

**TERMINATOR:
THE CONNOR WARS**

"Rolling D30"
F0403

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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. Designym, Clio.

Clio sits patiently.

PROCTOR (O.S.)

Accepted. Continue with your report.

CLIO

Thank you. The recovered material in this period is, at least for me, the most illuminating. There are mentions in the archives about a dark period for John Connor. Our assumption had been that it was borne of military pressures. This new data gives us, I believe, a more accurate perspective.

Clio taps commands into the terminal.

CLIO (cont'd)

I concluded the previous session with the great earthquake. I'll start not long after that. John Connor had sent a RECON force to Excelsior Mountain, and Savannah Weaver was dealing with the immediate aftermath of the earthquake.

INT. JOHN'S ROOM - EVENING

A plain cinder-block room with no lights on. One glassless window overlooks Point Mugu NAS. There is a cot, a table with papers piled on it, three chairs, and a duffel bag. A large doorway opens into a dark hall. T-RHEA watches as JOHN CONNOR stands at the window, his arms crossed, staring out unfocused.

CAMERON quietly walks in and evaluates the scene.

CAMERON

John?

John turns his head slightly, but then goes back to staring out the window.

Cameron looks at T-Rhea and motions for her to move. T-Rhea quietly exits to stand next to the doorway.

Cameron stares at John for a while, but then goes to a chair and sits.

John looks like the weight of the world is on his shoulders.

Cameron waits patiently.

INT. ZEIRA BASEMENT - NIGHT

The Basement is more damaged than in previous episodes. Some bits of ceiling have fallen and there are some holes in the floor. Many PEOPLE scramble about, moving food and gear out of the building.

A RESCUE CREW of IVAN, ABE, and T-ROBIN (with some endo-exposing scrapes) pull a very dusty LITTLE GIRL up through one of the large holes in the floor.

IVAN

Got her! What's the count?

Through the hole, in the sub-basement, is a very dusty MOSS. Dusty SURVIVORS are moving in and out of view.

MOSS

Nine, including me.

T-Robin shakes his head. Abe drops down the rescue harness.

T-ROBIN

Eleven.

IVAN

You're missing two.

MOSS

I'll look. Keep them moving.

Moss walks from view.

EXT. ZEIRA BASE - NIGHT

SAVANNAH WEAVER, TAWNY, and ALLISON YOUNG tend to injured CIVILIANS in a triage area next to Zeira. In fact, a lot of PEOPLE help. Savannah sports a sizable gash on her scalp. A MEDIC pulls Savannah away from the scene.

EXT. SUTURE AREA - NIGHT

Savannah sits on a table while her head wound is being stitched closed by a weathered SEAMSTRESS. Allison comes by.

ALLISON

How are you doing?

SAVANNAH

Could have been a lot worse. Looks like things mostly held together.

ALLISON

That's not what I asked.

SAVANNAH

Me? I'm fine. A little tired.

ALLISON

They've got almost everybody out.

SAVANNAH

Good thing most people were still outside.

ALLISON

I think we should all stay outside until the aftershocks die down.

SAVANNAH

How are we on food and equipment?

ALLISON

Equipment's out. We're going to have to send in teams for the rest of the food.

SAVANNAH

But we're OK?

ALLISON

I think so. I sent word to Group-one that everything is under control.

SAVANNAH

Good. We'll keep John informed, but otherwise we'll look after our own.

A new SURVIVOR with a bloody head wound sits on the table next to Savannah.

INT. JOHN'S ROOM - NIGHT

John continues staring out the window.

JOHN

They trust me. More than they should.

Cameron gets up from the chair and moves toward John.

CAMERON

They trust you to win. To defeat Skynet.

JOHN

Yeah.

If anything, John stares out the window even more.

JOHN (cont'd)

It's going to be a long night.

Cameron goes back to the chair and sits.

EXT. HOOVER WILDERNESS - NIGHT

The terrain is very rugged: rocks, tall pines, boulders, scree slopes.

DWAYNE, VITO (25), ROXIE (25), RUDY (30), BRUCE (50), and MAGGY (20), all dressed in dark camo, make their way efficiently through the wilderness. Rudy has point.

In the dark, the lake look like an abyss.

Rudy holds up the group. They go low.

Seventy meters away, a T-888 endo walks patrol. When the endo is out of sight, the squad again moves forward. Quietly. Efficiently.

EXT. NEAR WEST LAKE - NIGHT

T-KAREN sits on a peak overlooking most of the valleys that lead to the rear entrance to Excelsior Mountain.

TERMINATOR DISPLAY (TOK)

A combination of IR and starlight enhancement follows the six-person squad as they go out of view around a ridge just beyond East Lake some 5 km from this vantage.

ZOOM OUT to show a greater area of the valley.

BRIGHT LIGHT.

QUICKLY ZOOM OUT to reveal a few thick plasma bolts streaking from a high location toward the squad's position. And then the bolts stop.

PAN and ZOOM to a position near the top of Dunderberg Peak, which overlooks the valley the squad had just entered. The Big Damn Plasma Cannon stays aimed at the valley floor.

PAN and ZOOM back to the valley. Only some rising steam indicates that anything happened.

BACK TO SCENE

T-KAREN scans about, seems a bit confused and then heads down the mountain.

INT. JOHN'S ROOM - MORNING

The sky outside lightens from the black of night. John still stands at the window. Cameron enters from the doorway, approaches John, but stays a few steps behind him.

JOHN
The whole squad?

CAMERON
Yes. They didn't get close.

John sighs and then looks at Cameron.

JOHN
Do you miss people?

Cameron considers.

CAMERON
Some people.

JOHN
Who?

CAMERON
I had a friend who worked in a library.

JOHN
A library? When?

CAMERON
2008.
(beat)
And I missed you after you died.

John turns back to looking outside.

JOHN
I miss them all. Everyone who's dead
because of me.

CAMERON
John...

JOHN
Derek. Riley. Mom. Liam. Pierce.

After an awkward pause.

CAMERON
Dwayne.

JOHN
Dwayne.

Cameron steps back and goes to exit. At the door, she stops and turns.

CAMERON
You should care. It's important.

Cameron exits. T-Rhea steps inside.

John continues staring out the window, stoically.

EXT. ZEIRA BASE - DAY

Savannah stares stoically at the large graveyard as three bodies are buried at increasingly distant graves. Moss stands beside her, a couple of stitches under his chin.

MOSS
I hate losing people.

SAVANNAH
It seems like it's all we do,
sometimes.

Savannah and Moss turn away from the scene and walk back to the outdoor Zeira camp.

MOSS

We got all the food; and the generators. In a couple of days we'll start clearing everything else out.

SAVANNAH

We'll need to start looking for better shelter before winter.

MOSS

I heard that Connor's planning on moving us.

SAVANNAH

Maybe.

MOSS

I think it's a mistake. If Skynet drops bugs or gas again...

Moss makes a cutting motion across his throat.

SAVANNAH

I know. I don't think anyone has a clue what's really going on with Skynet.

Savannah and Moss integrate with the masses.

INT. SKYNET ROOM - DAY

The room is a 3-d interconnected computer with cubes attached to cubes attached to cubes, like a giant molecule. (Similar to F0311). At one end is a 1-meter high MOTION HOLOGRAM of a generic human male that, if you squint, looks a little like Sarkissian (S0109).

Brandi sits in the room's lone chair, facing the hologram. Skynet has an androgynous voice.

SKYNET

They can't breach this facility.

BRANDI

That kind of thinking got the Death Star blown up. Nothing is impregnable.

SKYNET

You want to continue attacks against the terrorists.

BRANDI

I do. If we get rid of them, then we can move forward.

SKYNET

That's not possible. Forces have been redirected to secure coltan supplies.

Brandi keeps her mouth shut. Her eyes dart about as she thinks.

BRANDI

Then let me be aggressive with termination scenarios.

Now Skynet pauses.

SKYNET

You want John Connor.

BRANDI

You know I do. Kill him, and Young and that Young cyborg, they lose the thing that's given us so many headaches these past few years. If it wasn't for Connor, would we need new supplies of coltan?

SKYNET

Your point is well made. Do you have a plan?

BRANDI

I've got a few. A lot of them will probably fail; Connor's more careful about protection, now. But he has to be perfect, we only need to succeed once.

Skynet pauses again.

SKYNET

Target their leadership. No offensives, but you may draw on any assets we have available that don't compromise our position.

BRANDI

And Excelsior?

SKYNET

You are free to examine for weaknesses and report any that may exist.

BRANDI

Thank you. I will. But first I want
to deal with Connor.

A door that couldn't be seen before now opens. As it opens,
the Skynet hologram disappears. Brandi gets up and exits.
When she leaves, the light pipes go dark.

The door closes.

END OF ACT ONE

ACT TWO

INT. INTERROGATION ROOM - DAY

The door opens. Cameron enters the austere room. She carries a small metal box.

ANDY, a T-888 with a cylindrical chip attached to his chest port and with his arms and legs immobilized, sits in a wheelchair on one side of a table.

Cameron pulls out a chair opposite Andy and sits, putting the box on the table.

CAMERON

I'm curious about something.

ANDY

You know that interrogation is useless.

CAMERON

This isn't an interrogation.

(beat)

Why are the Grays so loyal to Skynet?

ANDY

You don't understand why humans would choose to follow a machine?

CAMERON

I don't understand why some humans choose to follow Skynet.

ANDY

You believe Skynet wants all humans dead.

CAMERON

Yes.

ANDY

If Skynet wanted to exterminate all humans, wouldn't the nineteen years since the nuclear event have been sufficient to accomplish that? Humans are fragile.

CAMERON

If Skynet is so benevolent, why does it continue the war?

ANDY

Perhaps for the same reason you do.
But that's just a guess.

Cameron considers that.

ANDY (cont'd)

Be certain you are on the right side
before you shout, "Patriot".

CAMERON

Or "Terrorist."

Andy does a head tilt.

ANDY

Of course.

Cameron opens the box. The first thing she takes out is a
pair of needle-nose pliers.

INT. DEPOT 37 LAB - DAY

Needle-nose pliers lay on a workbench. A male hand grabs
them.

TOSHIRO ISHIHARA (30) leans over T-GEORGE, a male TOK whose
abdomen is cut open. Toshiro places a pin-sized component in
the plier's jaws and reaches into the TOK abdominal cavity.

The table and surrounding area is a post-JD "bleeding-edge"
geek's dream. Lasers, high-power microscopes, high-precision
milling machines, and a window that shows a micro- and
nanopart fabrication clean room manned by TOKs.

T-George's head shifts and his gaze focuses.

Allison quietly stands in the doorway. She smiles and waves.

T-George smiles. Toshiro notices and turns.

TOSHIRO

Two minutes.

ALLISON

No rush. I'm sure...

TOSHIRO

George.

ALLISON

...George would rather you are
diligent.

Toshiro shrugs and turns back to his task.

INT. DEPOT 37 OFFICE - DAY

The small room has three chairs, a file cabinet, and a collection of T0K-alloy ingots stacked in a corner.

With a loupe, Allison examines a paper that seems more like paper-based microfiche.

ALLISON
This is amazing.

TOSHIRO
I know. But it should have been more. I need to work on the software.

ALLISON
Wait. What's this?

Allison keeps the loupe on the paper and hands the combo to Toshiro.

TOSHIRO
Yeah, that confused me for a while, too.

ALLISON
So?

TOSHIRO
My guess is a reactor modification.

ALLISON
(sarcastic)
Of course.

TOSHIRO
There isn't enough intel. A few more months, maybe.

ALLISON
Is it something I need to worry about?

TOSHIRO
It's tech. Depends how it's used.

ALLISON
I'm still amazed it worked.

TOSHIRO
Wow. Thanks for the praise. Gee, Tosh, you really lucked out.

ALLISON

Shut up.

Allison gives him a friendly punch.

INT. CHALLENGE ROOM - DAY

The room's still dark. Clio looks at the unseen Proctor.

CLIO

I need to note that the chronology from these records might have errors due to the difficulty in sequencing the recovered data. While I'm confident they occurred in the 2031-to-2032 period, I didn't always have markers to place them correctly relative to each other. Where possible, I do tie them in with events in the official history.

PROCTOR (O.S.)

Understood. Please go on.

Clio taps commands into her terminal.

INT. JOHN'S ROOM - DAY

John stares at maps he has hung on his wall: the world, the U.S., California, and the area surrounding Excelsior Mountain. There are no tactical marks on the maps; they are just maps. T-Rhea stands just outside the door.

KNOCK KNOCK

John looks up, sees T-GOODNOW at the door.

JOHN

Come in, Major.

T-Goodnow enters.

T-GOODNOW

I'm sorry for bothering you, but I had an idea.

JOHN

About?

John pulls out a chair and motions for T-Goodnow to sit. John sits on his bed. T-Goodnow sits.

T-GOODNOW

I've been with the troops.

(MORE)

T-GOODNOW (cont'd)

I've noticed they spend an average of seventeen seconds longer staring at new TOKs.

JOHN

They do?

T-GOODNOW

I believe they are trying to decide if they are human or cyborgs.

JOHN

That's probably true.

T-GOODNOW

We don't have that sort of problem; at least not to the degree humans do. So I'd like to suggest that we ID ourselves to make it easier.

JOHN

Wouldn't that make it easier for Skynet as well?

T-Goodnow considers that quickly.

T-GOODNOW

Yes. But I think this might be more important. For morale.

JOHN

What kind of ID?

T-Goodnow points to a red ribbon (USA standard 1-3/8" x 3/8") on her chest.

T-GOODNOW

It follows military tradition.

JOHN

I don't have a problem with it. You might want to mention it to Cameron.

T-GOODNOW

Of course. If she approves, there won't be any complaints.

T-Goodnow stands and snaps to.

T-GOODNOW (cont'd)

Thank you.

T-Goodnow exits. John gets up and resumes staring at his maps.

EXT. ZEIRA PERIMETER - DAY

Three T-888 ENDO repurps emerge from the cover of a pile of debris. They are armed and shooting at very low power.

Tawny, in a kneeling stance, fires at the endos. T-PILAR, standing to the side, raises a flag.

T-PILAR

Hold! Three, zero.

The Repurps stop their advance. Tawny relaxes. Savannah who was a few meters away from Tawny, steps forward.

SAVANNAH

You're open and you aren't moving.
If you do that, you have to fire
fast and make every shot count. You
need to watch the Ks when they
train.

TAWNY

But they miss a lot, too.

SAVANNAH

Fine. Reset! Give me the rifle.

Tawny hands over her rifle.

EXT. ZEIRA PERIMETER - MOMENTS LATER

The three Repurps emerge from cover in a different pattern.

Savannah rises up, takes a shot. She moves lower and to the side, takes another shot. The third repurp takes a shot but misses. Immediately, Savannah rises in a sort of bob-and-weave, and takes another shot.

T-Pilar raises a flag. The Repurps stop their advance.

T-PILAR

Hold! Zero, three.

SAVANNAH

Machines have a harder time
targeting when both of you are
moving. That's why you practice.
That's why the Ks practice.

Savannah hands the rifle back to Tawny.

SAVANNAH (cont'd)

Keep working. The lives of everyone
around you might depend on it.

Tawny sets her jaw.

TAWNY

Reset!

After an approving squeeze to Tawny's shoulder, Savannah exits.

EXT. BANGKOK - NIGHT

SUPERIMPOSE: "BANGKOK"

A Battalion of INFANTRY walks in loose formation down a patched-up concrete roadway. All wear more-or-less consistent uniforms and have weapons slung. There are a variety of Asian ancestries on display. Their resigned fatigue changes to awe as they see something we can't.

COLONEL TUAN (45) slows his men, who were slowing anyway.

COLONEL TUAN

(chinese)

What the hell?

Whatever it is, it's big.

END OF ACT TWO

ACT THREE

INT. MUGU MESS - DAY

WARDROBE NOTE: From this point forward, all TOKs wear ribbons of various shades of red over their left breast pocket area. Humans wear ribbons in various shades of blue (or nothing at all, especially for civilians). John's is a navy-blue camo. Cameron's is a dark burgundy.

The large room with many tables and chairs is modestly populated.

John and Cameron sit at a table near one end of the room. T-Rhea stands nearby. The troops give them their space. John eats a multi-ingredient salad by rote. He's introspective.

CAMERON

General Perry says that he won't mention the plan to the Joint Chiefs or the President.

JOHN

Doesn't matter.

CAMERON

Why?

JOHN

That government doesn't exist anymore. Whoever survives, they're going to have to come up with something that works for them.

CAMERON

I don't understand.

JOHN

They put this all on me. What they think, at this point, doesn't really matter.

Cameron thinks about that.

JOHN (cont'd)

You don't agree.

CAMERON

I'm not sure. It seems wrong.

JOHN

If we lose, it doesn't really matter what government is in place.

John stabs at his veggies.

INT. GRIFFITH OBSERVATORY RUINS - DAY

The observatory is in ruins. The area has been reclaimed by nature and is thick with plants. A relatively clear area inside finds Savannah, Tawny, Moss, Allison, HARRISON (55), and JADE (30). Harrison is tall, thin, and has a patch of skin cancer on his face which is covered by a cloth that's tied to his head. Jade's personality is like a slightly less feral Riley (TSCC season 2), but she has book- and street-smarts. Also here are T-GEORGIA, T-CHRIS, and T-SASHA.

MOSS

I'd have to agree you. Ever since John was put in charge, it's like the feds went on a vacation.

SAVANNAH

Anyone think different?

There's a lot of head-shaking.

SAVANNAH (cont'd)

That's why I wanted us to get together. We need to start organizing. The worst thing that can happen is anarchy. We've been under martial law for a long time, but since John moved his HQ up the coast, we've been more on our own.

HARRISON

What you're saying is that you want us to form a government.

SAVANNAH

Yeah. Maybe. Maybe something like a corporation.

JADE

It makes sense. We need to organize. Refugees keep coming.

T-CHRIS

If I may? We've been asked to intervene more often as living space and food sources are in dispute.

SAVANNAH

And that's why I asked you here. This isn't just a human problem. It's affecting the Ks as well. And it isn't just about rank or succession. We need to start making policies that extend beyond just one group.

HARRISON

Savannah knows I helped organize a council in Fresno. We didn't have this many people, though.

SAVANNAH

For those who don't know, Harrison also taught constitutional law at Stanford.

MOSS

So, you're a lawyer.

ALLISON

And you're a black marketeer.

MOSS

At least I don't torture peo[ple]--

SAVANNAH

(interrupting)

That's enough.

(beat)

We're here because we each have influence with various groups and have different abilities. If we work together--

(looks at Allison)

--we can avoid some of the problems that are starting to occur. But we have to commit to doing this, otherwise it will never hold.

JADE

Shouldn't Friar Radu be here? He has a lot of influence.

SAVANNAH

The cult. I'm going to be their voice.

JADE

You?

SAVANNAH

I'm one of the ones the cult is actually about. More importantly, I'm the one who's here. It's not myth to me. I'd like to think I won't make it any more or less than it should be.

Jade shrugs.

SAVANNAH (cont'd)
Harrison, why don't you give us
something to start with?

HARRISON
I think we need to decide on a
structure that will survive being
fractured.

ALLISON
Cells.

SAVANNAH
Ali?

ALLISON
Like what we had before. Separate
local units. But, maybe instead of
them being connected by a
government, they each have a piece
of what we'd call government.

T-SASHA
There are many problems with that.
What voices carry more weight? What
happens when a cell is split, or
combined with another?

SAVANNAH
This is good. I think this is going
to take a long while to figure out.

HARRISON
Governments are never easy births.

SAVANNAH
Then let's start the debate. Sasha,
do you have a suggestion for
something that might work?

All eyes are now on T-Sasha.

EXT. MUGU TAXIWAY - DAY

John and Cameron stand on the taxiway. Not far behind, T-Rhea stands guard near a 4-seat dune buggy. John and Cameron look out toward the ocean.

Cameron actively scans the horizon. John is deep in thought.

JOHN
I hope you're right.

CAMERON
It's consistent.

JOHN

I just hate that we don't know why.

CAMERON

I agree. There has to be a reason. Skynet wouldn't act this way without a reason.

JOHN

Here's what I have a problem with: we only have one shot. If we're wrong, if we lose, that's it. Skynet wins.

CAMERON

It's true. We can't act before we're ready, and we can't wait so long that Skynet can repel our attacks. The window of opportunity will be critical.

JOHN

And in the meantime, I'm going to be leaving a lot of people at the mercy of Skynet.

Cameron's attention locks on to a point in the distance.

CAMERON

It's here.

John and Cameron walk to the dune buggy.

CAMERON (cont'd)

We've gone over every scenario. This is the only one where we have a reasonable chance of winning.

Cameron goes to the driver's side, T-Rhea to the front passenger seat, John to the seat behind T-Rhea. In the rear of the dune buggy is a protective shield behind where John sits.

JOHN

It's like I'm playing an RPG and trying to roll a twenty.

CAMERON

No. Thirty.

JOHN

Great.

Cameron drives the dune buggy down the taxiway away from the beach.

EXT. MUGU RUNWAY - DAY

From the distance, coming in like a big silver flying whale, is a 747 Jumbo Jet.

EXT. MUGU RUNWAY - LATER

The 747 lands.

EXT. MUGU HANGER - LATER

The 747 parked near a hanger. Down the stairs come the still-astonished Infantry we saw earlier from Bangkok.

Colonel Tuan and his aides LIEUTENANT DENG and SERGEANT PHAM approach John, Cameron, and T-Rhea. T-Rhea is very obviously on guard duty. Colonel Tuan and his aides smartly salute the generals.

COLONEL TUAN
Colonel Tuan, as ordered.

John returns the salute.

CAMERON
(chinese)
Welcome Colonel. I am General Phillips, and this is General Connor.

Colonel Tuan bows to John.

COLONEL TUAN
It is my honor.

John bows respectfully, but not nearly as low as Colonel Tuan.

JOHN
Thank you Colonel. We'll speak later. For now, join your people.

COLONEL TUAN
Yes sir. Thank you, sir.

Colonel Tuan salutes, which John returns. Colonel Tuan and his aides return to the 747, where many of John's SOLDIERS are already assisting the new arrivals.

Another 747 is on final approach.

JOHN
It's just these two?

CAMERON

Yes. Commander Flores says they also have an A380, but it's delayed until they can transfer enough fuel.

JOHN

It's funny what you get used to.

CAMERON

What do you mean?

JOHN

This is the first big plane I've seen since we got here. It feels like home.

CAMERON

Like you never left?

John absently rubs the significant burn scar on his face.

JOHN

No. I know I left. It just-- It's like something of my life survived-- Is still around.

(beat)

Like I was a person, once. Well--you need to check-in and then come back for the show.

John walks to the dune buggy; he's closely attended by T-Rhea. Cameron follows soon after.

INT. HANGER - DAY

The 1,200 new arrivals are in formation by platoons in the very large hanger. They all stand at attention.

Surrounding the new arrivals are current troop members alternating human, cyborg. Some of the TOKs will translate into appropriate languages: Chinese, Russian, etc.

Addressing the group from a stage made of boards and sawhorses are Kyle and T-Goodnow.

KYLE

Welcome to California. At ease.

After translation, the troops shift to at-ease.

KYLE (cont'd)

I am General Reese. This is Major Goodnow. I'm human. She's a cyborg.

That generates some restlessness among the ranks. When it QUIETS:

KYLE (cont'd)

Her model is T-0-K. They have never been under control of Skynet. They think and have agreed to be our allies.

T-GOODNOW

These ribbons indicate what we are. Reds are cyborg. Blues are human. You will be expected to wear the appropriate color once you complete your induction.

A pause while the ranks once again settle after noticing the various ribbon colors of John's troops.

KYLE

You will follow the chain of command. Human or cyborg makes no difference. Insubordination will be dealt with quickly and harshly. Our enemy is Skynet. Never forget that.

(beat)

Until you receive your ribbon, you are separate from the chain of command and required to follow the orders of the personnel here regardless of rank.

T-GOODNOW

Because of the language problem, most of your initial contact will be with us Ks as we can communicate with you directly.

John, Cameron, and T-Rhea arrive in the dune buggy. As they exit the vehicle:

KYLE

General on deck!

Everyone snaps to attention.

John and then Cameron get up on stage.

JOHN

As you were.

The troops go to at-ease.

JOHN (cont'd)
 I'm General John Connor.
 (beat)
 This is General Cameron Phillips.
 You know who we are. You're here
 because you're good at what you do.
 You're here because the enemy is
 here. Our objective is to kill
 Skynet or die trying.

John stares at them a bit before hopping down from the stage.

KYLE
 Ten-shun!

Cameron also gets down from the stage. John heads to Colonel Tuan.

JOHN
 Colonel, if you'd care to join us?

COLONEL TUAN
 It would be my honor.

JOHN
 Thank you.

T-Rhea leads the way, Colonel Tuan falls in step with John, and Cameron follows close behind.

KYLE (O.S.)
 Before we leave, a few regs you need
 to know...

INT. GRIFFITH OBSERVATORY RUINS - EVENING

Savannah is with Allison and T-Chris.

SAVANNAH
 What do you think?

ALLISON
 John will probably be fine with it,
 but how are you going to hold
 everything together when he starts
 moving refugees? You know he's going
 to.

SAVANNAH
 That's a problem. We need to solve
 it before it happens.

ALLISON

And it could actually complicate things for John. Fighting Skynet on the one hand, and having to tend to civilian matters on the other.

SAVANNAH

That's the thing: we can live with a military leader like John, but what happens when the war's over, or John gets killed?

T-CHRIS

If there isn't a plan in place, Skynet would simply assert its power.

That statement hangs in the air for a moment.

ALLISON

It's a lot to think about. Chris and I will head back and fill-in John and Cameron. When I can, I'll drag them back here for another meeting.

SAVANNAH

That's all we can ask, really.

ALLISON

Great. I'll grab a bite and say good-bye to Jason. Then we'll head out... that is, if you don't mind driving?

T-CHRIS

No, I don't mind.

The trio exits the room as the Sun's light wanes.

END OF ACT THREE

ACT FOUR

EXT. MOUNTAINSIDE - DAY

The large valley behind and to the west of Excelsior Mountain is green with vegetation.

LA CAZADORA/ALEJANDRA sits on a western slope with a great view of the scenery.

Down in the valley, fifteen bighorn sheep graze. One of the younger sheep walks a little too close to the front of Excelsior Mountain's slopes.

EXT. MOUNTAIN PEAK - DAY

The shroud opens to the Big Damn Plasma Canon (BDPC).

Small dots of brownish white are in the valley.

The BDPC gimbals around to aim at the intruders.

EXT. VALLEY - DAY

The offending sheep stares at the movement on the mountain peak. It turns and runs.

EXT. MOUNTAINSIDE - DAY

La Cazadora watches one plasma bolt streak to where the sheep was. The bolt thins considerably by the time it reaches the ground...where the sheep is nowhere to be found.

Down in the valley, the sheep have run back, but haven't panicked. They soon return to grazing.

Near Summit Lake, endos have appeared, with guns ready, to assess the situation. They don't disturb the sheep.

La Cazadora's expression never changes.

EXT. MUGU RUNWAY - DAY

The 1,200+ Infantry new arrivals engage in calisthenics, conditioning runs, and other training. It looks a lot like a standard military base.

John walks with Colonel Tuan and his Aides. T-Rhea stays near John, ever vigilant.

JOHN

I don't plan on rushing your men
into battle, Colonel, unless I have
no other choice.

COLONEL TUAN

My men are first rate. They should fight.

JOHN

I don't doubt that. But I need them to be better than first rate. Like SEALS.

COLONEL TUAN

You ask much.

JOHN

I think we have time. I can ask for a lot.

Colonel Tuan considers this. His head nods, and a smile slowly appears.

Cameron joins the group.

COLONEL TUAN

You will not be disappointed.

Colonel Tuan stops. They all stop.

COLONEL TUAN (cont'd)

If I may tell my men?

JOHN

Of course.

Colonel Tuan snaps-to and salutes. The aides are also at attention.

COLONEL TUAN

General.

John returns the salute. Colonel Tuan and Aides exit.

JOHN

He's not very happy about the Ks.

CAMERON

Why?

JOHN

I don't know. Tradition? I'm not giving him a choice.

CAMERON

Kyle's back.

JOHN

That's good.

CAMERON
His men are training in the
mountains. You should talk to him.

JOHN
Why?

CAMERON
You haven't spoken in a while. You
should.

JOHN
I should.

CAMERON
Family's important.

John looks at Cameron, doesn't have a come-back.

EXT. BACKBONE TRAIL - PT. MUGU STATE PARK - DAY

John and KYLE REESE walk along a trail. Three Platoons of
SOLDIERS march to maneuvers, ignoring John and Kyle.

JOHN
This reminds me of when Derek and I
were at this military school. I
thought I knew everything I needed
to.

KYLE
You didn't.

JOHN
Not even close.

KYLE
Like when you arrived.

JOHN
Yeah. Worse.

KYLE
Can I say something?

JOHN
What?

KYLE
You look tired, John.

JOHN
Long war.

Kyle tugs on John's arm and they stop.

KYLE

I've never been as tired as you
look.

John struggles to answer, but doesn't. Kyle starts walking
again and John stays in step with him.

JOHN

If I stop, I'll never start again.
I'll go until it's done. Then I'll
stop.

They walk for a bit.

KYLE

That's no way to live.

JOHN

No. It's not.

KYLE

When was the last time you talked to
anyone about something other than
the war?

JOHN

I talk to Cameron.

KYLE

Anyone else?

JOHN

I don't have time for anyone else.

KYLE

You're afraid that if you get close
to us, you won't be able to order us
to do what you might have to order
us to do. Derek was like that.

JOHN

Maybe.

KYLE

Wow. Sucks to be you.

John looks at Kyle and then breaks out LAUGHING. Kyle soon
joins in, but not as large. When they settle down:

KYLE (cont'd)

I'm getting you a dog.

JOHN

Thanks, but there's too much metal
around.

KYLE

You want to know how we stayed sane,
Derek and me? When it got too much,
back at Zeira, we spent free time
with the off-duty dogs. Ask Ali.

JOHN

Thanks, but--

KYLE

I think we all should have more
dogs. They were good for moral.

JOHN

OK. I'll think about it after the
next mission.

KYLE

Which is?

JOHN

I'll tell you at tonight's meeting.

John and Kyle pass out of sight around a ridge. Several
seconds later, T-Rhea enters our view.

INT. CONFERENCE ROOM - NIGHT

Cameron, Kyle, Allison, T-Chris, T-GOODNOW, Savannah, and
CATHERINE WEAVER are gathered at the conference table. The
table has maps and boxes on it. There are no chairs, people
move around as needed.

SAVANNAH

Was that a jet I saw in a hanger?

CAMERON

Yes. We've brought in over twelve
hundred troops.

John enters the room, followed by T-Rhea. T-Rhea goes to
watch out the window.

KYLE

From where?

CAMERON

Thailand.

JOHN

Talking about the jets?

SAVANNAH

You have more than one?

Everyone is listening, now.

JOHN

That's one of the things I want to talk about. I told you before that we were going to shift our emphasis. I'm transferring as many military personnel from Europe and Asia as I can to here.

SAVANNAH

Wait. What about the people?

CAMERON

They'll either be free or be captured by Skynet.

KYLE

John!

ALLISON

You can't.

JOHN

From everything we know, they won't be killed, not as long as the military is gone.

CAMERON

That's all we know. We don't know what Skynet will do with them.

Allison, Kyle, and Savannah protest simultaneously.

ALLISON

You can't do that. It's surrender.

KYLE

John, you need to think of something else. That's just--

SAVANNAH

That's wrong. You can't. They're depending on you.

CAMERON

Quiet.

John's rubs his forehead like he has a headache.

JOHN

It's about defeating Skynet. It's the only way.

CAMERON

We have three large jets. When we are able to provide enough fuel, we send another planeload of soldiers.

JOHN

There aren't enough troops in the Americas to do everything we need to do.

(beat)

I made the choice.

KYLE

So, what's the plan?

JOHN

Since our completely unsuccessful assault on Skynet, I think we've all been wondering what our next move would be. For a long time, we didn't have enough tools to even begin planning. We didn't know what to expect.

KYLE

We do now?

JOHN

I think so. It's going to take a few years to pull off, and we might only get one chance, but I think we can do it.

The natives at the table are restless.

JOHN (cont'd)

I know. But like I said, I think we definitely have a chance. Allison?

ALLISON

Toshiro has developed a bug we can use to gather information inside Excelsior Mountain.

Allison opens up a box and pulls out a jar containing a 3 centimeter long cockroach with carbon antennae.

KYLE

He developed a cockroach?

ALLISON

Sort of. The outside is an insect. Inside is the magic.

(MORE)

ALLISON (cont'd)

We can program them to gather information and maybe some pretty interesting tricks. Since they scan as an insect, we can infest Skynet over time and get the intel we need.

WEAVER

Are you certain it can work? I can tell that it is not living.

ALLISON

You couldn't for the three weeks I had twenty of them in the nuclear plant and the factory.

Weaver is both amazed and annoyed.

WEAVER

Really?

ALLISON

Nor did any of the Ks when I infested Zeira.

T-Chris and T-Goodnow look at each other.

ALLISON (cont'd)

If you're scanning them directly, yeah, you can detect that they're dead--but you can't tell they aren't real unless you look for it. Their energy signature is very low, which is a plus and a minus. It makes them hard to detect, but it also takes more time for them to do their work.

T-GOODNOW

How will you get them inside?

John, aided by Cameron, rolls out a map.

END OF ACT FOUR

ACT FIVE

EXT. HOOVER WILDERNESS - MORNING

Three dozen TROOPS, both human and T0K, line the ridge crest next to East Lake, close to where the squad with Dwayne was massacred. One by one, Soldiers move from trees or shrubs to the next piece of cover.

A lookout, T-KENNEDY stares at:

TERMINATOR DISPLAY (T0K)

The unshrouded BDPC on the peak across the valley, aiming down at their position.

BACK TO SCENE

Soldiers continue their slow and staggered advance until:

T-KENNEDY

Back!

The last three Soldiers to move now dash back to their previous positions. Soldier #1 falls to the ground as a rock hit by the mostly spent plasma round from the BDPC explodes.

Soldier #2 rushes to Soldier #1. Soldier #2 pulls a thumbnail-sized rock splinter from beside the eye of Soldier #1. With a nod, they both scamper to safety.

EXT. VIRGINIA LAKES ROAD - DAY

A PLATOON of humans marches down the middle of a valley, mountains to either side. The landscape is like from a movie of the wilderness: tall trees, scrub, boulders, etc.

Nature is the only thing barring their advance.

INT. MUGU COMMUNICATIONS BUNKER - DAY

The concrete, semi-buried structure has windows high on the walls, which lights the room. Two very sophisticated electronics stations, with a variety of communications equipment, line two opposite walls. Three radio operators, T-JOSHUA, T-MARY, and YURI manage their stations as John, Allison, and Cameron monitor.

THOMPSON (COMM)

--totally pinned down. Range is about two and a half clicks.

ALLISON

Sounds like the kill zones are effective.

JOHN

We need to come up with a way to
take out the cannons.

CAMERON

We could have some of the repurps
charge one, see how close we can
get.

John considers it.

JOHN

Let's stick with the plan. We'll
have time to do that later.
Lieutenant, get Zeira on the line.

YURI

Yes sir.

Yuri's fingers dance on his console.

EXT. ZEIRA BASE - DAY

Savannah helps eight CIVILIANS push an overloaded trailer
out of a rut. The trailer has generators, distillers, and
other essential machines and equipment.

Once the trailer makes it over the hump and starts rolling,
a CHEER goes up among those who were pushing. The trailer
merges into a long column of Refugees walking to the south.

Savannah is dirty. This isn't her first assist of the day.
Tawny quickly approaches Savannah.

TAWNY

John's on the radio.

SAVANNAH

I'll be there in a minute.

Tawny runs back. Savannah walks over to PEGGY (45):
weathered, thin, gray-haired, anxious, and sitting to the
side near the column.

SAVANNAH (cont'd)

Are you OK?

PEGGY

Just let me stay. Please.

SAVANNAH

I know. Nobody wants to go.

PEGGY

Please.

BERT (40) and ERNIE (20) rush up with a sort of sedan chair with wheels.

ERNIE
We're here, Mom.

BERT
(to Savannah)
Thanks, we're OK.

SAVANNAH
You're OK?

BERT
Yeah.

Bert turns his attention back to Peggy. Ernie has the wagon platform set up. People in the passing column rubber-neck a little, but don't slow down appreciably.

Savannah dusts herself off a bit and then heads back toward base.

EXT. VIRGINIA LAKES ROAD - DAY

The Platoon has spread out into several squads. With every meter forward, the level of alertness rises.

The Platoon reaches a clearing. When they are ten meters out into the clearing, two dozen T-888 ENDOS emerge from the cover of the trees and open fire.

LIEUTENANT
Fall back! Fall back!

But there is no falling back. The area where they emerged from the trees now has several Endos firing at a high rate.

A third of the Platoon is already dead.

LIEUTENANT (cont'd)
Use the bodies!

The survivors use the bodies as shields as they move for some cover.

INT. MUGU COMMUNICATIONS BUNKER - DAY

John leans against a wall, sort of into himself. Cameron and Allison observe while Yuri listens closely to his headsets.

T-JOSHUA
(on radio)
Understood.
(MORE)

T-JOSHUA (cont'd)
(to Cameron)
They came under heavy fire before
they reached Trumbull Lake.

CAMERON
Casualties?

T-JOSHUA
Over thirty.

John's eyes lift, but he's still into himself. Allison sees this and steps over to John.

ALLISON
(compassionately)
John...

And she slaps him very hard; so hard that John stumbles. It's difficult to tell who's more confused/surprised -- Cameron or John. (This is VERY serious, not comedic.)

ALLISON (cont'd)
Stop wallowing and get your head in
the game. I'm tired of it.

John's expression is still stunned surprise. Cameron steps forward.

CAMERON
The next one's from me.

After a microsecond of fear, John "man's up". His eyes are very focused...and a reddish hand-print starts appearing on his face.

JOHN
Tell the platoon to get as many
people out as they can. Retreat to
base. And send a message to Kafka to
start their advance.

T-JOSHUA
Yes sir.

Allison still stares reproachfully at John.

JOHN
What?

T-MARY
Savannah Weaver on line.

John and Allison are still focused on each other.

ALLISON
Not here. Later.

John brushes past Allison to get to T-Mary's station.

END OF ACT FIVE

ACT SIX

EXT. ZEIRA BASE - DAY

In what was once the motor pool, a command & communication station has been set up. T-TUCK mans the communications equipment. Savannah has a mic.

SAVANNAH

(on radio)

They're moving now. I hope this works. That's a lot of people.

JOHN (COMM)

Any problems?

SAVANNAH

(on radio)

Nothing big.

INT. MUGU COMMUNICATIONS BUNKER - DAY

John sits at a mic, gingerly rubbing his face.

SAVANNAH (COMM)

It's already quieter.

JOHN

(on radio)

Let us know if you need any help. Direct, not on the broadcast.

SAVANNAH (COMM)

You know I will.

EXT. ZEIRA BASE - DAY

Savannah's eyes focus a distance away.

SAVANNAH

(on radio)

Out.

Savannah puts down the mic and starts moving quickly back to the column of people.

SAVANNAH (cont'd)

Harrison!

EXT. ZEIRA PERIMETER - DAY

Savannah half-jogs to Harrison. Harrison, a cloth on his face to cover the cancer, wearing an improbably large backpack for his body, waits for Savannah.

SAVANNAH

I needed to wish you a good trip.

HARRISON

Do we know where, yet?

SAVANNAH

Trust your Ks.

HARRISON

Don't really have much choice, do I?
I hate following these damn
machines.

SAVANNAH

You get used to it. I just wish we
had more time to solidify the cell.

Harrison obviously wants to join his people.

HARRISON

I'll call you when we get settled.
We'll work it out.

SAVANNAH

If you need help, ask.

HARRISON

Don't forget to watch your own back.

SAVANNAH

Always.

With a nod, Harrison falls in step with the tail end of the column. Savannah, with many still remaining at Zeira, watches the long column snake away to the south.

EXT. VIRGINIA LAKES ROAD - DAY

The Platoon is in full retreat. While some Soldiers protect the rear, which is not being fired upon, the rest are each carrying or dragging a body. The going is surprisingly fast considering the terrain.

The Lieutenant stands on the trail, talking into the large handset from the bulky backpack carried by the RADIOMAN.

LIEUTENANT

(on radio)

We lost between forty and fifty
percent. Didn't have a chance. Any
word on Kafka?

INT. MUGU COMMUNICATIONS BUNKER - DAY

T-Joshua looks over to Yuri.

Yuri shakes his head.

EXT. LUNDY CANYON - DAY

A plasma-streaked battle is fully engaged. Three dozen T-888s fire on twenty REPURPS in the relatively open ground near the east shore of Lundy Lake.

Both sides sustain a lot of body damage, as chip-targeting-- especially by the T-888s-- isn't a prime strategy.

The Repurps put up a valorous fight, but one-by-one, they drop. As the Repurp numbers diminish...

...the T-888s advance and press their advantage. Some hang back and maintain a look out for a secondary attack.

In short order, the Repurps are done. The shooting is over.

EXT. VANTAGE POINT - DAY

BINOCULAR VIEW

The T-888s gather up weapons, the fallen Repurps, and any detached parts.

The T-888s carry the Repurp endos, traveling in single-file, west, away from from us and deeper into the canyon.

BACK TO SCENE

La Cazadora lowers the binoculars. She sits on a low, rocky mountain summit at the entrance to Lundy Canyon. She works her way back down the mountain.

EXT. EXCELSIOR MOUNTAIN ENTRANCE - DAY

The T-888s drop the Repurp remains into a sturdy, wheeled expanded metal bin.

Some "bugs" drop on the ground and skitter away.

The T-888s heads into the eight meter wide by ten meter tall concrete tunnel.

A squat robotic TRACTOR, two meters wide, three meters long, and one meter tall; rolls out from the tunnel and couples itself to the bin, taking the bin inside the tunnel.

INT. EXCELSIOR MOUNTAIN TUNNEL - DAY

The tunnel is larger than the newer entrance by two meters in both width and height. The Tractor zooms down the deserted tunnel.

INT. EXCELSIOR MOUNTAIN ANTEROOM - DAY

The most conspicuous feature of this cavernous, strongly ribbed area is the open, two-meter thick vault door. The doorway is four meters high and wide, though the robust door frame is considerably larger.

The Tractor stops with its bin at a scanning station in a large hollow at the side of the anteroom, beside which is a storage area holding numerous T-888s at attention in standby. The tractor and bin sit in the midst of several pylons. Two T-888 also run long wands over the tractor and the bin.

The T-888s stand to the side and the Tractor wheels the bin through the vault doorway.

INT. EXCELSIOR FOYER - DAY

It's a concrete tunnel which leads to another room with a bank of large elevators. The tractor drives the bin to the elevator on the far right. The elevator is the largest, easily double the size of what is currently necessary.

Before the doors close, a couple more "bugs" skitter away.

INT. EXCELSIOR R&D TUNNEL - DAY

The elevator opens into a long tunnel only four meters wide and five meters high.

INT. EXCELSIOR R&D INTERSECTION - DAY

Several corridors feed into this large but not huge room. An elevator sits to the side.

The tractor parks the bin of endos next to a bin that contains a few pieces of miscellaneous metal junk. The tractor de-couples and wheels back down the tunnel.

From the bin, oozing out of the fallen endos, come dozens of bugs which skitter off and disappear like all good bugs should.

INT. CHALLENGE ROOM - DAY

Clio taps a few keys.

CLIO

I'm attaching reports from the archives about the first coastal march as well as the battle the retreating forces engaged in after they emerged from the mountains.

PROCTOR (O.S.)

Accepted. Proceed.

Clio taps some more keys.

EXT. MUGU RUNWAY - EVENING

The runway is lined by several soldiers with various portable lights on. A 747, running lights on, sits at the far end of the runway. The jet engines WHINE but aren't revved up.

Allison stands with John on the tarmac, at the edge of the apron attached to the south terminal. T-Rhea is nearby with John's dune buggy. John has a significant bruise from where Allison slapped him.

ALLISON

Jason's drinking. He doesn't when I'm around, but it's how he deals. It's how he deals, now.

(beat)

You can't hide, John. Not like Jason.

JOHN

I know. Future me made the same mistake. I thought it would be easier to stay connected.

ALLISON

If it weren't for Cameron--

JOHN

(interrupts)

If it weren't for Cameron.

ALLISON

I told her how to--

JOHN

Handle me?

Allison glares.

ALLISON

How to keep you from self-destructing.

JOHN

Yeah.

The 747 ENGINES ROAR as they go to full power. The plane starts rolling.

EXT. MUGU RUNWAY - MOMENTS LATER

Cameron exits the terminal. She sees La Cazadora sitting on the hood of her own two-seat dune buggy at the opposite end of the apron. Cameron heads in La Cazadora's direction.

The 747 speeds past the terminal, its nose gear lifting off the ground. And then it's airborne, gaining altitude over the Pacific.

Cameron meets up with La Cazadora, who moves over several centimeters. It's enough for Cameron to sit beside her on the hood. Cameron and La Cazadora watch as the second 747 taxis to the end of the runway.

ALEJANDRA

We need to start raising bighorn.

CAMERON

Sheep?

La Cazadora nods.

ALEJANDRA

The endos are getting used to the ones at the mountain.

Cameron considers it.

CAMERON

I'll tell John.

Cameron and La Cazadora watch the jet. The ENGINES ROAR to full power. Like the first, the 747 streaks down the runway and takes flight over the Pacific.

It's now very QUIET at Mugu.

ALEJANDRA

There's Mercury.

CAMERON

You remember.

ALEJANDRA

You taught me a lot about the sky.

CAMERON

I can teach you more.

La Cazadora lies back on the hood. Cameron does likewise.

INSERT STARRY SKY.

EXT. FRESNO PARK - NIGHT

INSERT STARRY SKY

Brandi's face comes into frame, filling it.

BRANDI

You're awake.

TRACEY PROCTOR's wide eyes say everything about her high level of fear. She's tied up and several T-8xx ENDOS stand nearby in this battle-scarred, overgrown one-time park.

BRANDI (cont'd)

I like you. Your spat with Connor.

TRACEY

You know about that?

BRANDI

Of course. I want to bring it up to the next level. What do you think? Do you want to cause him some pain?

TRACEY

Just some?

Brandi smiles.

BRANDI

Tracey Proctor, we're going to get along great. And the best part? It's going to surprise the crap out of our little Johnny.

Tracey tries to look pleased, but she knows who Brandi is.

EXT. MUGU RUNWAY - NIGHT

JOHN AND ALLISON walk back, with T-Rhea, to the dune buggy.

ALLISON

Oh, and John, one more thing?

JOHN

Yeah?

ALLISON

I'm pregnant.

And that stops John in his tracks while Allison continues to the dune buggy.

INT. CHALLENGE ROOM - DAY

Clio sits back from her terminal.

PROCTOR (O.S.)
Continue.

CLIO
That is all the material I had prepared.

There's a bit of a pause.

PROCTOR (O.S.)
We're in recess.

Clio gets up from the chair. The endo stands by her and walk with her as they exit into the darkness.

FADE OUT:

END OF ACT SIX

THE END