)  
Serrano's being jammed. No one's  
getting through.

INT. DEPOT 37 - NIGHT

Cameron seems to be ever-so-slightly concerned.

CAMERON  
(on radio)  
Thank you. Out.

Cameron hands the headset to Adams and then starts walking away.

ADAMS  
Cameron?

CAMERON  
I have to get to John.

Cameron grabs a rifle and exits.

EXT. DEPOT 37 - NIGHT

Cameron steps out a door and starts looking around.

TERMINATOR DISPLAY (CAMERON)

In starlight mode, we pan across the scene until something on the ground causes a polygonal flash.

BACK TO SCENE

Cameron starts walking toward the target.

EXT. DEPOT 37 - MOMENTS LATER

Cameron has found her target.

TERMINATOR DISPLAY (CAMERON)

The mountain bike left from a previous battle is processed and ID'd.

INSERT GRAPHIC

In the corner of the screen is an image of the gears and a quick scroll of gear ratios. It ends with "3.71x ADVANTAGE".

BACK TO SCENE

ADAMS (O.S.)

Cameron!

Cameron rights the bike. She assesses it and then affixes the rifle to an already existing attachment.

Adams comes jogging up.

ADAMS (cont'd)

Cameron, where are you going?

CAMERON

I have to get to John.

ADAMS

On that?

CAMERON

It's faster than running.

ADAMS

Why don't we call Peter? Have him rush a car up?

Cameron does a lot of trip calculations in her head.

CAMERON

Everything considered, that would be faster.

ADAMS

Hey, no problem. I'll call him now.

Adams turns and runs back to the depot. Cameron removes the rifle from the bike and just lets the bike fall as she turns and walks after Adams to the building.

EXT. JUNGLE - NIGHT

Sarah sits and tends to the fire. John stands his back to her (not attitude, just position).

SARAH

I just wish you wouldn't place so much trust in the machines.

JOHN

I know.

SARAH  
The hardest thing I've ever done is  
watch you go off with Weaver to save  
Cameron.

John turns.

JOHN  
I'm sorry.

SARAH  
It can't be about them. You're not  
them.

JOHN  
I know.

SARAH  
You aren't a machine.

JOHN  
I know that.

Sarah backs off a little...just a little.

SARAH  
Then why do you keep acting like you  
are? You aren't invulnerable. You  
need to rest.

JOHN  
I'm asleep now.

SARAH  
But you don't want to be. Do you?

John smiles sheepishly.

JOHN  
No.

SARAH  
No. John, Skynet doesn't have to  
kill you if you kill yourself.

John sits next to Sarah.

JOHN  
Sometimes you don't have a choice.

Sarah seems happier that John's next to her than in pressing  
her point...and more concerned. She touches him, just to  
know he's there; to let him know that she's there.

JOHN (cont'd)  
That really used to annoy me.

SARAH  
This?

Sarah doesn't pull back.

JOHN  
Yeah.

John's eyes well up a little, but he keeps it together... barely. No tears.

SARAH  
I missed your birthday. Eighteen.

Sarah doesn't even try to keep her tears from flowing.

SARAH (cont'd)  
I was going to throw you a party.

JOHN  
Like that one in Itiquís?

Sarah smiles.

SARAH  
No, I think I learned my lesson.

JOHN  
But you were so good.

SARAH  
(incredulous)  
Really?

John slowly grins and shakes his head.

JOHN  
No.

They both have a good chuckle.

SARAH  
I should have been with you.

JOHN  
It's OK. I wasn't alone.

SARAH  
Cameron.

JOHN  
Kyle.

That got Sarah's attention.

SARAH  
Yeah?

JOHN  
Yeah.

SARAH  
OK.

For now, for both of them, it's enough.

EXT. AVILA BEACH - NIGHT

At the north edge of Serrano, with the Pacific Ocean clearly in view and the sound of WAVES CRASHING to the west and mountains to the east.

A UNIT of TWO FEMALE AND FIVE MALE SOLDIERS, including CORPORAL LOWELL (female), PRIVATE BARKER (female) and CORPORAL GOODE (male) are on patrol--silent and tired. They are dressed like regulation military, so aren't from Ziera.

As they approach Avila Pier, a WOMAN'S BRIEF SCREAM issues forth. The Unit immediately focuses and with practiced movements quickly disperse and surround the shore end of the pier.

Red flashlights dart in and out of the pilings and almost target someone, but never quite...

GOODE  
Hold it!

A woman, NANCY RUBINSKI, limps out from under the pier. Her right leg is cut and scraped pretty good. She has her hands up.

NANCY  
Please don't hurt me.

END OF ACT ONE

ACT TWO

EXT. AVILA BEACH - NIGHT

Nancy Rubinski has her hands up and approaches Goode, whose rifle is aimed at her.

NANCY  
Please don't hurt me. I had to. I  
had to. They made me. I-- Please  
don't hurt me.

The rest of the Unit has closed in, two keeping watch for a trap.

GOODE  
Show me your arms.

NANCY  
What?

GOODE  
Your arms!

Scared, Nancy extends her arms and pushes up her sleeves. On her left inner forearm is a bar code.

GOODE (cont'd)  
Lowell.

Lowell slings her rifle and strides to Nancy. Lowell pushes up her left sleeve and brings her bar code next to Nancy's.

LOWELL  
One short.

Lowell grabs Nancy's arm and in a quick movement unsheathes her K-bar knife, twists Nancy's arm behind her back into a hammer-lock, and puts the knife at Nancy's throat.

Everyone raises their weapons. Goode also moves in closer.

GOODE  
Looks like we got us a prize.

NANCY  
What? N-no!

Lowell puts pressure on Nancy's arm, which stops the protest but increases the pain.

LOWELL  
I call dibs.

GOODE

Yeah?

LOWELL

Her kind got me my stripes.

GOODE

Seems fair.

Nancy tries to struggle, but she's no match.

BARKER

What's going on?

GOODE

Barker, walk on over to the Major  
and let her know we got a Gray...but  
make sure you walk.

BARKER

Walk?

GOODE

Stroll. Take in the sights.

Barker keeps looking at Nancy.

GOODE (cont'd)

Now, Private.

Barker tears herself from the scene and walks away.

EXT. AVILA BEACH PIER (2009) - MORNING

The eastern sky glows indigo as day fast approaches. In b.g.  
the small town of Avila Beach still sleeps, but there's a  
little bit of traffic on the roads. Gulls already soar  
overhead.

John and Sarah walk on the long pier.

SARAH

Sun's about to rise.

JOHN

No, I'm not.

SARAH

It's time for a new day, John.

Sarah touch's the burn scar on John's jaw.

SARAH (cont'd)

You're John Connor now. You're all  
grown up.

John looks at Sarah. His head shakes back and forth a little, but he can't speak.

Sarah hugs him. John doesn't want to let go, but eventually Sarah pushes away.

SARAH (cont'd)  
Go win the war.

Sarah walks down the pier a bit, stops, and turns and looks at John. She then turns back and continues down the pier, disappearing in the dim light.

SARAH (O.S.) (cont'd)  
I love you, John.

John turns around to see:

JOHN'S POV

The Sun, just breaking over the mountains.

INT. SARAH'S TRAILER (2012) - MORNING

Sarah shudders awake. She sits in a comfortable chair that fills a good part of this end of the trailer. An afghan covers her. The trailer is sparse, but homey. YOUNG SAVANNAH WEAVER (9) sleeps in the bunk at the opposite end of the trailer. Sarah is thin, wan, with a scar on her upper lip.

With some effort, Sarah reaches to a shelf for her cell phone with the encryption attachment. She dials a number.

SARAH  
(on phone)  
It's me.  
(beat)  
Yeah. Pick me up as planned. I'll be ready.

Sarah switches off the phone and puts it back on the shelf. With effort, Sarah gets out of the chair and painfully walks to the small refrigerator. She opens the door.

Inside are fruits, food in plastic containers, and a plastic red box about the size of a shoe box. Sarah takes it and shuffles back to her chair.

She sits heavily. Her breath is deliberate and her eyes are closed -- Sarah's in a lot of pain. She opens the box.

CLOSE ON BOX

It's filled with vials, pill bottles, syringes, and a block of what looks like putty.

BACK TO SCENE

Sarah has to rest.

EXT. ROUNDHOUSE - MORNING

Major Lee storms to the entrance -- in b.g. Private Barker meekly follows. Dwayne's still standing in the doorway.

LEE  
I need to see him.

DWAYNE  
I--

JOHN (O.S.)  
It's OK--

John steps outside.

JOHN (cont'd)  
I'm awake. What's up?

LEE  
We have a problem.

Barker is only just now arriving at the roundhouse.

LEE (cont'd)  
Barker's unit, here, caught a Gray.

JOHN  
Bring him in.

LEE  
I think we should go to her and soon.

John understands.

WEAVER (O.S.)  
John.

John looks over his shoulder and then turns back.

JOHN  
Give me a second.

John disappears into the Roundhouse.

INT. ROUNDHOUSE - CONTINUOUS

It's still dim, but John turns on a lantern. CATHERINE WEAVER stands in the middle of the room dressed in non-military military clothes.

WEAVER  
You've been injured.

JOHN  
When haven't I been? I glad you're here. Skynet left Serrano a little too easily.

WEAVER  
You suspect sabotage.

JOHN  
I'm not sure what I suspect. I don't even know what to look for.

WEAVER  
And you still haven't heard from Cameron?

John shakes his head.

JOHN  
We're being jammed.

WEAVER  
I see. I'll do a quick walk through. I have T0K and reprogrammed endos on the way. They'll be more thorough.

JOHN  
Good. I have something I have to deal with.

John grabs his rifle and exits, followed by Weaver.

EXT. ROUNDHOUSE - CONTINUOUS

John steps outside followed by Weaver. Lee and Dwayne are a little surprised.

DWAYNE  
How did you--?

WEAVER  
It would be prudent if a human went with me.

John does a quick scan and focuses on Barker.

JOHN  
Private, I need someone to do some RECON. You up for it?

BARKER  
Yes sir.

JOHN  
She's metal, is that going to be a  
problem?

Barker's momentarily surprised, but sees that Lee isn't  
surprised and John is intense.

BARKER  
N-no sir. No problem.

John looks at Weaver.

WEAVER  
Follow me.

Weaver strides away toward the power plant. After a bit of  
hesitation, Barker follows.

JOHN  
Let's go.

John and Lee head northwest.

INT. RESTAURANT KITCHEN - DAY

GOVERNOR MARK WYMAN walks past the ranges and counters of  
this unpopulated kitchen. PLAIN-CLOTHES GUARDS in b.g. don't  
follow. Wyman turns a corner to find Sarah. She's not a  
healthy sight, but is a little jittery.

WYMAN  
You look awful.

SARAH  
I'm going to need your help.

WYMAN  
Kaliba?

SARAH  
Yeah. It's time for a TKO.

WYMAN  
What do you need from me?

SARAH  
An escape route.

WYMAN  
A what?

Sarah hands Wyman a folded sheet of paper.

SARAH

This is what's going down and what  
I'm going to need.

Wyman barely takes a glance. His eyes widen and he looks  
back at Sarah.

WYMAN

You're kidding.

SARAH

I wish. Judgment Day's coming. It's  
time to weaken the enemy and take  
out weapons.

Wyman holds up the paper.

WYMAN

But Sarah...

SARAH

I have to go. There's not much time.

Sarah turns to go.

WYMAN

Wait.

Sarah turns back.

WYMAN (cont'd)

I'll do what I can. Do you need me  
to do anything else?

SARAH

You'll receive a key to a safety  
deposit box. Everything I can think  
to give you will be there. Shelters,  
information...

WYMAN

What about short term? What can I  
do?

SARAH

Enjoy the time you have left and  
watch your back. You're on Kaliba's  
list, too.

Sarah goes to the exit. She stops and turns before leaving.

SARAH (cont'd)

No one said being on the right side  
was going to be easy.

Sarah exits.

Wyman reads the paper and then folds it again.

WYMAN

No they didn't.

Wyman walks back the way he came but stops at a range. He fires up a burner and sets the paper on fire. He waits until it's a cinder before turning off the burner and rejoining his Guards.

END OF ACT TWO

ACT THREE

EXT. AVILA BEACH - DAY

SLOW

CLOSE ON NANCY'S FACE

Nancy has abrasions from the sand and being hit. There are tear tracks that have since been smudged. Her eyes are open and lifeless.

Slowly PULL OUT, as we do, Nancy blinks.

BACK TO SCENE, NORMAL SPEED

Nancy is blocked from view by five members of the Unit, the other one also blocked from view.

John walks forward, calmly. When he's close he attracts their attention. John walks around, rifle at his side, and turns to face the Camera. He only takes a quick glance at Nancy. John is livid.

JOHN

No.

The faces of two of the Unit show shame. The remaining three, including Goode and Lowell do not... until Lowell, too, wilts.

John has to work to get calm enough to speak.

JOHN (cont'd)

Clean her up. You... your jacket.

Lowell surrenders her jacket.

Once Nancy is sitting and covered...

JOHN (cont'd)

Major.

Lee plus TWENTY SOLDIERS come in and immediately take Goode, Lowell and the other four into custody, removing them from the scene.

JOHN (cont'd)

Major, I don't care who she is. You understand?

LEE

Yes sir.

JOHN  
Take care of it.

Lee exits after the posse.

John's face can't quite lose the anger, but it's blanketed with compassion as he walks to Nancy and holds out his hand.

JOHN (cont'd)  
Come with me. It's OK.

Nancy mostly just shivers. She sees Connor, maybe even recognizes him, but she doesn't budge.

John takes a few steps back and kneels painfully trying to protect his ribs. He's north, blocking escape, but doesn't directly face her.

JOHN (cont'd)  
It's OK. We'll go when you're ready.  
I'll wait.

Nancy's guard lets down a bit. She doesn't breakdown, but the veil of emotional detachment lifts.

INT. ARCHIVE - DAY

The conference-room sized space is lined with shelves meant to store computer tapes, discs, and hard drives. Except for a few odd remnants, the shelves hold only dust. An old wooden desk with a large top and mountings for monitors is the only furniture.

SAVANNAH WEAVER (almost 25) stands with a lantern with FRIAR RADU.

RADU  
How did you know about this?

SAVANNAH  
I grew up here. I know every room.

RADU  
This is perfect.

SAVANNAH  
Pick ten or twelve people. Different skills. If we're going to do this, we need to do it right.

RADU  
Do what?

SAVANNAH  
What Aunt Sarah would do.

Radu is confused yet agreeable. They exit and shut the door.

INT. SERVER ROOM (2012) - DAY

The door opens, Sarah being the opener. MATT MURCH sits on the floor in front of main console. He has opened the guts to the TDE controls. He startles with Sarah's entrance. Sarah comes in wearing a fannypack.

MURCH  
Geeze! Miss Connor.

SARAH  
We ready?

Sarah removes the fannypack and opens it. She takes out a card-deck-sized block of C-4.

SARAH (cont'd)  
Is there anything that is unique?

MURCH  
Just this console and the emitter.  
All the rest just looks like another  
computer.

SARAH  
Good.

Sarah installs the C-4 and a detonator into the console.

MURCH  
We're really going to do this?

SARAH  
Second thoughts?

MURCH  
No. Not really. Nostalgia.

Sarah smirks.

MURCH (cont'd)  
What?

SARAH  
We're blowing up a time machine and  
you're talking about nostalgia.

MURCH  
Yeah. Right. I just always expect to  
see Weaver bursting in.

Sarah points to the emitter.

SARAH  
And this, right?

MURCH  
Yeah. Hey, your nose.

Sarah's nose is bleeding. She touches it.

SARAH  
Damn.

Sarah pulls a blood-stained handkerchief from a pocket and does a quick clean-up before installing the C-4 on the emitter.

INT. ROUNDHOUSE - DAY

Nancy sits at a table, a bit collapsed into herself. Dwayne sits bored at the communications equipment. John enters with a cup of water and a plate with some meat stew. He walks to Nancy and places the meager meal in front of her. John then places a bent piece of metal next to the stew.

JOHN  
Couldn't find a spoon. That was the best I could do.

John goes over to Dwayne.

JOHN (cont'd)  
No change?

Dwayne shakes his head.

JOHN (cont'd)  
Why don't you take a break?

Dwayne smiles, gets up, and exits.

John sits next to the wall in his comfortable chair. He continues favoring his ribs.

JOHN (cont'd)  
You should eat. You never know when you're going to get food around here.

That only gets a brief glance at the food from Nancy.

NANCY  
Why--  
(clears throat)  
Why are you doing this?

John thinks about it.

JOHN

A terminator told me once that they weren't built to be cruel. Neither am I. What they did to you--

NANCY

(interrupts)

No. No, that's not what I meant. Why are you fighting us?

John leans forward.

JOHN

You really don't know?

NANCY

I eat food. Real food. I sleep in a bed. I have friends. The only one screwing up my life is you.

JOHN

OK.

John stands.

NANCY

What?

JOHN

I can't guarantee real food, but I'll make sure you have a bed. I'm not going to let you go. Not yet. But I'll make sure you're safe.

NANCY

So I'll change sides?

JOHN

No. I don't think you will. I'm not going to waste my time and I'm not going to kill you. I'll let you go when it's safe to let you go. So wait right there and I'll set up some quarters for you. Private!

PRIVATE NGUYEN immediately appears from his post beside the door.

JOHN (cont'd)

I have to step out. She is to stay at that table. If she does anything other than sit there, you are to subdue her...just try not to kill her. Do you understand?

NGUYEN

Yes sir.

JOHN

(to Nancy)

Do you understand?

NANCY

I won't cause trouble.

John grabs his rifle.

JOHN

I'll be back in a couple of minutes.

John exits.

INT. SERRANO NUCLEAR PLANT - DAY

Weaver and Barker walk through the guts of the facility (per S0202). Pipes large and small wend their way about the very industrial area, though the actual space is fairly open. It is eerily devoid of anything animate.

Barker is very aware, aiming her rifle at new targets constantly. Weaver is calmly Weaver.

BARKER

So... you know how to run a nuke plant?

WEAVER

I'm familiar with this facility.

BARKER

Yeah? How?

WEAVER

One of my subsidiary companies automated this plant in 2008.

BARKER

Two thousand and--

Barker can't complete that thought as a T-888 ENDO steps from its blind.

SLOW

The Endo lowers its plasma rifle and aims at Weaver, who is the closer and more obvious target.

Weaver's face betrays a sort of fear/surprise. She immediately employs a liquid-metal grab-and-move to position a very surprised Barker directly in the line of fire.

The Endo fires.

Barker catches the full plasma shot in the middle of her chest.

NORMAL

Weaver extends out a sword-like arm which pierces the chest of the T-888. It then quickly retracts. The T-888 collapses.

Weaver holds in her hand the T-888 nuclear "heart".

Weaver looks down at Barker's body laying on the ground.

WEAVER

I'm sorry. I can't afford to take  
any more damage.

Weaver turns and walks back the way she came, depositing the "heart" on a table on her way. She pauses, and then turns to walk down a corridor.

INT. MASH - DAY

What was once a parking lot is now the medical area. Each PATIENT allocated the space between sun-faded lines on the asphalt. Field packs are the pillows for most. The worst are in a tent. Some outside have canopies or umbrellas shading them. Most use whatever they can find.

Dwayne wanders between the scores of bodies until he finds JASON, head on his pack, a cap shading his face. Jason's left leg is missing mid-shin and is bandaged up.

DWAYNE

Jason!

Jason shifts his cap.

JASON

Hey.

DWAYNE

How you doing?

JASON

Not bad. Lost the foot. Bumped my  
head. You?

DWAYNE

Taking a break.

JASON

How's Connor? Doc said he got busted  
up a little.

DWAYNE  
You know Connor.

The Patient the next space over, CASSIDY, turns.

CASSIDY  
You guys with Zeira?

DWAYNE  
Yeah.

CASSIDY  
What's the deal?

DWAYNE  
With Connor?

CASSIDY  
Yeah.

JASON  
He wins.

CASSIDY  
Like this is winning.

DWAYNE  
No. Apparently this is whining.

CASSIDY  
You got something to say?

DWAYNE  
Yeah.

JASON  
Dwayne.

DWAYNE  
(louder)  
I got something to say. Connor ain't some playbook commander. He takes it to Skynet. He fights shoulder-to-shoulder with us. He takes on metal on the ground and in the air even if he doesn't have backup. He doesn't lick his wounds and he keeps in Skynet's face. And we win. Not every battle, but we win. He's almost died for us more than once.

Jason nods.

DWAYNE (cont'd)  
I'd die for him in a second if it  
meant that we'd be that much closer  
to winning. So don't go bad-mouthing  
Connor, who the president put in  
charge, by the way. Don't go bad-  
mouthing him unless you know what  
you're talking about. We clear?

Dwayne is fired up.

CASSIDY  
Whatever.

DWAYNE  
Don't "whatever" me. Are. We. Clear?

CASSIDY  
Yeah. We're clear.

DWAYNE  
Yeah, we are.

Dwayne turns his attention back to Jason. The other Patients  
in hearing distance go back to their rest, though some  
exchange looks with their neighbors.

JASON  
Damn. Been holding that in, have  
you?

DWAYNE  
I hear a lot of chatter on the  
radio. Gets to me.

JASON  
Good thing Ali wasn't here. She'd  
have shot 'em.

They both chuckle.

INT. ROUNDHOUSE - DAY

John enters and stops short.

In addition to Private Nguyen, GENERAL PERRY stands at the  
communications equipment. Except for a wrap around his left  
hand, he looks like it's another day at the office.

JOHN  
General.

GENERAL PERRY  
Colonel.  
(MORE)

GENERAL PERRY (cont'd)  
With your comm out I thought I'd  
come and see what the situation was  
myself.

JOHN  
Yes sir. Just a minute. Private --  
along with the two guards outside,  
please escort our guest to Colonel  
Park. Tell him, Kodachrome.

NGUYEN  
Koda--?

JOHN  
Chrome. Kodachrome.

NGUYEN  
Yes sir. Miss?

Nancy stands.

JOHN  
Bed and food. And medical.

Nancy nods, eying both Perry and John as she exits with  
Nguyen.

GENERAL PERRY  
Guest?

JOHN  
Gray.  
(beat)  
A unit doused her with vinegar, I'm  
using honey. What's the TACREP?

GENERAL PERRY  
You did it. You captured every  
objective, but Skynet retook Fresno  
in its retreat.

JOHN  
You hear the casualty report?

GENERAL PERRY  
High at the ports. Low to moderate  
everywhere else. Reese isn't too  
happy.

John sits painfully down into his chair.

JOHN  
We lost thirty-six percent here. We  
can't sustain this.

GENERAL PERRY  
 Might be time to dig in for a while.  
 Let our wounds heal.

JOHN  
 I think we're going to have to.  
 We're stretched pretty thin.

Perry wanders to the door. Outside we can see the cooling towers.

GENERAL PERRY  
 I can't believe you got it.

JOHN  
 Thank my mom.

Perry turns to face John.

GENERAL PERRY  
 Your mom?

JOHN  
 She taught me how to do a lot with a little.

Perry nods and turns back to the scene outside.

INT. LIMO (2012) - DAY

ALEJANDRA CRUZ sits in the back with WACHIRU MIKKOLA. Mikkola is dressed in an expensive suit. Alejandra is well dressed in tech-executive business attire.

ALEJANDRA  
 I apologize for the delay. There would be only one opportunity, and I had to be sure.

MIKKOLA  
 I do admit that my associates had some moments of impatience.

ALEJANDRA  
 Not you?

Mikkola almost answers, but stops and smiles instead.

MIKKOLA  
 Once we have finished, I hope you will reconsider your answer to my invitation.

Alejandra smiles.

ALEJANDRA

I believe I might.

Alejandra's eyes focus to outside the limo.

EXT. ZEIRA TOWER - DAY

Zeira tower looms over the approaching convoy of the limo and three SUVs.

END OF ACT THREE

ACT FOUR

EXT. ZEIRA TOWER - DAY

The limo pulls up to the entrance of the modern business tower. Three SUVs follow but pass the stopped limo on their way to the sub-basement entrance around the building.

INT. LIMO (2012) - DAY

Mikkola opens up a small safe and removes a small semi-automatic, which he tucks into a vest holster, and a small device about the size of a salt shaker.

ALEJANDRA

What's that?

MIKKOLA

A toy. Something from the research department.

Mikkola closes the safe and then opens the refrigerator. He pulls out a 1/4-bottle of champagne.

ALEJANDRA

Shouldn't we wait, to celebrate?

MIKKOLA

Perhaps. But we definitely need to wait for the men to get in position.

POP!

INT. SUB-BASEMENT (2012) - DAY

The SUVs pull into the deserted sub-basement. There is no sign of an armory or anything other than an empty space.

FOURTEEN KALIBA MERCENARIES and TECHS with weapons, bags, and metal cases go to the cargo elevator, which is as finished as any passenger elevator, just bigger. They all fit inside with room to spare.

INT. CARGO ELEVATOR - DAY

One of the Mercenaries pulls out a card and starts pressing floor numbers in a coded order. When the last one is entered, the floor numbers clear and then form a pattern. The doors close.

EXT. ZEIRA TOWER - DAY

Mikkola gets out of the limo first and offers his hand to assist Alejandra out.

INT. ZEIRA TOWER ENTRANCE - DAY

Through glass doors we see Alejandra flash her smart-card ID which causes the door to unlock. Mikkola opens and holds the door as Alejandra enters. Mikkola follows, the door closing and locking behind.

Alejandra and Mikkola stop at the main desk where there is a GUARD dressed in a suit. Alejandra signs a check-in book.

GUARD  
Good morning, Miss Santiago.

ALEJANDRA  
Good morning, Ryan. Quiet day?

GUARD  
Dead.

ALEJANDRA  
It is Saturday.

GUARD  
It's almost never this quiet, you know?

ALEJANDRA  
We won't be long. Thanks.

Alejandra leads the way toward the elevators. Mikkola follows.

Alejandra and Mikkola board an already open elevator. The doors close.

The Guard wanders from the desk and takes a look to confirm the elevator has been boarded. He then removes his tie and goes to the phone on the desk. He lifts the handset.

GUARD  
They're go.  
(beat)  
Right.

The Guard hangs up the phone and wastes no time in leaving the building.

INT. ELEVATOR - DAY

Alejandra waves her ID in front of the scanner and the steps back beside Mikkola.

ALEJANDRA  
You will have to be efficient.

MIKKOLA

I wouldn't worry. I have top people.

Alejandra smiles knowingly.

ALEJANDRA

I know.

DING

The elevator doors open.

It's Sarah Connor with an AK-47 pointed right at Mikkola's chest. She also sports a "Jack Bauer" bag, looking as badass as she can.

INT. ZEIRA BASEMENT (2012) - CONTINUOUS

In the elevator, Mikkola tries to stay cool in the face of Sarah's gun-pointing, but his stress level has definitely increased. He glances at Alejandra, who gives a slight shrug/eyebrow-lift. That calms Mikkola, who straightens his jacket.

MIKKOLA

Sarah Connor.

SARAH

You wanted to see it. Come on.

Sarah backs off a bit. Mikkola steps out of the elevator. Sarah gives Alejandra a Glock.

The three of them walk to...

INT. SERVER ROOM (2012) - MOMENTS LATER

Mikkola stands at the doorway looking at what's left of the server farm.

MIKKOLA

I thought it would be bigger.

Alejandra pistol-whips Mikkola, who drops unconscious into the server room. She pushes him out of the path of the door and then uses two zip-ties to bind his hands behind his back. She then closes the door, leaving Mikkola alone with his prize.

INT. ZEIRA BASEMENT (2012) - CONTINUOUS

Sarah and Alejandra talk as Alejandra discards her heels for the more sensible shoes Sarah has ready.

SARAH  
I've got the rest stuck between the  
nineteenth and twentieth floors.  
Make sure Savannah's safe.

ALEJANDRA  
Your ride?

SARAH  
Murch is set. I made sure.  
(beat)  
Ready?

Alejandra nods. Sarah pulls out two countdown timers. They  
show five minutes. She hands one to Alejandra.

SARAH (cont'd)  
Five minutes. You better be clear.  
(beat)  
3...2...1...mark.

They both start their timers.

SARAH (cont'd)  
Show time.

ALEJANDRA  
Good luck.

SARAH  
See you soon.

Alejandra goes for the elevator, Sarah heads for the stairs.

END OF ACT FOUR

ACT FIVE

INT. SUB-BASEMENT (2012) - DAY

The personal elevator doors open. Alejandra rushes out and heads straight for a motorcycle that had been hidden from view near the entrance. She dons a leather jacket and helmet that were ready for her. She glances at the timer.

INSERT TIMER

Which reads "1:50" and dropping.

BACK TO SCENE

The timer goes in her pocket as she straddles the motorcycle and starts the motor.

EXT. ZEIRA TOWER - DAY

Attracting no attention by speeding or anything, motorcycle-riding Alejandra pulls out into the modest Saturday morning traffic.

INT. ZEIRA TOWER ENTRANCE - DAY

Sarah is at the elevators with the detonator, which is just a gray box with a key in a lock, and a small stereo which she turns on. SOUND OF MACHINE GUN FIRE AND GUARDS YELLING are a little louder than natural. She turns a key on the detonator and puts the key in her pocket. She grabs her gun, and starts running through the lobby toward the entrance.

Sarah fires her automatic rifle sporadically as she exits the building, blowing out a couple of windows.

EXT. ZEIRA TOWER ENTRANCE - DAY

Sarah runs out of the building, turning and firing at her fake attackers. She tosses in a couple of grenades, turns and runs.

EXT. STREET - DAY

Sarah's machine gun is very effective at getting traffic to stop...especially as the grenades she tossed into the Zeira lobby EXPLODE, sending glass flying into the street, and a little bit of flame inside the lobby. Smoke soon starts rising.

EXT. GARDEN - DAY

Sarah runs through a large garden area outside one of the buildings. She heads straight to a UPS/FedEx-type delivery truck.

She fires some shots at it and, with the gun aimed at the driver, gets in the passenger side.

AN EXPLOSIVE LOUD RUMBLE prompts the truck to merge a bit sloppily into traffic and head in the opposite direction of the thick dust cloud heading quickly from where the Zeira Tower had once stood.

INT. DELIVERY VAN - DAY

Sarah coughs vigorously and spits out a fair quantity of blood into a towel.

The driver, Murch, is panicky.

MURCH  
Oh God. Are you OK?

SARAH  
Keep driving.  
(coughs)  
Stick to the plan.

Murch focuses back on the road, still far from calm.

EXT. STREET - DAY

There's no sign of the truck as the dust cloud blankets everything that couldn't get out of its way.

EXT. AVILA BEACH - DAY

A thick cloud of smoke rises from long-abandoned two-story building. The fire is hot but new. Through the flames can be seen bodies stacked like cordwood.

Many platoons of SOLDIERS stand in formation watching the pyre. Standing in front, saluting, are John, General Perry, LT. COLONEL PARK, and Major Lee. In b.g., other troops tend to their duties.

The commanding officers lower their salutes.

GENERAL PERRY  
Major.

Major Lee turns about-face and steps to the assembled.

LEE  
Dismissed.

Various VOICES echo the command "Dismissed". The officers relax their postures a little.

JOHN  
While you all are here.

The four face each other. No eavesdroppers nearby.

JOHN (cont'd)  
I don't want you to dig in. Not  
until we're sure the plant is safe  
and secure.

PARK  
Should we be ready to bug out?

JOHN  
I'd rather that than get caught with  
our pants down.

LEE  
Seems like a good idea.

GENERAL PERRY  
But keep it quiet. No scuttlebutt.

JOHN  
Exactly. I'll talk to our guest  
again see if I can suss something  
out while we wait for Weaver.

A couple of small EXPLOSIONS in the pyre as long-forgotten  
aerosol cans succumb to the heat. The officers all look  
again at the improvised crematorium.

INT. SERRANO SERVER - DAY

Weaver has two panels of the server farm computers open.  
From one panel a slim shelf is extended. She keys in a code  
into the front panel of a unit in the other panel, which  
results in its LEDs going out. She pulls out the slim drawer  
under that front panel revealing a motherboard.

Using fingers like probes, she tests a large square chip.  
She pulls it out of the board and tosses it aside.

Weaver removes a similar square chip from the previously  
extended board and puts it in the socket that held the  
discarded chip.

INT. SARAH'S TRAILER (2012) - NIGHT

Sarah, a little smudge of blood on her chin, sleeps on  
Savannah's bed at the end of the trailer. A cold-sweat sheen  
covers her skin. Alejandra sits on the floor next to her.

At the far end, Young Savannah sleeps on an air mattress. It  
RUSTLES a bit as she turns.

ALEJANDRA

(quiet)  
Go to sleep.

YOUNG SAVANNAH

Will Aunt Sarah... is she...?

Alejandra stealthily moves to be next to Young Savannah.  
Young Savannah looks worried, but Alejandra is calm.

ALEJANDRA

She had a hard day. But she's not  
going anywhere, mi hija. Not yet.

YOUNG SAVANNAH

Honest?

ALEJANDRA

Verdad total.

Alejandra leans over and kisses Young Savannah's forehead.

ALEJANDRA (cont'd)

Get some sleep. OK?

Young Savannah nods and closes her eyes.

Alejandra moves back next to Sarah. She touches Sarah's  
forehead.

ALEJANDRA (cont'd)

Don't make me a liar, hermana.

SARAH

(asleep)  
Wha...? John?

ALEJANDRA

(soft)  
Shhhhhhh.

Sarah calms. It's quiet. And still.

END OF ACT FIVE

ACT SIX

INT. NANCY'S ROOM - DAY

In what was once a temporary classroom of a school, Nancy sits on a double bed that has been placed the middle of the space, her knees drawn up to her chest. At one end of the room stands a table with a couple of food cans without labels, some pieces of jerky, some toof, and some pemmican. Near the door are a couple of one-piece school chair-desks.

KNOCK KNOCK

It takes a second for Nancy to recognize the sound. She unfolds and slides off the bed. She straightens her clothes and hair.

NANCY

Yes?

The door opens and John enters.

JOHN

Hi. I hope this will be OK.

NANCY

It's fine, thank you.

JOHN

Please.

John motions for Nancy to sit. She sits on the edge of the bed. John remains standing.

JOHN (cont'd)

I'm curious. How long have you been helping Skynet?

Nancy looks away.

JOHN (cont'd)

It's not going to affect anything.  
I'm just trying to understand.

John softens his expression a little. Nancy stares at John. Not moving but her brain clearly racing.

NANCY

Quid pro quo?

JOHN

Maybe. If I can.

NANCY

I've always been here, helping Skynet. I was part of the team that developed and built some of it before the cleansing.

JOHN

Cleansing? That's what you call it?

NANCY

There are hundreds of millions of people around the world... more than the global average until a couple of hundred years ago. We aren't going extinct.

JOHN

So, you're thinking this was a good thing?

NANCY

Not at first. I was horrified. I was scared. But I'm still here. A lot of people are. The only one I see getting people killed for no reason is you.

(beat)

My turn.

John's been biting his tongue.

JOHN

What?

NANCY

Did you really time-travel? Skip almost all of this?

John's eyes widen slightly at the unexpected question.

JOHN

Why would you ask me that?

NANCY

That's not an answer.

Nancy's too certain.

JOHN

Yeah. Eighteen years.

NANCY

How?

JOHN  
That's two questions.

NANCY  
I know. Once an engineer...

JOHN  
We found out about the sabotage.  
That got Nancy's attention.

JOHN (cont'd)  
We're getting ready to act on it.  
The question for me is whether I  
should leave you behind.

Though she assumes an air of calm, Nancy's eye betray some fear.

NANCY  
You're going to do what you're going  
to do.

JOHN  
I suppose I am.

John turns to leave. Nancy's frustration grows.

NANCY  
Do you really want to know why I  
picked Skynet? I mean, I'm not  
stupid. I know about the work camps.  
The farms. I know we aren't equal  
with the machines. But you want to  
know why?

John's paying attention.

NANCY (cont'd)  
Skynet never hurt me. Not once.  
(a few tears)  
Not once.

John exits.

Nancy falls back into the bed, past trauma catching up to her.

INT. SERRANO CONTROL ROOM - DAY

The Control Room is different than it was in S0202 -- it is indeed more automated. There are no chairs and only one stand-alone monitor and keyboard.

Weaver walks around, examining readouts and equipment. She stops when she sees...

A DATA ACCESS PORT

Weaver goes to the port.

WEAVER

Let's see if this works.

Two of Weaver's fingers get metallic and merge to form a suitable plug for the port. Weaver plugs in.

INT. ROUNDHOUSE - DAY

John enters. Perry and Dwayne are already here.

JOHN

We need to move the perimeter behind cover.

PERRY

She talked?

JOHN

Not exactly. But I'm convinced that we're right. We just don't know when or if we can stop it.

PERRY

I've been working on a plan.

Perry steps to the map table. John joins him.

EXT. SERRANO NUCLEAR PLANT - DAY

Weaver walks out carrying Barker's body.

Several FIGHTERS quickly approach and take possession of Barker's body.

FIGHTER

What happened?

WEAVER

Endo. I took care of it.

FIGHTER

We'll make sure she gets counted.

WEAVER

Thank you.

Weaver heads to the Roundhouse.

INT. ROUNDHOUSE - DAY

Dwayne is at the communications equipment. Perry and John stare at maps.

JOHN  
I want to be able to stop Skynet if  
it tries to recapture.

PERRY  
Tall order. We--

Weaver's entrance interrupts Perry.

WEAVER  
Excuse me.

JOHN  
Catherine.

WEAVER  
Did I hear correctly? Are you  
planning to withdraw?

PERRY  
John thinks Serrano is a Skynet  
trap.

WEAVER  
It is.

All eyes on Weaver.

WEAVER (cont'd)  
I accessed the automatic systems.  
The plant is programmed for one of  
its reactors to have a meltdown.

JOHN  
Can't we reprogram it?

WEAVER  
We don't have the time to override.  
I tried, but it's not just software,  
it's hardware.

PERRY  
How long?

WEAVER  
The core should be contained for  
another seven hours.

PERRY

So we have time to get everybody away.

WEAVER

Yes.

JOHN

Wait. Skynet wouldn't do this if it didn't expect to come back. You said only one core would meltdown.

WEAVER

That's correct.

JOHN

Can endos survive in there after it's contaminated?

WEAVER

Mortality will be high until the core is sealed, which will take some time. But after that, non-organic robots should be able to function without issues.

JOHN

OK. OK. When do you think the endos who followed you from Zeira will be here?

WEAVER

Within four or five hours, I would imagine.

JOHN

OK, then. Well, no sense waiting for lunch. Sooner we move, the sooner we'll be clear. We need to get all of the platoon leaders in here.

Dwayne gets up...

DWAYNE

I'm on it.

...and exits.

JOHN

We could use some help with the plans.

WEAVER

Of course.

Weaver joins John and Perry with looking at the plans.

EXT. HIGH GROUND - DAY

ALLISON YOUNG, tired, a little dirty, a nasty wound just below her left shoulder, and very determined sees the Roundhouse a few kilometers away.

EXT. HILL - DAY

The vantage is clearly different than what Allison sees. T-ALLISON-- somewhat dirty herself, definitely not tired, wearing a jacket with a blood stain around the left shoulder, holding a plasma rifle--sees the Roundhouse a few kilometers away.

T-Allison heads toward the gathering, in her efficient terminatory way.

INT. ROUNDHOUSE - DAY

All of the outside doors have been opened. Not only does this give more light, but almost doubles the space after two partitions are removed.

SERGEANTS and LIEUTENANTS start filtering in and are ushered by Dwayne.

John, Perry, Lee, Park, and Weaver are at the back entrance.

WEAVER

I'll go find our robots. I'll have them stay at grid sixty-two until they are needed.

JOHN

You got the rendezvous?

WEAVER

I do. Good luck.

JOHN

You too.

Weaver turns and exits via the rear door.

INT. SARAH'S TRAILER (2012) - MORNING

Sarah, still in Young Savannah's bed, slowly opens her eyes.

SARAH

Hey.

Savannah sits on the floor next to Sarah, reading a book. She's relieved Sarah is awake.

YOUNG SAVANNAH

Hi.

SARAH

You been sitting here all night?

Savannah shakes her head.

YOUNG SAVANNAH

Aunt Sandy went scouting a little while ago.

SARAH

I guess I shouldn't be blowing up buildings anymore.

YOUNG SAVANNAH

Are you hungry?

SARAH

I don't know.

YOUNG SAVANNAH

I made you some tea. And some chicken soup.

Sarah smiles.

SARAH

I'll take some tea.

Young Savannah gets a cup sitting on an electric blanket on a table.

YOUNG SAVANNAH

I kept it warm.

Sarah sits up with effort. She coughs a little, but emits nothing colorful. She takes the cup from Young Savannah--takes a sip.

SARAH

Mint.

YOUNG SAVANNAH

In case your stomach hurt.

SARAH

You're good at caring for people. Never forget that. You need to care for people and you need to care about people.

YOUNG SAVANNAH

I know.

Sarah can't help touching Savannah's head.

SARAH  
I wish I could see the woman you're  
going to become. I hate that I'm  
going to miss that.

Sarah gets thoughtful.

YOUNG SAVANNAH  
You miss John.

That breaks Sarah from her musing.

SARAH  
Yeah. I miss him.

Sarah finds a bit of energy.

SARAH (cont'd)  
But there's time enough for that  
later. I don't have to do that now.  
No one's dying today.

Sarah takes another sip of tea.

EXT. BATTLEFIELD - DAY

TERMINATOR DISPLAY (SKYNET T0K)

The display is of the Skynet red hue. The door of the Roundhouse is central, but quite distant. ZOOM IN and a change to INFRARED isolates people inside the dark interior, but doesn't identify anyone.

BACK TO SCENE

T-Allison, rifle in hand, calmly walks toward the Roundhouse. None of the Troops pay her much mind.

EXT. BEHIND ROUNDHOUSE - DAY

As Weaver walks toward an area with no people, Allison flashes by in the b.g., in Weaver's peripheral vision.

Weaver stops and tries to acquire Allison, but is unsuccessful. As terminators don't tend to hallucinate, Weaver pauses to process the information.

INT. ROUNDHOUSE - DAY

The room is full with more than two dozen Platoon Leaders. It's quiet. John stands at the rear of the room, off to the side of the entrance.

JOHN  
 Those who havent' met me, I'm John  
 Connor. As you might have noticed,  
 we're camped out in front of a  
 couple of nuclear reactors.

Scattered chuckles.

JOHN (cont'd)  
 Here's the truth. We've gotten intel  
 that by this evening, that plant is  
 rigged to meltdown and irradiate  
 this area. Each of you is going to  
 lead your platoon a safe distance  
 behind cover. We have time.

Perry and Lee unveil a map on the wall with grids and  
 assignments.

JOHN (cont'd)  
 We'll be arranging ourselves--

Through the door we see T-Allison step onto the porch.

JOHN (O.S.) (cont'd)  
 --in an extended perimeter. Even  
 after it blows--

TERMINATOR DISPLAY (SKYNET T0K)

The targeting cursor locates John. The lower command display  
 shows: "IDENTIFIED: JOHN CONNOR"

JOHN (cont'd)  
 --we are going to keep control. I  
 have reprogrammed terminators that  
 will be able to run that plant for  
 us.

The lower command display changes to: "TERMINATE  
 IMMEDIATELY"

BACK TO SCENE

JOHN (cont'd)  
 Because if we don't, Skynet will.

SUMMER GLAU (O.S.)  
 John!

A SERIES OF SHOTS, MATCHED WITH SOUND CUES.

1) Plasma rifle slowly rising.

SARAH (V.O.)  
I was never going to see--

2) TERMINATOR DISPLAY (SKYNET T0K) with John clearly targeted.

SARAH (V.O.) (cont'd)  
--John grown up, or be able to  
protect him from--

3) T-Allison's cold eyes.

SARAH (V.O.) (cont'd)  
--the dangers all around him....

4) John mis-recognizing T-Allison, thinking it's Allison or Cameron.

SARAH (V.O.) (cont'd)  
...He'd have to rely on others for  
that....

5) Allison's eyes

SARAH (V.O.) (cont'd)  
...My only comfort is that--

6) The safety of a plasma rifle being flicked off.

SARAH (V.O.) (cont'd)  
--I'll never have to witness--

7) Sighting down the rifle.

SARAH (V.O.) (cont'd)  
--his death.

8) Finger pressing on the rifle's trigger.

CUT TO BLACK SCREEN

SOUND of a PLASMA RIFLE SHOT.

FADE OUT:

SUPERIMPOSE: "To Be Continued..."

END OF ACT SIX

THE END (of season)