

**TERMINATOR:
THE CONNOR WARS**

"Tumbling From the Ski Jump"
F0310

Written by
CJ Carter

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:

A SERIES OF SCENES

1. INT. MESS - DAY

JOHN CONNOR sits in the Zeira Mess hall watching a GROUP OF SOLDIERS celebrating a birthday with a sad cake and a present.

JOHN (V.O.)
When I was growing up, I learned not
to get excited about birthdays or
holidays.

2. INSERT FROM S0109

John handing 5YO KYLE REESE a baseball

JOHN (V.O.) (cont'd)
I always envied those people who got
the good presents.

John with a goofy happy expression.

3. INSERT FROM S0109

CAMERON getting into the Jeep...

JOHN (V.O.) (cont'd)
But when your life can be upended on
a moment's notice,

...and blowing up.

4. INSERT FROM S0201

John and SARAH CONNOR jumping out a window and rolling off the roof.

JOHN (V.O.) (cont'd)
...when you're always on the run,

5. INSERT FROM S0222

John and CATHERINE WEAVER disappearing in a TIME BUBBLE...

JOHN (V.O.) (cont'd)
You learn that you can't take
anything with you.

...as JAMES ELLISON and Sarah look on.

END SERIES OF SCENES

INT. ZEIRA CORP SERVER ROOM - DAY

The room is just as it was when last seen in S0222. Ellison, Sarah, Cameron's deactivated body, and the server farm.

As the last of the time bubble FX's out of existence:

SARAH
I love you, too.

Now it is incredibly QUIET. Ellison is stunned and Sarah looks like her child just left her forever.

Both Ellison and Sarah pause to get a handle on reality. Ellison, turns to see Sarah staring at where John had been in front of her just moments before, steps cautiously toward her.

ELLISON
Are you alright?

Sarah can only respond with a head shake, "no".

ELLISON (cont'd)
What just happened?

SARAH
Time bubble. Weaver took... Weaver took John...

ELLISON
To the future?

SARAH
I don't know. Probably. Probably.
(a beat)
Did you know? That Weaver was a terminator?

ELLISON
Is that what it was?

SARAH
Yeah. The kind that's really hard to kill.

Sarah finally emerges from her fugue.

SARAH (cont'd)
We have a problem. We've already been attacked once. If they attack again...

ELLISON
...we're all out of robots.

They both look at Cameron's shell.

MATT MURCH, enters from the door beside Ellison. He stops when he sees both Ellison and Cameron.

MURCH
What the hell?

Startled, both Ellison and Sarah face Murch.

EXT. PACIFIC AVE (2027) - NIGHT

SYKES runs like the wind toward the semi-rebuilt CHEVRON OIL REFINERY. Behind her, 200 meters away, is an HK.

The HK's tank tracks have no trouble going full speed ahead on this still navigable, though damaged, street.

When Sykes is only twenty meters from the refinery, the HK opens fire, but the plasma blasts dissipate a few meters short of their target.

EXT. CHEVRON OIL REFINERY - NIGHT

Two PLASMA CANNON emplacements from atop buildings in the refinery open fire on the HK.

ALLISON YOUNG mans one of the large mounted guns.

EXT. PACIFIC AVE (2027) - NIGHT

The HK takes on a lot of damage. An access door opens. A plasma shot from the refinery licks into the opening, setting off the internal armory.

Several self-propelled munitions (rockets) spurt from the disintegrating HK.

EXT. CHEVRON OIL REFINERY - NIGHT

Allison and others shout:

ALLISON
Cover!!!

Several of the HK's errant munitions strike within the area, a similar number of small explosions ensue.

EXT. CHEVRON OIL REFINERY - LATER

Allison, her right leg still injured, limps over to Sykes.

ALLISON
Did you get it?

Sykes holds up a tightly folded pad of paper, about the size of a deck of cards.

SYKES
Who are you talkin' to?

Allison takes the paper.

SYKES (cont'd)
And I'm fine, by the way.

Allison is more concerned with the paper, which she quickly and carefully unfolds. As she reads the report, Sykes snags a canteen off of Allison's belt and drinks greedily.

ALLISON
Holy...

SYKES
What's not in there is that half are
already off the coast.

ALLISON
North?

SYKES
North.

Sykes puts the canteen back on Allison's belt as Allison is lost in thought.

Suddenly, Allison rushes deeper into the Refinery. Sykes follows.

EXT. CHEVRON OIL REFINERY - MOMENTS LATER

Allison stops as she sees:

ALLISON'S POV

A now ex-Chevy Volt is among several items shattered from a recent explosion. Smoke and small fires pepper the area.

BACK TO SCENE

Allison is a little put-off by the setback.

ALLISON
Where's your bike?

SYKES
In the control room. I'll go.

ALLISON
No, you won't.

Allison limping away.

SYKES
Your leg.

ALLISON
Frag the leg!

SYKES
(to herself)
Fine. Pig-headed, little...
(to Allison)
Take water! I drank most of yours!

Allison waves acknowledgement, but never breaks stride.

INT. ZEIRA CORP ENTRYWAY - DAY

There are several emergency vehicles visible through the glass: fire, police, EMT, etc. Ellison, along with some guards, block the passage of a few very official-looking persons.

Some ASSISTANT in shirt and tie hands a thin folder to Ellison, who glances at it and then hands it to AGENT PETERS.

PETERS
What's this?

ELLISON
This is the reason you can't go up.

Peters glances quickly at the cover letter.

PETERS
Classified? Come on.

ELLISON
What we had was a very unfortunate incident that involved a highly classified project. I can't allow you to inspect the scene until the area is secured.

PETERS
This isn't going to fly. It's a safety issue, not security.

ELLISON
There is no safety issue.
(MORE)

ELLISON (cont'd)
Our fire suppression system stopped
all fires within seconds. My
architects assure me that the
structure of the building is sound.
No one was hurt. You don't have any
reason to be here.

Peters tries handing back the folder.

ELLISON (cont'd)
Keep it. Legal will show that we
have priority.

PETERS
I'll be back.

Peters walks off and starts consulting with local guys.

Ellison turns to one of the guards.

ELLISON
No one gets through... or you'll
have to answer to Ms Weaver, do you
understand?

Trying hard, and failing, to not betray the full meaning of
that understanding, the RANKING GUARD nods.

Ellison disappears down the passage that's being guarded.

EXT. ZEIRA BASE - MORNING

DEREK REESE paces outside the main hatch.

Coming from the distance, an automobile.

The car parks a few paces away from Derek, who stands at
ease. The back door opens, and out comes GENERAL PERRY.

Derek snaps to attention and salutes. As he does so, the
General's aides, MAJOR PEEVY (25) and LIEUTENANT KIM (20)
emerge from the vehicle, both carrying aluminum utility
cases (briefcases). Everyone is dressed in BDUs.

DEREK
Welcome to Zeira, General.

PERRY
Major. As you were. I apologize for
not coming immediately after the
battle. Two months is too long.

Derek relaxes.

DEREK
I understand.

PERRY
Doesn't look like Skynet was able to
do much damage.

DEREK
Not to the building, no sir.

Perry quickly evaluates Reese.

PERRY
We have some things to discuss.
Young should join us.

Derek opens the hatch. The General's Aides precede Derek and
Perry entering.

DEREK
She's out on RECON.

PERRY
Routine?

DEREK
I'm afraid not.

With everyone inside, the hatch is shut.

END OF ACT ONE

ACT TWO

INT. GYMNASIUM - DAY

SAVANNAH WEAVER, dressed in leotards topped with a T-shirt, sees Ellison. She grabs her gym bag and hurries over.

SAVANNAH
Hi, Mr. Ellison.

ELLISON
Hi, Savannah.

SAVANNAH
I thought mommy was going to pick me up today.

ELLISON
Yeah. We'll talk about that when we get to the office.

Savannah just shrugs and goes along.

INT. ZEIRA OFFICE - DAY

In a smaller version of Weaver's now-demolished office, Sarah watches a bank of monitors that cycle through the surveillance cameras. One image doesn't cycle: it's trained on Savannah starting to work on her homework.

Ellison enters the office.

SARAH
What did you tell her?

ELLISON
What can I tell her? That her robot best friend and her robot mother time traveled to the future?

SARAH
She's young. After everything she's seen, it probably would make sense.

ELLISON
Maybe.

SARAH
But we have bigger problems than whether or not that little girl understands.

ELLISON
I've already taken care of the feds.

SARAH
Kaliba.

ELLISON
Kaliba.

SARAH
They are behind what happened today.
They are behind a lot of what's been
happening for a while.

ELLISON
Who are they?

SARAH
I don't know yet. But they know us.
They know who we are. They know
where we are. We have to move.

ELLISON
What? No. Wait. We can't.

SARAH
We don't have a choice. It's not
safe. Not here.

ELLISON
Not anywhere. At least here we know
the territory.

SARAH
I don't think you understand what's
at stake.

ELLISON
Oh, I think I do.

The monitor shows Savannah wandering away from her homework
and off-camera.

INT. ZEIRA BASEMENT - DAY

Ellison and Sarah walk toward the server room.

INT. SERVER FARM - DAY

Savannah stands staring at Cameron's damaged and lifeless
combat chassis as Ellison and Sarah enter.

ELLISON
Savannah.

SAVANNAH
Where's John Henry?

ELLISON
John Henry... He--

SARAH
He took a trip with your mother and
my son.

Savannah stares at Cameron's battle-damaged face.

SAVANNAH
Is he going to be alright?

INSERT MONITOR

"SAVANNAH?" along with her photo.

BACK TO SCENE

SAVANNAH (cont'd)
John Henry?

INSERT MONITOR

"I'm not sure."

BACK TO SCENE

SAVANNAH (cont'd)
Where did you go?

INSERT MONITOR

"I'm not sure."

BACK TO SCENE

Ellison crouches down to Savannah's level.

ELLISON
Don't worry. Your mom and John won't
let anything bad happen to him.

SAVANNAH
When will they be back?

ELLISON
I don't know. It might be a while.

Savannah considers.

SAVANNAH
Who's going to take care of me?

Ellison starts to turn to look at Sarah, but stays focused
on Savannah.

ELLISON

We still have to work that out.

SARAH

But don't worry. We won't let anything bad happen to you, either.

ELLISON

I promise.

Savannah reluctantly accepts this and wraps her arms around Ellison's neck...while also staring at Cameron's damaged face.

INT. SUB-LEVEL 5 (2027) - DAY

JOHN CONNOR helps VINCENT JORDAN move the digging machine away from the now-cleared vault.

Both John and Vincent stare at the door.

VINCENT

What now?

JOHN

Figure out how to open it without setting off any boobytraps.

VINCENT

Wha--? You think it could explode?

JOHN

I didn't say that. I just want to be careful.

VINCENT

And you want me out of here.

John looks at Vincent.

VINCENT (cont'd)

I'm not stupid, John.

John smiles.

JOHN

No, you aren't.

VINCENT

The fewer people who know what's in there, the safer we'll all be, I bet.

JOHN

Maybe.

VINCENT
If you find anything that you think
you can tell me about...

JOHN
I definitely will.

VINCENT
OK, then.

Vincent starts walking away. Without breaking stride.

VINCENT (cont'd)
If you need me again, I'm there.

JOHN
You can be sure of that.

Vincent exits.

From a wall, CATHERINE WEAVER morphs into her human form.

JOHN (cont'd)
General Perry is arriving this
morning.

WEAVER
You'd like to meet him.

JOHN
I think I'd better.

WEAVER
While you're gone, I'll be probing
the door.

JOHN
For what?

WEAVER
For what we don't yet know.

JOHN
Fine, whatever. I'll be back down as
soon as I can.

As John exits, Weaver moves to the vault door.

INT. ZEIRA BASEMENT - DAY

Sarah, Ellison, and Murch meet in the hall immediately
outside the server farm. Savannah can be seen through the
doorway doing her homework at John Henry's table.

MURCH

We can't.

SARAH

I don't think you understand. They know where we are. They'll be coming.

MURCH

You don't understand. As I explained to Ms Weaver, John Henry exists largely because of this exact configuration. If we move him we might not get him back.

SARAH

Probably just as well.

ELLISON

Wait. Weaver said that John needed John Henry.

SARAH

So?

ELLISON

Maybe she knows something you don't.

SARAH

This from a man who didn't know his boss was a terminator. How could you not know?

MURCH

I don't know what you are talking about, but I can assure you, there is no way John Henry gets moved and a lot of people don't know about it.

ELLISON

What if Weaver's right? What if this is John's only chance to defeat Skynet?

It was dirty pool pulling the John card out like that. Sarah is annoyed by the maneuver.

SARAH

We line that room and every computer with C-4. If Kaliba sets one foot inside that door, this whole building becomes a big pile of dust.

And that's that as Sarah walks away.

MURCH
She's a lot like Ms Weaver.

ELLISON
But scarier.

MURCH
Yeah.

Ellison and Murch go toward the server farm.

INT. ZEIRA BASEMENT (2027) - DAY

John's walks down the hall when he comes within view of JASON who is farther down an adjoining hall.

JASON
Connor!

John stops.

Jason pulls a magazine-clip-sized power pack from a pocket and tosses it to John.

JASON (cont'd)
Thanks.

John catches it.

JOHN
No problem.

DEREK (O.S.)
Connor, you out there?!

JOHN
Coming!

John tucks the power pack into his pocket and heads to:

INT. BUNK HUB - DAY

Perry and his Aides sit before a map at a table while Derek and Kyle stand on the opposite side.

John enters.

JOHN
You wanted to see me?

Perry stands.

DEREK
John, this is General Perry.

John snaps to attention, but doesn't salute. Perry steps toward John.

PERRY
You're this John Connor I keep
hearing about.

JOHN
Sir.

PERRY
At ease, son.

John relaxes.

PERRY (cont'd)
The reports I've seen have been
pretty impressive.

John glances quickly at stoic Derek.

JOHN
Thank you, sir.

PERRY
Come in.
(to others)
Could we have the room for a few
minutes, gentlemen?

Everyone quickly snaps to and then exits.

END OF ACT TWO

ACT THREE

INT. BUNK HUB - DAY

Perry and John are standing alone.

PERRY

Sit.

Perry sits behind the table, John at the chair on the nearest side.

PERRY (cont'd)

Bedell suggested I keep an eye on you. Palisades. Young. Securing Century and the Refinery.

JOHN

Just trying to be useful.

PERRY

You present me with a problem. You have no rank, but the troops follow you.

JOHN

General...honestly. That has more to do with Allison and Kyle and Derek than me.

PERRY

Maybe at first. I'm going to give you the rank of captain, same as Young. But this is conditioned on one thing.

JOHN

Yes sir?

PERRY

Bedell told me that he would go into battle with you without blinking an eye, but he wouldn't tell me more. He was maintaining your confidence.

(leans in)

I want to know what he wouldn't tell me.

JOHN

General, from what I know, you are someone I can trust. We need to be somewhere more private than here.

Perry absently nods his assent.

INT. ZEIRA OFFICE - NIGHT

Sarah sleeps on the couch, Savannah asleep next to her.

Ellison enters and quietly approaches.

ELLISON
(very quiet)
Hey.

Sarah wakes. Her movement rouses, but doesn't wake Savannah.

INT. GROUND FLOOR OFFICE - DAY

It's still the debris strewn, dusty, office with the west-facing window.

General Perry, sitting on a pile of debris, seems very intense. John stands in front of him.

PERRY
And there are people to confirm
this?

JOHN
A few. Bedell. La Cazadora. A couple
more that aren't here but are
available. They are the only ones
who know. For now.

PERRY
For now?

JOHN
Others will know soon enough, but we
aren't there yet.

PERRY
For what?

Perry stands, being commanding. John seriously considers his next words.

JOHN
There aren't enough people to defeat
Skynet.

PERRY
I know.

JOHN
No sir...There aren't enough people
to defeat Skynet.

Perry's eyes widen as he understands.

PERRY

That's insane.

JOHN

And risky. A lot of people will get killed when we do it wrong.

PERRY

But if you do it right...

JOHN

When we do it right...Mostly expendable soldiers just as strong and single-minded as the enemy. The more Skynet builds, the more we have to use against it.

PERRY

You think this can work?

JOHN

It already has.

PERRY

Really? Where did...oh, you mean...

JOHN

Yeah.

PERRY

I suppose you are going to be wanting to capture endos, not kill them?

JOHN

As long as we can get them into reboot, it's not that tough.

PERRY

And in this past future, I went along with it?

JOHN

That's what everyone tells me.

Perry paces around. This plan is "out there".

PERRY

I'll have to think about it some more.

(beat)

Captain.

John snaps to.

JOHN
Thank you, sir.

Perry exits, a very slight smile on his face and shaking his head.

INT. OUTSIDE ZEIRA OFFICE - NIGHT

Sarah's body is still fighting to slough off the sleep-induced relaxation. She leans against a wall, facing Ellison.

ELLISON
That was quite a scene.

SARAH
She lost her mother. She's scared.

ELLISON
Her mother.

SARAH
I know.

ELLISON
She never seemed...

SARAH
...totally human?

ELLISON
Yeah.

Sarah nods to the room.

SARAH
She can't go home, or to school.
It's not safe.

ELLISON
Weaver named me Savannah's guardian.
I can name someone as co-guardian.

SARAH
What? Me? No.

ELLISON
You raised John.

SARAH
And look how well that turned out.

ELLISON
I don't have children.
(MORE)

ELLISON (cont'd)
Do you think now is the time for me
to try to figure out how?
(a beat)
You know I'm right.

Ellison re-enters the office.

Sarah isn't happy. She does know he's right.

SARAH
I raised John.

Sarah assumes the mother's "thousand yard stare".

INT. SUB-LEVEL 5 (2027) - DAY

John and CATHERINE WEAVER stand at the vault. They both
stare at writing that is deeply etched into the door.

WEAVER
Six zero zero three.

John turns the combination wheel to sixty and then to three.

JOHN
And the last one is 37.

John begins turning the wheel when...

WEAVER
Wait.

JOHN
Why? What?

WEAVER
We do not know what is in there.

JOHN
You don't think my mom would have
booby-trapped it?

WEAVER
It's possible. I don't think it
likely.

JOHN
Then what?

WEAVER
She may not have been the last one
to put something inside.
(MORE)

WEAVER (cont'd)

(beat)

You should find cover while I open the door.

JOHN

Right.

John goes down the hall and rounds a corner. He's just out of sight.

Weaver turns the wheel. The sound of LATCHING BOLTS unlatching. She starts to open the door.

INT. SERVER FARM - NIGHT

Murch has assembled some parts on the table meant to allow him to interface Cameron with the server. Cameron's wounds have noticeably started healing.

Sarah walks in.

SARAH

What's this?

MURCH

Oh gee! Give a guy a heart attack.

SARAH

I might give you more than that.
What do you think you're doing?

MURCH

I'm going to install an interface with...her, so we can communicate with--

SARAH

No. You aren't.

MURCH

Yeah, I-- what?

SARAH

You aren't going to be hooking up that robot to a machine I don't understand.

MURCH

It's not that difficult. All we have to do is route a--

Sarah pulls out a Glock and aims it at Murch. Murch becomes really attentive.

SARAH

Are you going to make me repeat myself?

MURCH

Where did you get that?

SARAH

Guard. Outside. The one she killed to get in here.

Being the clever tech doesn't seem quite so clever to Murch at the moment.

SARAH (cont'd)

Do you have someplace we can stash her?

MURCH

You want to put her in the vault?

SARAH

No, I want to burn her, but I know that's not what J-- that's not what we're going to do. At least, not yet. So...Vault?

INT. VAULT (2009) - LATER

Murch finishes pushing the gurney that carries the covered supine body of Cameron into the spacious vault populated only with a wall of secured doors and a couple of storage boxes.

Murch uses two keys to unlock a storage drawer and pulls out a "black box" plus two bags each filled with several liters of a sort of putty, dark red in one, and turquoise in the other.

SARAH

What's that?

MURCH

Not sure. Weaver told me that if I ever needed to store John Henry, I should hook him up with this. The red goop helps maintain the flesh and the blue goop is like vitamins and minerals or something.

SARAH

But you don't know.

MURCH

Sometimes it was better not to ask.

SARAH

OK, I get it. How long will it last?

Murch is hooking up the bags to tubes in the box, and tubes/connections from the box to Cameron.

MURCH

I don't know. With her like this?
Twenty years, maybe more. They don't
need a lot.

SARAH

(to herself)

Twenty years.

Murch is efficient doing the connections.

INT. OUTSIDE VAULT - LATER

Murch closes and secures the vault and hands Sarah a 3"x5" Plexiglas snap envelope.

MURCH

This is the combination and
instructions for changing it.

Sarah takes the envelope.

MURCH (cont'd)

Only you, Mr. Ellison, or Ms Weaver
can open the safe.

SARAH

But you...

MURCH

One-use combination. Won't work
again.

Sarah stuffs the container in a pocket.

INT. VAULT (2027) - DAY

It's dark inside. Light floods in as the door opens wider.

Weaver steps inside. Pausing, she looks around the over-filled room. There are boxes upon boxes, from sturdy and locked to cheap cardboard storage box. There is a small store of weapons, food, medical supplies, clothing, etc. toward the back.

WEAVER

It's safe!

Weaver turns and opens a panel next to the door. Inside is a compartment with several small canisters. She takes one and places it into a receptacle inside the compartment. In a few seconds, the vault's internal LED illumination lights up.

John reaches the door.

JOHN

That was kind of funny.

WEAVER

What?

JOHN

It's safe?

(beat)

This is a vault?

Weaver just doesn't get humor.

JOHN (cont'd)

Nevermind. What's that smell?

Weaver doesn't get "malodorous", either.

END OF ACT THREE

ACT FOUR

INT. VAULT (2027) - DAY

BLACK SCREEN until the tarp is flipped off showing John and Weaver looking down at us.

John's face betrays emotions from happy, confused, sad, vexed, etc.

ANGLE

Cameron's body, eyes closed, dressed in her shot-up clothes, is still hooked up to the device that is connected to her body via tubes and wires...but only a half-dozen or fewer in total.

Cameron's injuries sustained in S0222 are completely healed and her hair is bunched since it's slightly longer and hasn't been moved in 18 years.

JOHN

What's this?

WEAVER

It provides the materials necessary to maintain her organic covering and to repair herself.

JOHN

Repair? She can't. She doesn't have her chip.

WEAVER

When your bones break, your body heals them without any conscious intervention.

JOHN

Yeah, but endos don't heal like that.

WEAVER

She does.

JOHN

What?

WEAVER

Part of what makes the T-zero-kays unique is their ability to self-repair, given sufficient time and resources.

John quickly thinks this through. He finally realizes the implications and he can't help stumbling back.

JOHN

She--her model evolves into you.

WEAVER

Correct. The T0K's self-healing abilities eventually lead to mimetic polyalloy. Her kind are the first step.

JOHN

But why would Skynet go to the trouble when it could just pump out more triple-eights?

WEAVER

Who said Skynet made her?

That catches John off-guard.

INT. ZEIRA BASEMENT (2027) - DAY

From behind, we see a SOLDIER giving support to Allison and her now one good leg as she heads to:

INT. BUNK HUB - DAY

Allison appears in the doorway, dirty, sweaty, and exhausted. Perry, Derek, and Perry's aides immediately rise and show some concern.

DEREK

Allison.

ALLISON

We have a big problem.

Allison pushes away from the Soldier and barely limps her way into the bunk hub.

INT. VAULT (2027) - DAY

John removes the last tube that had been connected to Cameron's torso.

JOHN

What now? Are you going to take her out of here?

WEAVER

Not until her wounds heal.

JOHN

Why?

WEAVER

While her advanced tissue allows her to appear sufficiently human to dogs to avoid detection, any significant break, especially one that exposes endoskeleton, is immediately recognized.

JOHN

No...

Weaver stares at John.

JOHN (cont'd)

Though, maybe...

WEAVER

I might not move her in any case.

JOHN

But her chip.

Weaver shakes her head.

WEAVER

Not until our mission is completed.

From down the hall:

ALLISON (O.S.)

John?

After a momentary flash of panic on his face, John rushes out from the vault.

INT. SUB-LEVEL 5 (2027) - DAY

John meets up with Allison who has only been able to make it a third of the way toward the vault.

JOHN

You look like hell.

ALLISON

Feel worse. Derek and Perry want to see you, ASAP.

John takes a quick glance at the open vault before starting down the hall. He pauses when Allison doesn't follow.

JOHN

Let me help you.

ALLISON
No. John. ASAP.

John hesitates.

ALLISON (cont'd)
Now!

JOHN
There's some food in the vault if
you need it. Catherine! Just ask.

ALLISON
Go!

John exits.

Weaver steps out from the vault.

Allison is too tired to notice Weaver. She half-leans/half-sits on some debris.

Weaver is suddenly at Allison's side.

INT. BUNK HUB - DAY

John arrives to join Perry, Derek, Kyle, Sykes, and Jason around the map.

PERRY
Captain, I have a mission for you.

John joins the group.

INT. VAULT (2027) - NIGHT

Allison is propped against some boxes. She drinks from an electrolyte drink pouch.

ALLISON
I can't believe I fell asleep. If I
wasn't so tired, I'd tell you that
we need to share these.

WEAVER
We have other supplies. Their
disposition is up to John.

ALLISON
And these?

WEAVER
They are meant for John.

ALLISON
How do you know?

WEAVER
His mother left a note.

ALLISON
His moth[er]--can I see it?

Weaver considers for a few moments.

WEAVER
Sure.

Weaver hands Allison the note, which she treats like a holy relic.

ALLISON
Sarah Connor wrote this?

WEAVER
Yes.

Allison reads the note, her face expectant and blissful. But then her face falls into a stunned expression.

ALLISON
I want to see it.

Weaver simply cocks her head slightly.

EXT. PALISADES CENTRAL POSITION - NIGHT

A huge explosion lights the sky as John runs behind a berm, small fountains of dirt following him from impacts of small plasma "bullets".

John skids to a stop next to Kyle.

JOHN
Son of a--

KYLE
Over there.

Kyle points toward the shore.

EXT. WILL ROGERS STATE BEACH - NIGHT

BRANDI SUMMERTON, fully clothed, only her glowing endo left eye betraying her cyborg-ness, points inland beyond the beach to a position on the palisade.

An AERIAL HK, with a personnel container attached by cable, flies to where Brandi pointed.

BRANDI
(into headset)
Bubbles, I want your squad to fan
out and immediately attack the front
of the rebel line.
(beat)
Where are the HKA-5s?
(beat)
Where?

An explosion happens a good fifty meters away from Brandi,
on the palisade side of the PCH.

BRANDI (cont'd)
(into headset)
How long?
(beat)
Fine. Alert when five-k.

Two LARGE aerial HKs, each with an "OGRE" cabled underneath,
are close to the beach.

BRANDI (cont'd)
(into headset)
Flight seven, green fire.

Brandi takes an modified rifle with an RPG flare. She fires
inland to the middle of the palisade. The flare explodes
into a BRIGHT GREEN FLAME.

EXT. PALISADES CENTRAL POSITION - NIGHT

Everyone sees the Ogres coming in.

JOHN
Nuts.

John looks over the battlefield.

KYLE
John, what do you want to do?

John looks over the battlefield.

KYLE (cont'd)
Captain.

John looks over the battlefield.

KYLE (cont'd)
John!

John's eyes seem to come into focus and he ducks behind the
berm.

JOHN
I'm here. We need another platoon
and heavy weapons.

KYLE
Thompson!

JOHN
We're too spread out. I want you to
organize the right flank, contain
the endos. I'll take the left and
see what we can do about those
Ogres.

THOMPSON arrives.

JOHN (cont'd)
Then when Thompson returns with the
reinforcements, we can start
targeting C&C.

John gets up into a crouch.

JOHN (cont'd)
Clear?

KYLE
Yes sir.

JOHN
Let's do it.

John runs, bent under the cover of the berm to the left
flank. A few random plasma rounds passing very high
overhead.

END OF ACT FOUR

ACT FIVE

INT. VAULT (2027) - NIGHT

Allison has her hand on Weaver's shoulder for support as she hops around the partition that has hidden Cameron from view.

There, lying supine on a table, looking all the world like a sleeping Allison, is Cameron.

Allison's jaw slackens as she stares at "her" lifeless form.

Weaver walks over to Cameron's side.

Allison's eyes finally move to look at Weaver.

WEAVER

Her name is Cameron.

Allison's anger grows.

ALLISON

It killed me.

WEAVER

No, she didn't.

ALLISON

It's not a "she".

Weaver steps forward.

WEAVER

I believe I need to make this clear at the outset. This cyborg is not to be harmed in any way.

ALLISON

What?!

WEAVER

Neither John nor I will allow it.

ALLISON

It kills people. That's what they do!

WEAVER

I hardly think any of us aren't guilty of that.

ALLISON

That's not--

WEAVER

(interrupts)

She fights Skynet. She's earned John's trust and mine. She helped save my daughter. As much as Sarah Connor hated the machines, she left her here undamaged. More important, John traveled into an unknown future for her.

ALLISON

He...what? Loves that thing?

WEAVER

I can't speak to that. I can only say that he might not take it well should you try to exact revenge for the life of an Allison Young who isn't you.

(a step forward)

Nor would I.

ALLISON

(sneers)

So much for family.

WEAVER

It's all about family. All of us. We are tied together in ways you may be only now starting to realize.

(beat)

It's why John didn't kill you when you were interrogating him three months ago.

ALLISON

Just because I look like that--?

WEAVER

No. In spite of it, I think.

(off Allison's look)

We all have our parts to play if we are to defeat Skynet.

ALLISON

Just keep that thing... Never mind. I'm going up.

WEAVER

Let me help [you]--

Weaver reaches out, but Allison slaps her hand away.

ALLISON

I can do it myself.

Allison turns and hobbles her exit.

Weaver turns and just stands, looking at Cameron's body.

EXT. PALISADES CENTRAL POSITION - NIGHT

STEVE, carrying a rather large backpack, rushes to John who is in conference with SYKES.

STEVE

Captain.

Steve pulls out a jury-rigged handset.

JOHN

Challenge?

STEVE

Uh... tigers have stripes.

JOHN

(into handset)

Baseball, Kansas.

(beat)

Baseball, Kansas.

DEREK (COMM)

Kansas, Baseball. Two by four.

JOHN

Roger, roger. Toto is not a lion.

Toto is not a lion. Over.

INT. COMMAND AND CONTROL - NIGHT

Derek, Perry, along with DWAYNE and TIFFANY (from F0301) are at comm stations and looking at tactical maps. Derek wears a headset.

DEREK

Grease fire. Repeat, grease fire.

Your call. Repeat, your call. Over.

JOHN (COMM)

Baseball, Kansas. Copy [garbled] --

peat. Copy, my call. Out.

Perry and Derek lock eyes.

PERRY

Hard not being out there?

DEREK

Those are my men.

PERRY
Then trust them.

Derek stares at the map some more.

EXT. PALISADES CENTRAL POSITION - NIGHT

John gives Steve the handset. Steve exits. John turns to Sykes.

JOHN
The refinery is under attack.

SYKES
What's Derek going to do?

JOHN
My call.

ROCKETS start exploding against the berm. John and Sykes hunker down.

SYKES
OK. So what are you going to do?

JOHN
This ground is more important to us than the refinery. We let Skynet take our bishop to save our knight.

SYKES
The troops?

JOHN
When the reinforcements arrive, we'll send a squad to get them out.

SYKES
I want to go. Those are my men.

JOHN
If I don't need you here.

Sykes nods.

EXT. PALISADES SKYNET - NIGHT

Brandi stands with STUART "STU-2" STEWART (former FBI agent: S0104), now a height-challenged salt-n-pepper bearded Skynet minion.

BRANDI
I didn't think you could hear us over in Topanga, Stu-two.

STEWART

Just wanted to see the light show.

Brandi turns and stares at him, her endo eye glowing red.

BRANDI

You do realize that this isn't a game?

STEWART

Really? I thought this was just--

BRANDI

(on headset)

It's about time. I want one flight to target the new troops, and the rest to...

(beat)

Dammit, no! Three flights. Three!

Brandi has lost interest in Stu-2 and wanders away.

EXT. PALISADES RIGHT FLANK - NIGHT

Kyle has a line of 15 SOLDIERS waiting behind cover.

KYLE

Go!

All the Soldiers break cover and fire off a withering wall of plasma shots while Kyle squeezes off several Raufoss rounds at endo skulls.

Eight or so Endos become casualties.

The Soldiers return to cover.

KYLE (cont'd)

Ammo check! Go, no-go!

Everyone checks their clips and/or powerpacks.

EXT. PALISADES CENTRAL POSITION - NIGHT

Steve is back with only John.

JOHN

(on handset)

Say again!

John struggles to hear. He then looks to his left flank that is on higher ground. He sees Jason within shouting distance.

JOHN (cont'd)

Jason!

JASON

Yeah?

JOHN

Can you see the cavalry? Eight
o'clock?

Jason directs his squad to give cover fire while he stands and takes a peek with binoculars to the left and slightly behind.

INSERT BINOCULAR VIEW

A very brief pan search before lock on several dozen fighters with a lot of equipment.

BACK TO SCENE

Jason gets back under cover and turns toward John.

JASON

Thumbs up!

John gives a thumbs up to Jason, but his expression darkens as his eyes drift skyward.

JOHN'S POV

In the distance, their skin reflecting some of the explosions, a squadron of five Hawks.

BACK TO SCENE

JOHN

Son of a--

John grabs his M82 and dashes to Jason. When John reaches him:

JOHN (cont'd)

Hawks. You got any canon?

JASON

Taken out.

JOHN

Damn.

John taps the GRUNT next to Jason.

JOHN (cont'd)

Full pack.

(MORE)

JOHN (cont'd)

(to Jason)

They're ambushing the reinforcements. If I get tied up, if they get here before I do, swap with Kyle. I want him to lead the reinforcements in a line swinging down from this position. Trap Skynet in a killing zone between you on the right and Kyle here.

John taps the Grunt.

JOHN (cont'd)

Let's go.

And John takes off running as fast as he can, the Grunt not far behind.

INT. COMMAND AND CONTROL - MORNING

Derek turns to Dwayne.

DEREK

He what?

DWAYNE

That's the message, sir.

Allison stands in the doorway.

ALLISON

What's going on?

EXT. OPEN GROUND - DAY

John and the Grunt have just stopped running and are breathing very heavily.

THE REINFORCEMENTS are about three hundred meters away. Most of them are now running toward the palisade, but four stand their ground and aim their rifles at the airborne threat.

THE HAWKS are in a formation of five and turning to commence their run.

JOHN raises his rifle.

JOHN

Don't fire until I do, and then don't stop until you're empty.

The HAWKS have finished their turns and are now diving toward their targets.

JOHN fires his first of ten available rounds.

The lead Hawk's tailerons are hit; it breaks its run barely under control.

The Grunt and the four left-behind reinforcements fire plasma rounds at the Hawks.

JOHN fires two rounds, causing another Hawk to lose control and then explode in the air.

EXT. PALISADES SKYNET - DAY

TERMINATOR DISPLAY (BRANDI)

Zoomed on the exploding Hawk.

BACK TO SCENE

Brandi turns to Stu-2 who is still near her.

BRANDI
This is why I complain.

STEWART
What?

BRANDI
Over there, see those idiots
shooting at our planes?

STEWART
Yeah.

BRANDI
Our glorious leader doesn't
understand that sort of heroic
stupidity, so I get one flight
instead of three. Stupid.

STEWART
You shouldn't say--

BRANDI
(interrupts)
Oh, I say, alright.

Brandi turns her attention back on her Hawks just as...

EXT. OPEN GROUND - DAY

A third HAWK explodes from the plasma fire.

The two remaining Hawks peel away from their attack and reform--targeting John.

As John again raises his M82, the Grunt gets hit by a plasma blast from the lead Hawk. John fires several rounds.

Both Hawks are under plasma fire.

The lead Hawk is headed straight at John. He fires rounds as quickly as he can. The Hawk's cannon mount is hit by plasma fire...when it shoots, it misses John by a lot.

The Hawk closes...

Closes...

Closes...

When the Hawk is almost on top of him, John turns to run. Just then, the Hawk explodes.

John is thrown like a rag doll from the blast.

The last Hawk pulls up and away.

JOHN lies on the ground, a hair-breadth away from being unconscious. His eyes are half-open but unfocused. He MUMBLES INCOHERENTLY. The lower right side of his face is burned and shrapnelled. His uniform smolders. There is blood from an unknown wound on his body, but he still has ten fingers and ten toes all attached.

KYLE (O.S.)
(very filtered)
John! John! You're going to be OK.

John goes unconscious.

END OF ACT FIVE

ACT SIX

SERIES OF SCENES (DISSOLVES, BLACK INTERSTITIAL, FILTERED SOUND)

1. EXT. CLOSE ON JOHN

Slight SLO-MO. Battered and bloody John is being carried in someone's arms (assume Kyle's).

KYLE (O.S.) (cont'd)
Take him! Take him! Get ready to
move.

2. EXT. JOHN'S POV

Increased SLO-MO. VASELINE LENS. Kyle's face.

KYLE (cont'd)
Hang in there.

3. EXT. JOHN'S POV

Blue sky. Birds flit across.

4. INT. INFIRMARY - CLOSE ON JOHN

John's in the Zeira infirmary. His face is wrapped in gauze, as are his hands. He looks dead. Several bodies cross in view.

DEREK (O.S.)
Stupid sonofabitch.

FADE OUT:

EXT. WILL ROGERS STATE BEACH - NIGHT

Brandi watches as endos board a large, boxy, personnel carrier. Stu-2 is beside her.

There is still fighting continuing on the palisade.

BRANDI
Twice, now. Twice! If I had the air
support, I'd own this ground.

STEWART
We still won--

BRANDI
(interrupts)
Yeah, yeah. Table scraps. They
didn't even put up a fight.

The transport HK that had been hovering just above the waves rises. It slows as the cable attached to the carrier becomes taut, and then lifts the carrier, taking out over the ocean.

Stu-2 has walked over to a Skynet version of a Humvee.

STEWART

See you in Topanga.

Stu-2 gets in and the SUV takes off.

BRANDI

Yeah. Won't that be fun?

...as she absently crosses herself.

Brandi looks over the palisade. She severely kicks a piece of debris.

BRANDI (cont'd)

(to herself)

I could have won.

And then walks to her fuel-cell cycle.

INT. INFIRMARY - NIGHT

CLOSE ON JOHN'S FACE

A bandage scarfs around John's head leaving only eyes, nose, and mouth exposed. His eyes are mottled and all but swollen shut. He also has a cut lower lip.

There is a lot of blood-stained wrap around his left leg. His right forearm is splinted.

Allison sits beside him, keeping vigil.

JOHN

Hey.

ALLISON

Hey.

JOHN

You're here.

Allison looks much relieved.

ALLISON

You had us worried.

JOHN

Hurts. Guess I screwed up.

ALLISON
You saved the mission. Skynet
retreated.

JOHN
Yay.

Allison gets a wet cloth and drips some water into John's mouth.

JOHN (cont'd)
Thanks.

ALLISON
Whatever you need.

JOHN
Do me a favor?

ALLISON
Of course.

JOHN
Look out for Allison.

ALLISON
What? No. John, I'm--

JOHN
(interrupts)
Cameron, please. Promise me.
She's...

John pauses for a moment of pain.

Allison fights her emotions for several seconds. Finally:

ALLISON
I promise.

John manages a small smile before fading from wakefulness.

Allison is stunned and confused.

INT. VAULT (2027) - NIGHT

Allison hobbles into the vault, walking in on Weaver examining a schematic that was pulled from a box filled with UFDs.

Allison shows deep concern.

ALLISON
John's hurt.

WEAVER
How seriously?

ALLISON
It's bad. You said you had medicine?

Allison fights to maintain control of herself.

INT. INFIRMARY - NIGHT

Perry and a DOCTOR hover around John. They both look up as Weaver enters the room.

WEAVER
How is he?

DOCTOR
He's young. Strong. He'll survive the injuries. I only hope he survives the infection.

WEAVER
Infection? Is that likely?

DOCTOR
There's always infection.

WEAVER
Could I have a moment, gentlemen?

PERRY
Of course.

Perry motions the doctor to leave, and the doctor exits.

PERRY (cont'd)
If he wakes up, tell him we're all proud of him.

WEAVER
I will.

Perry exits.

Weaver takes a seat next to John.

WEAVER (cont'd)
You are very fragile creatures.

From her forearm emerge two syringes, one small, one large.

WEAVER (cont'd)
But I can't have you dying.

Weaver injects the contents of the small syringe into John's leg.

WEAVER (cont'd)
Not just yet.

Weaver inserts the larger syringe into John's arm and injects its contents into John.

John stirs slightly, but doesn't wake.

Weaver re-conceals the syringes into her forearm. From her leg emerges a tube of ointment.

INT. VAULT (2027) - NIGHT

TWO-SHOT

RACK FOCUS between f.g. Cameron's head in profile, and...

...b.g. Allison's head, staring at Cameron.

MATCH DISSOLVE TO:

INT. INFIRMARY - DAY

John in profile f.g. with Kyle in b.g.

JOHN (V.O.)
When I was ten, I met a Medal of Honor recipient. What he said to me is the same sort of thing I've heard others of this very special club say.

EXT. PALISADES - DAY

Soldiers lining up dead humans in an area cleared out of robot parts.

JOHN (V.O.)
That he wasn't the hero. The heroes were the ones that didn't come back.

INT. BUNK HUB - DAY

Derek and Kyle sharing an embrace.

JOHN (V.O.)
He was just a scared S.O.B. in a bad situation who somehow managed not to get himself killed.

INT. INFIRMARY - DAY

John, resting comfortably and alone, wrapped in all his bandages.

JOHN (V.O.)
He was right.

FADE TO BLACK:

INT. VAULT (2012) - NIGHT

Sarah--tired, thin and pale, a well-healed scar on the side of her mouth--pulls back the tarp covering Cameron, whose visible injuries are about 80% healed.

The rest of the vault is as fully-stocked as it was when Weaver opened it earlier in the script.

Sarah sits. Her energy is so low.

SARAH
Am I doing the right thing? Keeping
you here? For John?
When I leave, I won't be able to do
anything about it anymore.
What if it's a mistake? What if
John's faith in you is what kills
him?
(beat)
You tried to kill him!

Sarah gets up from her seat and punches/pounds Cameron a few times. Sarah's crying.

SARAH (cont'd)
You almost killed my son.

Sarah falls on Cameron, succumbing to her tears.

Sarah regains control of herself.

SARAH (cont'd)
I thought you might be different.
But after that day...

Sarah begins putting Cameron back how she was before the beating.

SARAH (cont'd)
"She saves me," he said. He wouldn't
let you go.

Sarah starts tearing again.

SARAH (cont'd)
So he left. He made his choice.

Sarah composes herself again.

SARAH (cont'd)
He made his choice, so you get to
live. You get to live because John
saves me.
But I'm done. I'm all used up.
You're all he has.
But if you hurt him, I swear to God
I'll find a way to destroy you.

Sarah puts the tarp on Cameron and steps away. She walks
with effort. As she reaches the partition, she stops and
turns to look at the form.

SARAH (cont'd)
John...

And Sarah exits.

We stay on Cameron's tarp covered body as the LIGHT DIMS
considerable when the overheads are turned off.

And as the VAULT DOOR CLOSES:

FADE TO BLACK:

END OF ACT SIX

THE END