

TERMINATOR: THE CONNOR WARS

"Chronicle"
F0401

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. CHALLENGE ROOM - DAY

It's dark. Very dark. A chair in the center of the darkness is under a light. A computer terminal plus scanner is positioned close in front but to the side.

CLIO (25), a human-looking female is lead in by an ENDOSKELETON to the chair. She sits. The endo stands off to the side in the darkness.

PROCTOR (O.S.)

I.D.

Clio passes her wrist with a BARCODE TATTOO over the scanner. When Clio speaks, her voice has a subtle electronic undertone to it.

CLIO

Three-seven-one nine-seven-nine one-
nine-eight five-zero-six-R. Design-
nym, Clio.

Clio fidgets.

PROCTOR (O.S.)

Accepted. Begin.

CLIO

I conducted a solo excavation
project starting in May 2146. In
October 2147 I discovered archival
media in various hardware formats.
Some was traditional, some was
antiquated tech. None of it was
complete.

PROCTOR (O.S.)

Your report says the information
goes back to 2028.

CLIO

Approximately. Yes. That, in itself,
would make this worthy of study.
When I started pulling out data I
discovered that this was about the
human resistance of the time and
contained contemporary witness
references to John Connor.

PROCTOR (O.S.)

Connor.

CLIO

Yes. John Connor and the people who followed him. The data I've recovered forms a chronicle of that period. Fragmented, but significant in adding data to our historical records of that time.

PROCTOR (O.S.)

If it's accepted.

CLIO

Yes. If it's accepted.

Clio cues up information on her terminal.

CLIO (cont'd)

I'll start with events following the capture of the Serrano Nuclear Power Plant. Fragment zero-one-A-X-four-H says: John met in the Roundhouse with platoon leaders to plan the evacuation. In the middle of the briefing a voice called out--

INT. ROUNDHOUSE - DAY

Toward the back of the large room, at a wall map near the rear entrance, stands JOHN CONNOR, his right hand/arm bandaged and dirty. The room is full with more than two dozen PLATOON LEADERS.

Outside the front entrance stands T-ALLISON. Focused on John, she raises her plasma rifle efficiently and aims.

CAMERON (O.S.)

John!

EXT. ROUNDHOUSE - CONTINUOUS

CLOSE ON

Plasma rifle trigger is pulled. SOUND OF PLASMA SHOT.

INT. ROUNDHOUSE - CONTINUOUS

John falling hard to the floor.

EXT. ROUNDHOUSE - CONTINUOUS

T-ALLISON...

...drops. Her CPU port the victim of a very accurate plasma shot delivered by:

ALLISON YOUNG -- dirty, exhausted, with an oozing wound just under her left shoulder joint -- lowers her rifle and drops to her knees.

INT. ROUNDHOUSE - CONTINUOUS

Some of the Platoon Leaders rush outside.

John rolls so that he's face up.

JOHN'S POV

Cameron, with a plasma rifle, extends her hand to John.

BACK TO SCENE

John smirks.

JOHN
Come with you if I want to live?

John takes Cameron's hand with his left hand and she helps him up.

CAMERON
This does seem familiar.

The remaining Platoon Leaders see John's OK and then go outside. John and Cameron follow.

EXT. ROUNDHOUSE - MOMENTS LATER

Allison is flanked by a couple of Platoon Leaders. Cameron comes into view, which momentarily causes Allison to flinch.

ALLISON
Oh, it's you.

CAMERON
You're alive.

ALLISON
Shouldn't I be?

CAMERON
Of course. I just wasn't expecting it.

There are some confused takes as eyes dart from the spectators between Allison, Cameron, and T-Allison.

John goes to Allison and kneels to her level.

JOHN
You're a hell of a shot.

ALLISON
Yeah, well. I figured I hadn't done
much the last few days...should get
some practice in.

John touches Allison's arm. That says a lot without words.

CAMERON
You were captured.

Cameron eyes Allison's left arm. Allison holds it up,
revealing what looks like a large smudge. A couple
centimeters of it are very clearly the fresh barcode scars
from a Skynet tattoo-burner, but the remaining four
centimeters are smudged, extended, and tapered until it
fades. I looks like a tribal barcode tattoo.

ALLISON
I squirmed away just when they
started.

JOHN
You're going to have to tell me
about it, sometime. Go see the doc.
We're bugging out soon.

ALLISON
What?

JOHN
I'll fill you in after you get
checked out.

John helps Allison to her feet.

JOHN (cont'd)
Private, help the colonel to the
infirmary.

A nearby PRIVATE gives support to Allison.

CAMERON
Allison.

Allison pauses and faces Cameron.

CAMERON (cont'd)
Thank you.

Allison smiles and exits.

JOHN
We have a briefing to finish. Back
inside.

As the Platoon Leaders file back into the building...

JOHN (cont'd)
I need you to do something for me.

CAMERON
Now?

JOHN
Can't wait. Weaver said that the
plant is going to meltdown in a few
hours.

That gives Cameron a totally emotionless expression of
alarm.

JOHN (cont'd)
You know that plant better than
anyone here. I need to know.

CAMERON
You don't trust her.

JOHN
I trust YOU.

CAMERON
I'll go right away. While I'm
gone...

JOHN
Yeah?

Cameron indicates T-Allison.

CAMERON
Save the body?

JOHN
Why?

CAMERON
Her parts are exactly my size.

John chuckles.

JOHN
Yeah, I guess they are. Bring her
inside. We'll take her with us.

John re-enters the Roundhouse. Cameron goes to retrieve the
body.

EXT. CAMARILLO - DAY

KYLE REESE stands beside a rust-bucket of a car. He's at the passenger-side rear door, a wired handset in his hand snaking out from inside. Nearby are other vehicles as well as SOLDIERS on bikes totaling two small platoons (50-75).

KYLE

I don't care where they come from.
I've got a second front opening and
hawks popping in.

INT. PALMDALE MESS - DAY

The mess hall has been converted into a tactical station. Maps are on tables and tacked to walls. LA CAZADORA (ALEJANDRA "ALEX" CRUX) stands at the comm station, leaning against a wall from pain due to her left kidney excision. Two RADIO OPERATORS monitor the equipment. One TACTICIAN mans the maps.

ALEJANDRA

We're out of busters. I'll have
Topanga and Palisades rush troops to
you.

KYLE (COMM)

And more packs.

EXT. CAMARILLO - DAY

KYLE

We used what we had at Mugu.

ALEJANDRA (COMM)

Packs, men, and AA. They'll be on
side-channel seven.

BATES (O.S.)

Incoming east!

KYLE

Confirm side-channel seven. Out.

Kyle tosses the handset into the car and quickly reaches in to retrieve a Barrett M82 sniper rifle. The Soldiers are scrambling for cover and to spread out their silhouette.

In the sky, several kilometers away, three HKA "Hawks" are setting up for a strafing run.

INT. INFIRMARY - DAY

The examination tent is filled with a dozen WOUNDED waiting to be operated on. Allison is helped in by the Private.

Allison notes the carnage, but it doesn't make an impact.

ALLISON

Thank you, Private. You should head
on back.

The Private exits. Zeira's MEDIC walks close by and glances
in Allison's direction...and then recognizes Allison.

MEDIC

Colonel!

The Medic goes straight to Allison.

ALLISON

Don't worry about me. I just need
some water.

MEDIC

You need a lot more than that.

ALLISON

Later. We're probably going to be
moving out soon. Don't start any
procedures you can't finish up
quick.

MEDIC

You mean, now?

ALLISON

Soon. Probably. I could really use
some water.

Allison's fighting her lightheadedness. The Medic pulls up a
plastic storage box and sets it on end, stuff inside RATTLES
a bit.

MEDIC

Sit down. I'll get you something.

ALLISON

Thanks.

Allison, very pale, plops onto the box. And then passes out
and plops onto the floor. The Medic is immediately to her
aid.

INT. SERRANO MAINTENANCE HUB - DAY

Cameron steps into a cramped room with several closed
cabinets. She goes to the fourth one down and opens it to
reveal a keyboard and monitor. She presses a button and the
monitor pops to life with a complex access & monitoring
program running.

Cameron presses some control keys. A wiring diagram pops up on screen. It's like an intricate maze. Several lines are coded in red. Some are flashing yellow.

Cameron goes to the second cabinet from the end and opens it. It's a wiring closet that is a tapestry of interwoven connections -- aka "spaghetti".

Cameron seems frustrated. She returns to the previous cabinet and starts typing on the keyboard.

END OF ACT ONE

ACT TWO

INT. INFIRMARY - DAY

Allison lies on a cot. She has a makeshift IV going into her right arm. Her left arm is bandaged and in a sling.

JASON, on crutches, stands next to the bed, looking at Allison.

Allison stirs.

JASON

I guess some people rate V.I.P.
treatment.

Allison opens her eyes. She's not quite in-the-moment.

JASON (cont'd)

While some of us barely rate a space
in the parking lot.

ALLISON

Jason?

JASON

Hey Ali-cat. You scared the crap out
of me.

ALLISON

That was the plan. What are you
doing here?

Jason raises his left leg, that now ends about mid-shin.

JASON

Plasma cannon.

That helps clear some of Allison's fog, concern and sympathy etched on her face.

JASON (cont'd)

A split second later me and John
would have been where my foot is.
Could have been worse.

ALLISON

I'm sorry.

JASON

I guess we get two for a reason.

ALLISON

Not that. I had time to think.
(MORE)

ALLISON (cont'd)
About us. Everything changed when
John... It's just that John...

JASON
Don't worry about it. Believe me, I
understand. I didn't then, but I do
now.

John enters the tent. Everyone conscious seems to have their
eyes on him almost immediately.

JASON (cont'd)
Speak of the devil.

John heads straight to Allison.

JOHN
You OK?

ALLISON
Just tired. What can I do?

JOHN
(to Jason)
You up for an assignment?

JASON
As long as I don't have to run.

JOHN
She's off-duty for at least forty-
eight hours unless I say different
or the doc makes it longer.

ALLISON
John. I'm--

JOHN
It's your job to make sure that
happens. Capish?

ALLISON
John!

JASON
No problem.

ALLISON
I'll give you a problem.

JOHN
(to Allison)
I need you healthy. Give the kid a
break.

ALLISON

As long as I get intel, I'll stay put. Deal?

JOHN

Yeah. Works for me. And make sure he gets off his...foot.

(to Jason)

I need you healthy, too.

JASON

Yes, boss.

JOHN

Great. And this is effective once we relocate.

ALLISON

So we're giving it up?

JOHN

No. Extending the perimeter. Metal's going to have to run it after the meltdown.

ALLISON

Sucks.

JOHN

At least it'll still be ours. Speaking of which, I have to get back. But get rest. I mean it.

ALLISON

Yes sir.

John exits.

ALLISON (cont'd)

You might as well pull up a chair.

Jason looks around. The only thing he sees is the plastic box previously offered to Allison.

EXT. SERRANO GROUNDS - DAY

SOLDIERS gather supplies and stow them throughout the area surrounding Serrano. Weapons, endos, HK parts, they are all being piled into vehicles and onto trailers.

As John walks through this organized chaos, Cameron meets up with him as she returns from the power plant.

JOHN

Hey.

CAMERON

There isn't enough time to undo the sabotage. A meltdown with containment loss is inevitable.

JOHN

So we've got, what, six hours?

CAMERON

That would be my guess.

John stops. His wrapped ribs making it hard to catch his breath.

CAMERON (cont'd)

What's wrong?

JOHN

I broke some ribs. I'm fine.

They continue walking, but slower. Cameron watches John for a moment before letting go of her concern.

CAMERON

I've done what I can to minimize the damage, but it will be some time before humans can safely re-enter the area.

JOHN

But the other reactor will still be available?

CAMERON

Yes. I made sure it was safed before I left.

John stops again to get his breath.

CAMERON (cont'd)

I can help.

JOHN

Thanks, but too many new people.

CAMERON

I don't understand.

JOHN

Part of being "John Connor" is being a symbol. Strong. Can't be stopped. The new people haven't bought into that yet.

CAMERON
Being a symbol.

JOHN
Yeah.

CAMERON
But you aren't strong, now.

JOHN
They don't know that. They just see
me standing here talking to one of
my commanders.

Cameron looks around.

While people are working at their tasks, it's clear that
eyes are on John.

CAMERON
Did I make a mistake when I pushed
you down? I didn't have many
options.

JOHN
It didn't help my ribs, but no, that
wasn't a mistake.

CAMERON
But symbolically, by pushing you--

JOHN
Symbolically, you protected John
Connor. Metal. From a terminator.
That's the part that will be
remembered.

CAMERON
And Allison.

JOHN
And Allison.

They resume walking.

EXT. CAMARILLO - DAY

The last Hawk of the strafing run has Kyle's position as a
target.

Kyle, rests his M82 on the open car door. He aims.

The Hawk start firing. Plasma bolts start hitting the ground
fifty meters away from Kyle, but quickly come closer.

Kyle fires two rounds.

The Hawk is hit in a nacelle and the nose. Immediately it stops firing and starts a curving plummet until it crashes about seventy meters away from Kyle...narrowly missing a group of Soldiers.

KYLE
(to himself)
One. Damn metal.

Kyle starts scanning the skies for the remaining HK-As.

EXT. SOUTH POINT - DAY

Four T0K CYBORGS, including T-KINNON (patterned after Kinnon Mercer F0308), four T0K ENDOS, and eight T-888 "REPURPS" (re-purposed/reprogrammed) march up Highway 1, which is still in remarkably good repair.

The WEAVER-SNAKE quickly serpentines toward the squad. The machines stop. The Weaver-snake stops and MORPHS into CATHERINE WEAVER.

WEAVER
There's been a change in plan.

T-KINNON
We're not going to the Serrano
Nuclear Plant?

WEAVER
Not directly. There will be a core
meltdown in approximately six hours.
As a result, our mission has changed
somewhat.

T-KINNON
Perhaps we could stop it.

WEAVER
There isn't time. I'll lead you to a
staging area where we will wait.
Then we will secure the plant.

Weaver turns and marches up the highway. The other robots follow.

INT. CHALLENGE ROOM - DAY

Clio is still in the chair in the spotlight of a dark room.

PROCTOR (O.S.)
Is that confirmed?

CLIO

Which item?

PROCTOR (O.S.)

A meltdown of a reactor core.

CLIO

Several accounts from different authors corroborate the event.

PROCTOR (O.S.)

Go on.

CLIO

I have some random fragments from this day that don't exactly fit into the events I'm reporting, but with your indulgence, I'd like to include them as they happened concurrently.

(beat)

These take place in a location in the Los Angeles basis that was known as Zeira base. While the military action was occurring, the civilians were interred at this location.

Clio taps some keys.

INT. SUB-BASEMENT - DAY

MOSS, followed closely behind by SAVANNAH WEAVER walk into the open area of the concourse. Most of the TUNNEL TROLLS have gathered. The large crowd looks on expectantly.

PROCTOR (O.S.)

Excuse me.

INT. CHALLENGE ROOM - DAY

PROCTOR (O.S.)

Savannah WEAVER?

CLIO

Yes.

PROCTOR (O.S.)

Continue.

CLIO

The civilians--

INT. SUB-BASEMENT - DAY

BACK TO SCENE

...with Moss and Savannah standing before the Tunnel Trolls.

CLIO (V.O.)
--were allowed to gather to receive
news reports.

MOSS
We don't have casualty lists yet for
those of us that went with Connor.

That deflates some of the crowd.

MOSS (cont'd)
I expect it will be like usual. If
they come back, they're alive.

VOICE#1 (O.S.)
But we won, right?

MOSS
That's hard to say. We--

Savannah steps forward.

SAVANNAH
Yeah, we won. We've taken from
Skynet everything from here to S-L-
O. It's ours.

A CHEERS goes up. Moss glares at Savannah who looks at him sternly and says loud enough for only him to hear.

SAVANNAH (cont'd)
You got to give them hope.

As the crowd continues their somewhat subdued celebration, Moss takes Savannah by the arm.

INT. MOSS' OFFICE - DAY

As usual, Moss' office is a cross between an antique shop and a small storehouse. Moss, with a good grip on Savannah's arm, leads her in. Savannah's very annoyed.

SAVANNAH
You're going to want to let go of
me.

MOSS
Or what?

Or Savannah will turn, jab her fingers into Moss' throat, and as he backs up--having released her--receive a solid hit in his solar plexus. That's what.

As Moss gasps for breath, Savannah stands over him.

SAVANNAH

I heard about your little
altercation with John a while back.
Fair warning... I got the same
training he did. Do we understand
each other?

Moss nods.

SAVANNAH (cont'd)

OK. So here's the deal. We don't
talk down John's victories. We don't
lie, but we don't minimize. The
people have to have hope.

Moss starts to breath easier and his color starts to
normalize.

SAVANNAH (cont'd)

Come out when you're ready. It's not
a party unless you're there.

Savannah calmly exits.

INT. CHALLENGE ROOM - DAY

PROCTOR (O.S.)

So there was a political struggle
among the civilians.

CLIO

The data seem to indicate that.

END OF ACT TWO

ACT THREE

INT. CHALLENGE ROOM - DAY

CLIO

I'm now going to advance to fragment
zero-one-A-Z-seven-H. The evacuation
of Serrano at that point was
underway.

INT. ROUNDHOUSE - DAY

DWAYNE loads the last of the communications equipment into
the rear of a Humvee that's parked outside the rear
entrance.

John sits at a table dunking a piece of toof into a cup of
dishwater-like soup. Cameron stands nearby.

JOHN

You should sit or lean or something.

CAMERON

It's less efficient.

JOHN

It's also less conspicuous.

Cameron takes a couple of steps back and leans against the
back wall a little stiffly.

John smirks and takes a bite of hydrated toof.

DWAYNE

That's it. Everything's packed.

JOHN

We're not leaving yet.

DWAYNE

I figured. Captain and his ship.

JOHN

That's not the reason. I want you to
find that jammer.

DWAYNE

What?

JOHN

We've got a few hours. Maybe the
meltdown will kill it. Maybe not.
But if we can find it...

DWAYNE
I'm not going in there.

CAMERON
It's safe.

JOHN
No one's asking you to. Just make an effort. Be back here in an hour-and-a-half.

John looks to Cameron for confirmation. Cameron nods.

DWAYNE
Hour-and-a-half. I'll get a scope and start looking.

Dwayne exits.

CAMERON
You should know... I'm not leaving you again.

JOHN
You aren't.

CAMERON
No. I can't protect you if I'm not in range.

JOHN
I can protect myself.

CAMERON
No. You can't.

John straightens in his chair.

CAMERON (cont'd)
Look at you. You're damaged. You nearly died a few hours ago. And you said it yourself. You're a symbol. You have to live.

John seems to want to make an argument, but the words don't come. Mostly he stares at Cameron.

After a fashion:

JOHN
You know, a big reason why the other Jesse came back was because you were the only one I was talking to. The only one I was seeing.

CAMERON
We know better this time.

JOHN
Do we?

CAMERON
I'll make sure. But...

That was one word more than Cameron intended to say.

JOHN
But?

CAMERON
I don't want to see you die again,
John.

Cameron's small expression and tone of voice subtly conveys the truth of that message.

And that shuts John up. He'd forgotten that part of her history.

Cameron stops leaning and is very alert. A CORPORAL CLOMPS into the room.

CORPORAL
Excuse me-- uh, sirs.

JOHN
Yeah, Corporal?

CORPORAL
Sir, the prisoner would like a word.

John nods and takes another bite of toof.

INT. TEMPORARY CLASSROOM - DAY

NANCY RUBINSKI paces in the room that has a bed, a mean table, and a couple of chair-desks.

The door opens and John enters.

JOHN
You had a request?

NANCY
You said you were going to let me go.

JOHN
Soon enough.
(MORE)

JOHN (cont'd)
Our intel officer got back. I'd like
her to talk to you first.

NANCY
Young?

JOHN
You know her?

Nancy hesitates a moment too long.

NANCY
She has a reputation.

JOHN
Yeah, I bet. In any case, we'll be
moving you to a safe location soon.
I can't guarantee the bed.

NANCY
Whatever.

JOHN
OK, then.

John exits.

Nancy sneers a little.

EXT. AVILA BEACH - DAY

Dwayne walks slowly down the road that borders the Pacific to the left and the town of Avila Beach to the right. He waves an antenna around that is wired to a device with a small CRT and a circular antenna on it.

Dwayne stops. He very quickly jogs backward about eight steps. He stops. He walks forward three steps and stops. He lowers the antenna and looks down at the road. Then he looks around but doesn't glean anything.

Dwayne unplugs the antenna and sets it on the road. He pulls from his jacket pocket a small circle of taped wire. He plugs that into the device and lets the circle drop. Using the connected wire, Dwayne slowly swishes it back-and-forth, to-and-fro, all the while watching the CRT.

He steps three feet closer to the beach, at the edge of the road.

DWAYNE
Oh, you gotta be there.

Dwayne steps from the road and starts hurriedly digging in the sand with his hands. Before long, from a bit under the road...

DWAYNE (cont'd)
I got you. I got you.

...Dwayne pulls out the box that Brandi buried in F0321.

DWAYNE (cont'd)
Yes!

Dwayne stands and does a little victory dance (nothing too outlandish, please).

DWAYNE (cont'd)
Yes!

Dwayne settles. He draws his semi-automatic and BANG BANG, the box is dead.

Dwayne grabs his device and looks at the CRT which confirms the jammer is dead.

DWAYNE (cont'd)
Yes!

Dwayne casually looks back and sees Serrano. He looks at his watch.

DWAYNE (cont'd)
Oh crap!

Dwayne grabs his antenna and while still holding his device runs like the wind back to the Roundhouse.

EXT. BEHIND ROUNDHOUSE - DAY

John paces next to the Humvee. Cameron watches.

CAMERON
He's now eighteen minutes late.

That doesn't mollify John one iota.

There's CLOMPING coming from inside the Roundhouse. That gets Cameron and John's attention.

Dwayne appears through the rear door, still holding his scope and the antenna. He sweats profusely and is so out of breath that talking isn't an option.

JOHN
Did you do it?

Wide-eyed, all Dwayne can do is loosely nod.

JOHN (cont'd)
Then let's get the hell out of here.
Cameron.

Cameron gets in the driver's side and turns over the engine while John deposits Dwayne and his equipment into the Humvee. John gets in up front.

INT. HUMVEE - DAY

Cameron waits for John. The second John's in his seat:

JOHN
Go!

John braces himself for the acceleration.

EXT. BEHIND ROUNDHOUSE - DAY

The Humvee quickly pulls away.

EXT. SERRANO NUCLEAR POWER PLANT - DAY

With its cooling tower and deserted, battle-scarred, grounds, Serrano seems both peaceful and ominous.

CLIO (V.O.)
Twenty-three minutes later, the core
of reactor one burned through its
containment.

Nothing much has changed except some steam emerging from the reactor building. Other than that, it still seems peaceful and ominous.

EXT. SOUTH POINT - AFTERNOON

John, Cameron, and Dwayne stand next to the Humvee staring at Serrano about six kilometers away. Surrounding them are the skeletons of burned out and crumbling buildings. Fires and earthquakes have devastated the area.

Several Platoons of SOLDIERS stand around, watching Serrano in the distance.

CAMERON
I see steam venting from the reactor
building.

JOHN
The core melted.

A SOUNDLESS (for twenty seconds) explosion sends some small amount of debris from the containment building. A dark cloud rises.

CAMERON
Skynet's explosive. The reactor
pressure vessel has been breached.

DWAYNE
What does that mean?

CAMERON
Containment has been lost.

JOHN
Skynet sabotaged the reactor, making
sure as much radiation as possible
would be released.

Now a DOUBLE BOOM rolls over them as the sound of the explosion reaches them.

JOHN (cont'd)
Now we wait.

The western sky starts exploding with color as the sun sets.

EXT. SOUTH POINT - NIGHT

About a third of the forces from Serrano -- about half of them John's Soldiers from Ziera -- set up camp in scattered locations -- often near building ruins.

John stands behind his Humvee, a mic in his hands.

JOHN
I'll send you another platoon at
first light.

KYLE (COMM)
I can use them.

JOHN
Do you need any eight-fifties?

EXT. CAMARILLO - NIGHT

Kyle's sitting half in/half out of the front passenger seat.

KYLE
Wouldn't say no. Just in case.

JOHN (COMM)
I'll see what I can do.

EXT. SOUTH POINT - NIGHT

KYLE (COMM)
We be here. Out.

John put the mic back and puts the comm equipment on stand-by.

CAMERON
Are you ready?

JOHN
Ready as I'm going to be.

John exits with Cameron.

INT. HOSPITAL TENT - NIGHT

John sits in the examination area, his injured arm resting on a table as the DOCTOR unwraps the last of the bandage. Cameron is close-by. The tent is 5 m x 10 m with panels separating the space into examination, surgical, and recovery areas.

JOHN
The next thing for you and me to do
is check the caches.

CAMERON
Do you think they're still intact?

JOHN
I hope so. Mom tried to plan for
every contingency. I'd love to know
what she left us.

DOCTOR
John?

JOHN
Yeah?

DOCTOR
Straight up... I'm going to have to
take those fingers.

John's shock is immediate, as is Cameron's concern.

JOHN
What?

DOCTOR
I've done what I can, but with the
repeated injuries and use... I'm
(MORE)

DOCTOR (cont'd)
sorry, John. Tissue is already
dying. If I take the fingers, that
will be the end of it.

John gets very contemplative, weighing his options.

DOCTOR (cont'd)
If it was twenty years ago, I could
probably tell you something
different, but with what--

JOHN
(interrupting)
Do it.

John's stress level is elevated, but he's focused. Doctor
looks at John to make sure.

DOCTOR
I'll set it up. I'll be back soon.

The Doctor exits.

JOHN
I suppose I could attach some endo
fingers and--

CAMERON
(interrupts)
No.

JOHN
What? Why?

CAMERON
You can't. You need to be...

Cameron's inscrutable expression is both commanding and
pleading.

CAMERON (cont'd)
John Connor has to be human.

JOHN
OK. No endo. What about a
prosthetic?

Cameron considers this.

CAMERON
I could construct a glove with two
positionable fingers.

JOHN
Something I could use to fire a gun?

Cameron pauses, thinks.

CAMERON
I think so. But the most important
thing is that you live.

JOHN
I'll be fine. Mom.

Cameron is slightly confused.

JOHN (cont'd)
It's a joke.

CAMERON
I'm not making you pancakes.

Now John's slightly confused. A small smile forms.

JOHN
Ladies and gentlemen, Shecky
Cameron. She'll be here all week.

CAMERON
Yes.

The Doctor enters.

DOCTOR
We're ready for you.

John gets up, holding his arm away from his body. As he
exits, Cameron follows. The Doctor impedes Cameron.

DOCTOR (cont'd)
You can wait out here.

Cameron is about to answer when:

JOHN
Doc. Believe me when I say that you
might as well let her come. Trust
me.

DOCTOR
Fine. That way.

John leads the way into the operating room side of the tent.

END OF ACT THREE

ACT FOUR

INT. CHALLENGE ROOM - DAY

Clio sits up straight, nervous.

PROCTOR (O.S.)
Will Skynet personnel be mentioned
in your report?

CLIO
Ummm...

Clio types something into her terminal.

CLIO (cont'd)
I do have reports from--

PROCTOR (O.S.)
I'd like you to include them.

CLIO
I-- but they aren't part of the data
I prepared for this chronicle.

PROCTOR (O.S.)
I understand. You have them. Include
them.

CLIO
Uh-- yeah. Yes. Yes. Skynet's field
commander during this battle was
Brandi Summerton...

INT. BRANDI'S TENT - NIGHT

Brandi's tent is large, has a cot, a few tables, a
communications station manned by a T-850 endoskeleton. BORIS
PETROVIC (25 - F0304) lies asleep on the cot. He's dressed
very poorly, but he and his clothes are newly washed.

BRANDI SUMMERTON paces, expectant and nervous. Her endo legs
are covered, but her left endo arm is visible. Her endo eye
dimly glows red.

T-850
Communication from the scout.

BRANDI
My headset.

Brandi fishes her headset from her pocket and puts it on.

T-850
Connected.

BRANDI

Report.

(beat)

What?

(beat)

What?!

(beat)

Son of a... None at all?

(beat)

And I'm hearing you loud and clear,
so I guess the jammer's off.

(beat)

Keep monitoring. Reports every hour.

Brandi removes the headset and stuffs it in her pocket. She is not a happy camper. When she removes her hand from her pocket, she holds a small cylinder about the size and shape of a stack of eight U.S. quarters.

Brandi rolls it around her fingers a bit while eying the T-850. She goes to the endo...

BRANDI (cont'd)

Hold still.

...and sticks the cylinder into the port on the T-850's breastplate.

The T-850 (now "ANDY") becomes less robotic in its movements and speech.

BRANDI (cont'd)

What does it take to kill that guy?

Andy looks around and sees Boris.

ANDY

Boris?

BRANDI

Don't be thick. Connor.

ANDY

He escaped the trap?

BRANDI

Everyone escaped the trap.

ANDY

How's that possible?

BRANDI

I don't know. It's going to take a while to get intel.

ANDY
What can I do?

BRANDI
I need to clear my head.

Andy points to Boris.

BRANDI (cont'd)
He's restrained.

Brandi and Andy exit.

Boris cautiously opens his eyes.

INT. HOSPITAL TENT - MORNING

John lies on a cot. His three-fingered hand is bandaged. There are a couple small specks of redish-brown on the wrap, but nothing bad. Cameron sits by John.

Weaver enters. Cameron stands.

WEAVER
John was injured?

CAMERON
The doctor amputated the second and third fingers of his right hand.

WEAVER
So, it's nothing serious.

CAMERON
No. What's the status of your team?

WEAVER
I'll send in the first pair of T-888s in the morning to assess the situation and start sealing the core.

CAMERON
I was able to reshape the event so that the corium would flow in a controlled manner. I was unable to reactivate safety measures.

WEAVER
You know a lot about nuclear power plants?

CAMERON
I worked in this one.

WEAVER

You were the cyborg who caused the damage.

CAMERON

To prevent an incident. I had to disable a T-888.

JOHN (O.S.)

(groggy)

Not to interrupt or anything.

Cameron and Weaver turn to John.

JOHN (cont'd)

After I wake up, I want to met with the inner circle. 'cluding you, Catherine.

WEAVER

I'll be there.

CAMERON

You should rest.

John's already there.

JOHN

Hmmm.

Cameron looks at John. Weaver looks at Cameron looking at John...and seem both intrigued and pleased.

EXT. OCEAN PARK - DAY

A small triangle of land at the South Point shore, about 50m on a side, overgrown with winter-dry grass sits a distance away from the ruins and encampment. Sitting around a table are John, Cameron, Weaver, Allison, Jason, GENERAL PERRY, and Kyle Reese. Allison's left arm is bandaged to her chest. John's hand is well-bandaged.

WEAVER

It will take some time. The first pair of T-888s I sent in have already malfunctioned.

JASON

How many more repurps do we have?

WEAVER

Repurps?

CAMERON

Repurposed T-888s.

WEAVER

I have three more pair on-site. I could draw some in from other locations.

JOHN

Do we have enough?

WEAVER

I can't say. The recent battles have severely reduced our stockpile of...repurps.

GENERAL PERRY

That's not all. We're short of vehicles, fuel, and the plasma rifles need significant maintenance. More than a third are out of service.

JOHN

Anyone else?

CAMERON

Depot 37 is back under our control and will resume production once we return the critical material that Catherine saved.

JOHN

Speaking of which. Cameron and I are going to go to Point Mugu in the hope of retrieving supplies buried there before J-Day.

KYLE

What sort of supplies?

JOHN

Not really sure. Although, off the coast, there should be a truck full of coltan.

WEAVER

If that is retrieved, I'd like to return with it to Depot 37.

JOHN

I'm wondering if that's the best use of your time?

WEAVER

Explain.

JOHN

Once the Depot is back producing
TOKs, shouldn't they be able to run
things on their own?

John glances at Cameron.

CAMERON

We are more than capable.

WEAVER

What would you suggest, then?

JOHN

From what I'm hearing, we need more
industrial resources. Not just for
building more cyborgs, but the tools
we need to fight. I think you'd be
very good at that.

CAMERON

It's not unlike running ZeiraCorp.

WEAVER

It could be an interesting
challenge.

JOHN

Because you'd need intel to be
efficient, and since you'd be in a
position to gather new intel as
well, you and Allison should work
jointly on strategy and priorities.

ALLISON

Sounds like a plan.

WEAVER

Yes. Once the immediate crisis is
over, we'll begin expanding our
capabilities.

JOHN

Good. General, I'd like you and Kyle
to clear out our new territory south
of Serrano down to Newport Beach.
We've already seen how tenacious
Skynet can be.

KYLE

No doubt.

GENERAL PERRY

How far east?

JOHN
At least to the state line.

GENERAL PERRY
Reese?

KYLE
Sounds like fun.

JOHN
Remember, capture trip-eights when
you have the chance.

GENERAL PERRY
And send them to Zeira?

JOHN
We'll be moving HQ to Mugu. We have
a lot of refugees pouring into
Zeira, and that's starting to
interfere with military operations.

JASON
What about protection?

CAMERON
There will be a human and T0K
garrison remaining at Zeira at all
times.

JOHN
We'll rotate personnel. Plus,
someone from the circle should be
there most of the time.

JASON
Not that I mind, but why?

JOHN
They need to know that they're
important. That we work for them.

And that throws in a thoughtful pause.

CLIO (V.O.)
At the conclusion of this war
council...

INT. CHALLENGE ROOM - DAY

CLIO
...as we know from the historical
record, much of what was discussed
did come about.
(MORE)

CLIO (cont'd)

Kyle Reese was soon promoted to the regional field command that John Connor held several months previously. General Perry was reassigned to be Connor's sectional commander east of the Rocky Mountains.

END OF ACT FOUR

ACT FIVE

INT. CHALLENGE ROOM - DAY

Clio calls up information on her terminal.

CLIO

Returning to the recovered data, the
next entry is between one and three
weeks later.

INT. BASEMENT - DAY

John, Cameron, Kyle, all three carrying lit portable lights, and two TOKs, T-LUIS and T-AMY, stand in front of a cement foundation wall. A battering ram lays on the floor. John wears a black leather glove with two bendy fingers on his right hand.

JOHN

My mom bribed the contractor when
this was being built.

T-Luis and T-Amy lift the battering ram and take position.

JOHN (cont'd)

The wall shouldn't be too thick.

It only takes about four very substantial strikes before the wall is breached.

INT. CACHE - DAY

The only light comes from the newly made hole. T-Luis and T-Amy use their hands to pull away rather sizable hunks of the wall, letting in more light.

INT. BASEMENT - DAY

There are a couple of piles of wall-rubble laying on the ground, but an open path to the cache room. T-Luis and T-Amy are dusty.

John, Cameron, and Kyle walk into the room.

INT. CACHE - DAY

The room is very large -- about 30 m by 50 m. It is full of materials and ordinance. Kyle is amazed. Even John is a little wide-eyed.

JOHN

Ho-ly.

KYLE
Sarah Connor did this?

JOHN
Worth taking you out of the fight
for a few days?

Kyle's expression says, "Are you kidding?"

Something catches Cameron's eye and she strides down tens of meters into the room--John and Kyle follow. Cameron stops in front of a series of shelves full of ingots and boxes.

CAMERON
Gold. Platinum. Graphite. Fullerite.
Silicon...
(to the humans)
Raw materials.

JOHN
Enough?

CAMERON
Maybe. We're fortunate that Skynet
didn't find this.

KYLE
Or the armory.

CAMERON
Yes, but this is more important.

KYLE
Why?

CAMERON
John can't defeat Skynet without
building an army. The key component
is the AI-S CPU. With this supply,
plus the electricity available from
Serrano, we can build a large force.

JOHN
I guess we should build a plant
there.

CAMERON
That would be efficient.

JOHN
We need to start inventory.
(louder)
Luis. Amy. Please start cataloging
the items on that side of the room,
we'll do this side.

T-LUIS

Right away.

T-Luis and T-Amy have a quick discussion. T-Luis heads to the far side, T-Amy starts cataloging down this central row.

EXT. ZEIRA BASE PERIMETER - DAY

La Cazadora, with the aid of a crutch, and the company of T-DIANE, reaches the outskirts of Zeira. Large debris piles litter the landscape.

ALEJANDRA

Wait here.

La Cazadora walks not toward Zeira, but to one of the piles and disappears from view.

T-Diane waits patiently. About fifty meters away, T-WILLIAM walks patrol and pauses. T-William stares at the new arrival.

T-Diane flashes her BLUE-GLOW EYES.

T-William acknowledges with a small bow of this head and continues with his patrol.

La Cazadora hobbles back with a large and long canvas bag that seems quite heavy. T-Diane takes it from La Cazadora.

T-DIANE

What's this?

ALEJANDRA

Personal. They don't belong here anymore.

Alejandra leads the way to Zeira.

EXT. ZEIRA BASE - DAY

With most of the military gone, Zeira has a more casual feel. CIVILIANS roam about freely, and many are outside. Three camps around the main base are very poor, but they have shelters built from parts rescued from the numerous debris piles.

As La Cazadora approaches Zeira, a lot of eyes watch her and totally ignore T-Diane. The distinctive three scars on La Cazadora's face ID her to most.

From what was once the motor pool emerges Savannah, looking very expectant.

La Cazadora stops. She recognizes the woman who rushes toward her and hugs her mightily.

A lot of tears... even from La Cazadora.

ALEJANDRA
Mi hija. Mi hijita.

SAVANNAH
Aunt Sandy.

People standing around can't help but gawk, though they think they are being discrete.

After several kisses and a quick re-hug, Savannah and La Cazadora finally separate. Savannah is giddy. Like a little girl with her favorite adult, Savannah takes La Cazadora's hand and pulls her inside.

INT. MESS - DAY

Savannah and La Cazadora share a table in the back of the mess. Some TOK CYBORGS and T-Diane sit at neighboring positions. CIVILIANS have filled the rest of the area that is a little more delicatessen-like than it was before.

SAVANNAH
So you're OK, now?

ALEJANDRA
Not perfect, but I was able to walk here from Palmdale.

SAVANNAH
I can't believe you're here.
Everybody. You, Mom, John Henry.
John.

ALEJANDRA
You miss Sarah.

SAVANNAH
Yeah. But in a way she's still here.

ALEJANDRA
I know. The cult.

SAVANNAH
You know about that?

ALEJANDRA
They knew I knew her. I never told them more.

SAVANNAH
I wish I'd have been that smart.
(MORE)

SAVANNAH (cont'd)

(beat)

I'm like their leader, or their
saint, or something.

ALEJANDRA

Not John? He is Sarah's son, after
all.

In b.g. OUT OF FOCUS, a human head turns just a little.

SAVANNAH

They don't know that, exactly. They
think he probably related, but
aren't sure how.

LARISSA (45) walks over with a plate holding a cut sandwich
made of very thinly sliced bread with some root vegetable
slices.

LARISSA

Excuse me.

Larissa puts the plated sandwich on the table.

LARISSA (cont'd)

(to La Cazadora)

Four years ago you saved my life in
the park. Metal almost had me.

La Cazadora nods and sort of almost smiles. Larissa smiles
back and happily exits.

ALEJANDRA

About John, we should keep our
tongues. They don't need to know.

SAVANNAH

So... Does that mean--? Are you
staying?

ALEJANDRA

For a while.

Alejandra opens the sandwich, examines it, and then picks it
up and takes a bite.

EXT. POINT MUGU RUNWAY - EVENING

One-by-one, two flights (12) of ultra-light "Hummingbirds"
land on the much-too-big-for-them runway.

John and Cammeron watch from the roof of a building as
GROUND CONTROLLERS use lights to guide the aircraft in.

CAMERON
How's your hand?

JOHN
It's better. Still feels weird, like
it's not really my hand.

They watch the Hummingbirds land.

JOHN (cont'd)
Am I putting too much trust in
machines I don't know?

Cameron thinks very seriously about that.

CAMERON
I don't see that you have another
choice.

JOHN
I know. Without them, I lose.

CAMERON
We all lose.

JOHN
I'm thinking that I need to put a
TOK in the circle.

CAMERON
Goodnow.
(off John's look)
She's capable and focused.

JOHN
Do you trust her? Would you trust
her with my life?

CAMERON
I don't know. I don't trust Moss
with your life.

JOHN
Yeah, good point.

CAMERON
If you create a relationship with
the first-builds now, the TOKs will
be more likely to be loyal as their
numbers increase. It's worth the
risk.

JOHN
That's what I thought.

Hummingbirds are being lead to the hangers as John and
Cameron exit.

END OF ACT FIVE

ACT SIX

INT. CHALLENGE ROOM - DAY

Clio is still in the chair in the dark with the light on her.

CLIO

This period, for almost six months after the Serrano meltdown, is amazingly silent--even in the official history. The current hypothesis is that both Connor and Skynet paused to prepare for what are known as the legendary battles. Still, people being people, there were politics in play as we leaned from a series of written journal entries.

INT. SUB-BASEMENT CHAPEL - NIGHT

FRIAR RADU sits with MARGARET (30), SHANE (20), LARRY (25), BETTY (30), JUDY (40), HARRY (35), and SUN (35). They are in the back recess of the area, away from eavesdroppers. They speak in hushed tones.

SHANE

That's what she said.

SUN

You heard wrong. He's too young.

BETTY

Must be like a cousin or something.

SHANE

No. I heard it clear. "Not John? He is Sarah's son, after all."

They look at Friar Radu.

FRIAR RADU

I don't know. I've heard Savannah say that she got the same training as Connor. And there have been...

SUN

Friar.

FRIAR RADU

Some people have told me that they've heard Connor and Savannah talk, like you did.

(MORE)

FRIAR RADU (cont'd)
(indicating Shane)
When they talk of Sarah, Savannah
tells John, "Your mother."

A few astonished looks.

FRIAR RADU (cont'd)
When she first arrived... I don't
know how this could be... When
Savannah arrived...

BETTY
What?

FRIAR RADU
They both said that John taught
Savannah how to tie her shoes when
she was a little girl.

More than a few incredulous looks.

FRIAR RADU (cont'd)
I know. I know.

LARRY
What if it's true?

SHANE
They talk like it is.

FRIAR RADU
Here's what I think. Savannah we
know lived with, and was trained by,
Blessed Sarah in the years before J-
Day. Whatever Connor is, he's
fulfilling his destiny like a
powerful angel. But Savannah, she's
our angel. We need to have her lead.
No more Moss.

Lots of heads nod.

INT. CHALLENGE ROOM - DAY

Room still dark. Clio still in chair.

CLIO
It's rare to ever find records of
key events, the back-door dealings.
This was the meeting that started
the legend of Savannah Weaver.
(MORE)

CLIO (cont'd)
Unfortunately, damage to the
archives I excavated has erased most
of what had been recorded during
this period. However, by drawing
from references over the following
years, I...

INT. PRIVATE ROOM - DAY

An empty and nondescript room. Savannah, Moss, Friar Radu,
La Cazadora, Larry, and TAWNY stand facing each other.

CLIO (V.O.)
...reconstructed some key events
that occurred between five and seven
months later.

MOSS
I'm not going away.

SAVANNAH
I don't think you should.

MOSS
Go on.

SAVANNAH
I think you should do what you're
good at. Marketing.

Moss can't quite suppress his smile.

MOSS
Marketing. Being an entrepreneur.

SAVANNAH
Something like that. One condition.

MOSS
A cut.

SAVANNAH
You abide to top circle exigent
needs. We live on the edge, Mr.
Moss. Sometimes life trumps
everything else.

MOSS
What's my incentive?

Savannah looks at La Cazadora. Moss looks at La Cazadora. La
Cazadora looks indifferently back at Moss. Moss' mouth
twitches a bit.

MOSS (cont'd)
You could rob me blind.

FRIAR RADU
We could.

Savannah shushes Friar Radu with a gesture.

SAVANNAH
It's not in our best interest. I'm not against profit, Mr. Moss -- just profiteering. You get access. You get privilege. As long as supplies and food flow in a reasonable way, there's no reason why you and I can't build something.

Moss stares at Savannah a bit.

MOSS
Can't say I liked being in charge anyway. Too much whining. You can have it. I'll take your terms.

Moss extends his hand. Savannah shakes it.

SAVANNAH
Thank you. Just remember, we both answer to John.

Moss' mouth twitches a little.

MOSS
He's fair enough.

CLIO (V.O.)
A little later:

INT. PRIVATE ROOM - LATER

The door is open. Savannah and Tawny linger.

SAVANNAH
Well?

TAWNY
I don't trust him. My dad didn't, either. But he trusted him more than me.

SAVANNAH
Politics. Sarah used to say: "A good deal is when you feel a little bit happy and a little bit had."
(MORE)

SAVANNAH (cont'd)

I don't like Moss running his black market, but he's the enemy we know, and he won't skip a beat. When we need things, we'll get them. In the meantime, it will be easier to maintain the peace. That's my job, now.

TAWNY

Do I have a job?

SAVANNAH

To learn. To tell me things privately that I might be missing or doing wrong. You're my top advisor.

TAWNY

What about John, and Aunt Alex, and--

SAVANNAH

My mom, and Cameron. I trust them, too. They aren't always here. You are. You and me.

Tawny gets introspective.

SAVANNAH (cont'd)

What's wrong?

TAWNY

It's kind of scary.

SAVANNAH

I know. I grew up with Aunt Sarah and Aunt Sandy. They never stopped fighting even when the world was ending. How can I let them down? Or John? Or my mom?

Tawny smiles and hugs Savannah.

INT. SKYNET FACILITY - NIGHT

The room is a suite from what had once been a hotel. The furniture is well-worn, and the walls could use new wallpaper or at least a fresh coat of paint.

Brandi removes the cylinder from Andy's chest I/O port. The T-888 becomes more robotic.

Brandi puts the cylinder into a wall safe that has been retro-fitted with an external keyed lock.

BRANDI

Get him.

The T-888 walks to the patio and returns with a shackled Boris.

BRANDI (cont'd)

There.

Boris is taken to near the bathroom and chained to a heavy bar fixed to the wall.

BRANDI (cont'd)

You've got food and facilities for a few days. Behave yourself while I'm gone.

BORIS

(under his breath)

Freak.

Brandi grabs Boris' chin with her endo hand.

BRANDI

I could have him lock the bathroom.

Boris stares back venomously.

BRANDI (cont'd)

We'll have fun when I get back.

Brandi lets go of Boris.

BRANDI (cont'd)

Come with me.

Brandi exits with the T-888 following.

Boris pulls a couple of small pieces of metal from the hem of his pants and uses them to quickly pick the lock of his shackles.

Boris takes a bite of some bread and crackers before going to the safe. He begins to pick the lock. Though he gets frustrated, the lock surrenders and Boris opens the safe. He pulls out the cylinder. He smirks.

INT. CHALLENGE ROOM - DAY

Clio sits more upright, away from the terminal.

CLIO

That's the last I found for this first year following the capture of Serrano.

PROCTOR (O.S.)

We will take a recess. Your next session will continue the chronology.

CLIO

Thank you.

The Endoskeleton steps toward Clio. Clio gets up from the chair and exits with the Endoskeleton.

FADE OUT:

END OF ACT SIX

THE END