

**TERMINATOR:
THE CONNOR WARS**

"We Know Why"
F0316

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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:

EXT. ZEIRA BASE - NIGHT

A SERIES OF SHOTS

1) Zeira base is empty.

JOHN (V.O.)
When I was a kid, future me sent
back a reprogrammed terminator to
protect me.

2) A lone PERIMETER GUARD in the distance.

JOHN (V.O.) (cont'd)
I didn't know him for very long, but
I cared about him.

3) Mostly it's just mounds of debris.

JOHN (V.O.) (cont'd)
Maybe it was just because of our
intense situation...

4) One of those mounds of debris used to be the Plaza Mall

JOHN (V.O.) (cont'd)
...but he stopped being a machine to
me. He was family.

INSERT FROM F0315:

INT. OUTSIDE PLAZA MALL LAB - NIGHT

CHARACTER POV

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

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

STEVE, with a full-power plasma burn in the center of his
chest, lies dead on the floor, his eyes open with a mild
look of surprise.

Cameron turns back and watches the endos as if nothing
happened.

INT. MESS - NIGHT

A few SOLDIERS pocket the mostly empty mess hall. DEREK REESE and MARTIN BEDELL sit at a back table, relaxed.

BEDELL
It's really only a matter of time
before Skynet goes after them.

DEREK
You want to bring them down here.

BEDELL
We can't protect them up there.

DEREK
Yeah, probably not.

Derek drinks some "coffee" and soon falls into a thousand-yard-stare.

And soon comes back again.

DEREK (cont'd)
Brave Deer.

BEDELL
Yeah?

DEREK
She's been wanting to do something.
Why not have her babysit?

BEDELL
She'll hate it.

DEREK
I would, too.

BEDELL
She got whooped. She wants payback.

DEREK
We all want payback for something.

Derek stands.

DEREK (cont'd)
I'm getting some sack time. I'll
start the civvy relocation in the
morning.

BEDELL
I'm tellin' you. She's not going to
like it.

DEREK

Good night.

Derek exits, leaving Bedell to shake his head.

INT. OUTSIDE PLAZA MALL LAB - DAY

JOHN CONNOR and ALLISON YOUNG, both with plasma rifles, are in the hall outside of their lab.

JOHN

...I'm thinking two.

Allison smirks.

ALLISON

And that's why you'll...

John and Ali both see Steve's dead body in the middle of the hall and rush to it.

JOHN

Cameron!

Her plasma rifle at the ready, Cameron steps out of the room. John doesn't bother inspecting the obviously dead body, Allison does check for a pulse.

JOHN (cont'd)

What the hell happened?

CAMERON

At three thirteen a.m., he discovered the lab.

JOHN

So you shot him.

CAMERON

Yes. Is that a problem?

ALLISON

Is that a problem? You can't just--

JOHN

(interrupts)

No. It's not.

John looks at Allison. Allison comprehends and then stands.

ALLISON

Why was he here?

Allison looks at Steve for a moment.

ALLISON (cont'd)

Hold this.

Allison hands her rifle to John. She bends down again and starts searching Steve.

INT. BUNK HUB - NIGHT

Derek enters as KYLE REESE rummages through his own locker. Inside is the old "Sarah Connor in a Jeep" photo.

KYLE

Hey.

Very-tired Derek doesn't seem much interested.

DEREK

Hey.

KYLE

Remember this?

Kyle tosses Derek an old, beat-up baseball, which Derek catches.

DEREK

You never choked up enough on the bat.

KYLE

You can't hit homers that way.

Derek toss the ball back and then reclines on his bunk.

DEREK

Remember Ranu?

KYLE

Most runs in the league.

DEREK

Most strike-outs in the league.

Kyle shrugs, looks at the ball a bit and then puts it back in the locker.

DEREK (cont'd)

Coach used to say, "Flash is trash."
You don't get to the big game year
after year on flash.

KYLE

Slow and steady.

DEREK
Slow and steady.

Kyle gets in his bunk.

DEREK (cont'd)
Course, a home run every now and
then is pretty cool.

KYLE
Damn straight.

They both close their eyes for sleep.

INT. SUB-BASEMENT CHAPEL - DAY

Two GOONS neatly go through every nook and cranny of FRIAR RADU'S services area. MOSS leads FRIAR RADU away, his arm around the Friar's shoulders. The Friar seems concerned.

MOSS
I don't want you to think that this
is anything personal. I just want to
make sure that you aren't taking
undo advantage of your flock.

FRIAR RADU
Says the defender of the people.

MOSS
Sarcasm is an expensive item,
brother.

Moss' arm is now less around the shoulders than closer
around the Friar's neck.

FRIAR RADU
And souls are often bartered for
crumbs.

GOON#1 (O.S.)
Boss!

BEHIND MOSS

Moss stops and turns his head to face camera. Whatever it is
he sees causes his mouth to twitch.

INT. PLAZA MALL BASEMENT - DAY

John, Allison, and Cameron enter a very large open area that
is illuminated only by their flashlights.

ALLISON
Smell that?

CAMERON
Gasoline mixed with ethanol in a
three-to-one ratio.

JOHN
Where?

TERMINATOR DISPLAY (CAMERON)

In spectral analysis mode, there is a color-coded "bright"
area off to the side.

BACK TO SCENE

CAMERON
Over there.

John, Allison, and Cameron walk over to a stack of 5-gallon
water bottles filled with gasoline. The floor is damp.

JOHN
I guess we found out who's been
stealing the gas.

ALLISON
I think there's a leak.

CAMERON
These containers are insufficient
for--

JOHN
(interrupts)
How are we going to get this back?
We can't have people just roaming
around this place.

ALLISON
Don't worry about. I'll handle it.

JOHN
How?

Allison flashes one of her smiles.

ALLISON
Trust me.

John and Cameron exchange a look.

JOHN
Fine. Whatever. Let's search and see
if there's anything else he
liberated from camp.

The trio splits up and looks around.

EXT. ZEIRA BASE ENTRANCE - AFTERNOON

GROUND LEVEL

Steve's body slams into the ground, kicking up some dust.

ANGLE

Derek, Bedell, KYLE REESE, and some SOLDIERS are just outside the entrance looking at the "gift" John just dropped at their doorstep.

DEREK

Who did this?

JOHN

I did.

John reaches into his pocket, pulls out a simple transmitter, and tosses it to Derek, who catches it.

JOHN (cont'd)

He was spying on us.

Derek and the rest look at the device.

JOHN (cont'd)

And...

John puts his fingers to his mouth and WHISTLES LOUDLY.

All eyes turn to where John is looking.

AROUND A DEBRIS HILL Allison emerges carrying a dusty 5-gallon bottle of gasoline on her shoulder.

Allison puts the gas down in front of the growing crowd.

JOHN (cont'd)

We found a lot of these buried a few hundred meters away. We spent most of the day digging it up. Looks like most of it is there.

DEREK

Bedell.

BEDELL

I'm on it. Come on guys.

Bedell disappears into the base, the rest of the troops, including Allison, following. John and Derek stay behind.

DEREK
Did he say anything?

JOHN
No. Him or me.

DEREK
Think he's alone?

JOHN
Are we that lucky?

DEREK
Never seem to be. Show me where this
happened.

John leads Derek back the way Allison came.

END OF ACT ONE

ACT TWO

EXT. ZEIRA BASE MOTOR POOL - EVENING

The 5-gallon bottles of gas are being put just outside the garage entrance. One by one they are being cleaned and emptied into the storage tank. SOLDIERS mill about, but John, Allison, Kyle, and Bedell are all together out of eavesdropping range.

JOHN

We're going to need to make more
endo grabs.

BEDELL

Yeah?

JOHN

We have a place to store them, now.

KYLE

The gas wasn't in that hole?

ALLISON

No. There's a large area underneath
the lab we've been using.

JOHN

Big enough for a full company, at
least.

KYLE

Wait. If you didn't shoot him, who
did?

ALLISON

Cameron.

Kyle looks at John for an explanation.

JOHN

He was outside the lab in the middle
of the night.

ALLISON

I'd have done the same thing.

Kyle looks at Allison with some incredulousness.

ALLISON (cont'd)

What? I would.

JOHN

Anyway. We're going to need more...

BENNY (13, F0302) emaciated as ever, runs up to John and hands him a note. John takes it. Benny runs off as John reads.

JOHN (cont'd)
Moss wants to see me.

BEDELL
What? And take you away from all this exciting bottle emptying?

JOHN
Later.

John exits. Allison turns back to watch the emptying process.

ALLISON
It is exciting, isn't it?

Kyle rolls his eyes and exits. Allison and Bedell exchange smiles.

INT. MOSS'S OFFICE - NIGHT

MOSS sits in a stuffed chair in this eclectic, part artsy, part highticket storeroom. John walks in.

JOHN
You wanted to see me?

Moss waves him in. John sits in a chair facing Moss.

MOSS
What do you know about faith?

JOHN
Some, I guess. It wasn't really a big thing when I was growing up.

MOSS
Would it surprise you to know that I was a preacher before JD?

JOHN
You?

MOSS
Yep. Judgment Day forced me to become respectable.

JOHN
O-kay.

MOSS

I'm not shining you on, John. One of the most easily corruptible things ever created is faith, and I was... Do you know what makes a great preacher?

JOHN

I don't know. Faith?

MOSS

Faith. The belief that what you say is the truth with a capital "T". I've seen you talk, John, and I know you understand. You believe in yourself and you believe in the fundamental truth in what you do.

JOHN

So?

Moss gets up and walks to his desk. He picks up a wooden icon and a small painting and presents them to John.

JOHN (cont'd)

These look like my mom.

MOSS

It's a cult. They worship Sarah Connor as a saint. Or worse.

JOHN

You're kidding.

Moss pours himself a drink.

MOSS

Fanatics. There used to be a lot of them, but martyred themselves in the name of faith. In the name of Sarah Connor. Got a lot.... Got a lot of good people killed. For no reason.

JOHN

And you're worried that...?

MOSS

I'm worried that it could happen here. Once it becomes known, or even strongly suspected, who you really are... I don't see how it can possibly end well. They'll praise you at first as a savior, then they'll turn on you when you become all too human.

John gets serious and settles back in his chair.

MOSS (cont'd)
You see the problem.

JOHN
Yeah.

Moss sits back in his chair. John leans forward, deep in thought, his chin resting on this clasped fist.

INT. COMMAND AND CONTROL - NIGHT

Derek leans in at a station with TIFFANY (50s, F0301) and DWAYNE (25, F0301). The large plastic situation board is currently unmanned.

DEREK
Say again, General.

GENERAL PERRY (COMM)
A present is headed your way.
[garbled 5 syllables]. Will arrive
in about two weeks. [garbled 3 syll]
secure ports.

DEREK
Understood.

GENERAL PERRY
I will arrive later. Not with
[garbled].

Tiffany's hands dance on the equipment. She shrugs at Derek, powers off the mic and lowers the speaker volume.

INT. OUTSIDE SECURE ROOM - DAY

Bedell stands guard.

INT. SECURE ROOM - DAY

Derek, John, and Allison are around a table covered in maps. Except for four chairs that are against the walls, the room is otherwise empty.

DEREK
Our job is to capture and secure the
ports. L.A. and Long Beach.

ALLISON
With what? Knives and pitchforks?

DEREK

I'm thinking that the Raptors pinch off retreat here, at Huntington Beach.

ALLISON

While we capture the rest of the L.A. basin? We barely got the Palisades.

DEREK

Maybe we could pull in all of the Raptors from--

JOHN

No.

DEREK

No? No, what?

JOHN

I think we use the Raptors as little as possible.

DEREK

Tracey will love that.

JOHN

I'm serious. Steve was a Raptor. I have a line on another possible that was a Raptor. I don't trust them.

ALLISON

As long as we're going there, I don't, either.

DEREK

OK. Then what do you propose?

JOHN

Where's Emily Brave Deer?

DEREK

Up here. Waiting for the Fresno refugees.

JOHN

Think she can make it to Topanga in ten days?

DEREK

Topanga. John, that's not--.

JOHN
(interrupts)
As a diversion. We threaten Topanga,
drawing off some Skynet resources
and attention.

John moves some place holders over Topanga on a map.

JOHN (cont'd)
First, though, we run skirmishes at
the refinery.

John gives a surreptitious wink to Allison.

JOHN (cont'd)
Two or three days after we start
fighting in Topanga, Allison goes in
with a delta squad to soften up key
areas around the ports. Then, a few
hours later, we attack with
everything we have here. By then,
the ports will be as vulnerable as
we can hope for.

Both Derek and Allison have are-you-kidding looks directed
at John.

JOHN (cont'd)
Look. The key is Topanga. We saw
before that Skynet will draw off
forces from the ports to provide
defense. Serrano's too far away.

ALLISON
How are we going to hold all of
this?

No one has an answer for a few seconds.

DEREK
We could bring in addition forces
from the interior, maybe Heinrich
and Vajellos. The ports are a top
priority.

ALLISON
There's going to be a lot of
fighting. A lot of Skynet is going
to be in this bulge in the middle.

JOHN
We'll need to start moving troops
in, quietly, right away.

ALLISON

The Raptors are bound to notice.

JOHN

We can tell them... We can tell them that it doesn't make sense having hired guns protect Raptor territory when the Raptors already know it so well.

ALLISON

Really, John?

JOHN

Got to be better than the truth.

DEREK

I'm not making a decision on this yet.

JOHN

What do you have a problem with?

DEREK

All of it. This is damn risky. We're barely holding on to the Palisades and then you come in with a three-front crap-shoot to win us the entire L.A. Basin.

JOHN

We can't just take the ports.

ALLISON

We'd never hold them.

JOHN

We have to run Skynet out of L.A.

DEREK

And get everybody killed doing it.

Off John and Allison's looks.

DEREK (cont'd)

Walk me through it again. Ali, you be Skynet.

JOHN

OK. So we start [bringing in troops...]

Derek seems a little overwhelmed.

END OF ACT TWO

ACT THREE

INT. DEPOT 37 CONFERENCE ROOM - DAY

A T0K CPU is inserted into the skull socket of an organically-covered T0K. CATHERINE WEAVER's hand obscures the view as she replaces the scalp flap.

Weaver steps back from the cyborg, hiding it from our view. The conference room has a large table pushed to the wall and many chairs, most stacked on the table. On the wall are "inspirational" posters that are modeled on WWII Rosie-the-riveter and other propaganda posters.

In the back of the room, behind Weaver, a T0K endo stands.

CLOSE ON EYES

The cyborg's closed eyes have a blue glow beneath the eyelids before opening. The blue glow disappears almost immediately after opening.

Weaver is pleased.

WEAVER

Hello.

The cyborg, T-SHERMAN (modeled after Dr. Boyd Sherman S0206) reacts and speaks with an electronic voice.

T-SHERMAN

Hello.

WEAVER

Can you read what is on this sign?

Weaver point to a sign behind her. As he speaks, the voice becomes more human.

T-SHERMAN

Calibrate all equipment before
using. Precision is perfection.

WEAVER

Run a systems diagnostic.

TERMINATOR DISPLAY (T0K)

Quick code and hardware analysis OVERLAY the view of Weaver. Lots of tech stuff, too fast to comprehend.

BACK TO SCENE

T-SHERMAN

All systems operating normally.

WEAVER
John Connor.

T-SHERMAN
Yes?

WEAVER
Does the name mean anything to you?

T-SHERMAN
No. Should it?

WEAVER
Not yet, but it will. We have much
to go over. Please stand.

T-Sherman stands. Weaver turns to a T0K endo that is a few
meters away.

WEAVER (cont'd)
Please inform me when the next
subject is ready.

T0K ENDO
Yes.

WEAVER
Thank you.
(to T-Sherman)
Follow me.

Weaver and T-Sherman exit.

EXT. TRAILER CANYON - NIGHT

It's dark, but with an eastern glow in the sky foretelling
dawn. Kyle, Bedell, and EMILY BRAVE DEER (41, F0305) stand
together in the dark. Shadows of TROOPS are in b.g.

BRAVE DEER
I hate this. "Keep the enemy
engaged."

KYLE
That's our orders.

BRAVE DEER
All I'm seeing is us getting killed.
Or worse.

BEDELL
All I know is that Connor wins.

BRAVE DEER
I though this was Derek's plan.

BEDELL
I was outside the door. Trust me,
it's Connor's plan.

BRAVE DEER
What do you think?

KYLE
The orders are to fight here.

BRAVE DEER
And that's it?

Kyle shrugs.

KYLE
That's enough.

BRAVE DEER
This better be worth it.

BEDELL
Time to get ready.

BRAVE DEER
Meet back here in ten.

Bedell, Kyle and Brave Deer split up and head to different groups of the massing troops as the sky noticeably brightens.

EXT. SOUTH PINE CENTER - MORNING

The re-purposed strip mall sits quietly in the morning sun. At least until a couple of mortar rounds land and blow bloody heck out of one of the two main buildings.

EXT. TRAILER CANYON - MORNING

Kyle, Bedell, and Brave Deer all watch the scene with binoculars. A PRIVATE runs up.

PRIVATE
Salvo complete.

The Private exits. Brave Deer lowers her binoculars. She looks over to a SERGEANT and nods.

SERGEANT
Move out!

Almost 200 SOLDIERS fan out in squads of six across the mountainous terrain.

Bedell lowers his binoculars.

BEDELL

I guess we better hook up with our
commands.

Kyle lowers his binoculars.

BEDELL (cont'd)

Ma'am.

Bedell and Kyle snap-to and exit. Brave Deer lowers her
binoculars and takes in the scene. She is very concerned.

INT. COMMAND AND CONTROL - DAY

Derek and John look at the large strategy board.

DEREK

This makes me real nervous, Captain.

JOHN

Perry didn't leave us with much of a
choice.

John exits. Derek stares at the board.

INT. PLAZA MALL BASEMENT - DAY

Some lights have been set up. The basement is now more of a
lab. Fifteen T-888 ENDOS stand to the side, mostly
motionless. Twenty-six more chipless ENDOS lie nearby. Two
head-splat endos are piled at the far end of the basement.

Cameron works on an Endo that is lying on a table. From
outside the basement, a finger-blown WHISTLE.

Cameron grabs a plasma rifle.

CAMERON

Ready.

John enters, carrying a plasma rifle. The fifteen endos turn
their attention to him, but stay in place. John walks to
Cameron.

JOHN

Where's Allison?

CAMERON

Back in the lab.

JOHN

Why?

CAMERON

Those two failed immediately. She's retracing the code.

JOHN

I was hoping to have more than...uh...a dozen.

CAMERON

Fifteen. That might not be an option.

JOHN

I know.

(beat)

Am I doing the right thing? Our forces are spread awfully thin.

CAMERON

Don't doubt yourself, John.

JOHN

It's hard not to.

CAMERON

For others to believe in you, you have to believe in yourself.

JOHN

If I don't get them all killed, first.

CAMERON

You told me that the most important thing was to plan the big picture. The rest was uncontrollable.

JOHN

But that me lost.

John turns to exit.

CAMERON

John!

Cameron steps up to face John.

CAMERON (cont'd)

I believe in you. I wouldn't have traveled back to find you if I didn't.

John can't help an embarrassed yet prideful smile.

JOHN

Thanks.

(beat)

I'm going to check on Allison.

John turns and exits. Cameron watches him leave and lingers for a moment before going back to the Endo on the table.

EXT. TOPANGA CANYON - NIGHT

Bedell is with a dozen SOLDIERS hugging the mountain as a trio of "Hawks" strafe the area. Bedell is on a handset.

BEDELL

It's getting hairy.

DEREK (COMM)

You'll get some relief soon.

BEDELL

I hope so. Feeling kind of naked.
Out.

Bedell fiddles with some controls on a Soldier's communication backpack the handset's connected to.

BEDELL (cont'd)

Scales, Tiny Tim.

After a few seconds.

BRAVE DEER (COMM)

Go ahead, Tiny Tim.

BEDELL

Don't expect any sack time.

EXT. DIX CANYON - NIGHT

Brave Deer's group of fifty FIGHTERS is battling up from heavily-treed and undulating Dix Canyon under withering fire raining down from the endos on the high ground. Brave Deer looks amazingly chipper.

BRAVE DEER

Why should tonight be any different.
Still on track for operation Savage?

BEDELL (COMM)

About ten behind, probably more.
Hawks are feeding.

BRAVE DEER

Understood.

Just as Brave Deer is hanging up the phone, she's hit in the head and goes down.

She lies there for a second before opening her eyes.

BRAVE DEER (cont'd)

Huh.

Brave Deer sits up and takes back her helmet that was retrieved by a Corporal. The helmet has a well-melted crease in it. Brave Deer touches her head in the same position the helmet crease was. Where she touches, the hair dissolves to ash.

BRAVE DEER (cont'd)

Great.

Brave Deer resumes her position.

CORPORAL

You OK?

BRAVE DEER

Yeah. Pass the word that when a helmet becomes available, I could use it.

CORPORAL

Yes, Ma'am.

Brave Deer touches her head again.

BRAVE DEER

Damn!

And the endos keep firing down on the humans.

EXT. SAN PEDRO - NIGHT

Allison, wearing body armor, quickly dashes to a broken building that provides substantial cover from a tower a couple hundred meters away, on the western shore of the main channel of the Port of Los Angeles.

Following Allison are Cameron (w/o body armor) and 31 T-888 endos that have had their chest I/O covers and interfaces removed. Most of the endos carry packs on their back; all the endos have unmodified, Skynet-issue plasma cannon attachments. They all fit behind the ruins.

ALLISON

For the first time, I'm glad for the nukes.

CAMERON

Glad?

ALLISON

They destroyed most of the ports. Do you realize how big they were?

CAMERON

Yes. The Port of Los Angeles covered thirty square kilometers. The Port of--

ALLISON

Shut up.

Cameron reacts, peeved. Allison intentionally ignores her, raises her binoculars to her eyes.

ALLISON (cont'd)

Over there. I think that's endo storage.

TERMINATOR DISPLAY (CAMERON)

The targeting cursor IDs endo storage. It then searches about, locking onto a Hawk taking off in the distance.

BACK TO SCENE

CAMERON

Aerial HK hangers are on the far side.

ALLISON

You see the comm center?

CAMERON

Not yet.

ALLISON

I got it. 11 o'clock, about two clicks.

CAMERON

I see it. That's the main target.

Allison lowers her binoculars.

ALLISON

A lot's riding on this working.

CAMERON

I know. They're here for this sort of mission.

ALLISON

Are you sure this is going to work?

CAMERON

You programmed the chips.

ALLISON

That's what I mean.

CAMERON

They have a higher likelihood of success than any other option.

ALLISON

Why doesn't that fill me with confidence?

CAMERON

I don't know.

ALLISON

Twenty-five in, ten to set the charges, ten for the fight that's bound to break out because we aren't that lucky, another twenty-five out. So, a little over an hour.

CAMERON

John's attack is scheduled to begin in seventy-five minutes. It will take that long for a squad to reach the hangers.

ALLISON

Then let's stop wasting time.

Allison gets up. Cameron follows.

END OF ACT THREE

ACT FOUR

EXT. WILMINGTON - MORNING

Dawn breaks. The Zeira troops are scattered about the sparse debris field in the nuke-flattened city of Wilmington, just to the north of the Port of Los Angeles. John and Derek are behind cover, surveilling the port.

DEREK

They're late.

JOHN

Delta force. They might have to improvise.

DEREK

I still think we need more men.

In the distance, the small compound of buildings that were the comm center are going up in a series of large explosions.

And then more explosions go off in the distance near the hangers. More explosions are closer at the endo storage area, and in various other areas.

EXT. SAN PEDRO - MORNING

Allison and Cameron watch as one squad of seven endos returns, to join the twelve already in place.

In the distance, flames and chaos grow in the port. Columns of dark smoke rise.

EXT. WILMINGTON - MORNING

John and Derek get up.

DEREK

Forward!

Well over a hundred SOLDIERS spread over a three-deep attack line move swiftly toward the ports.

JOHN

RPGs ready!

A line of twenty Soldiers load their RPGs.

JOHN (cont'd)

Let's get in position.

DEREK

I'll join you after the first wave.
Try not to get blown up this time.

JOHN

Thanks. I'll try.

John leads his "artillery" toward the port in double-time.

EXT. TOPANGA CANYON - DAY

Bedell's hunkered down next to his communications tech with the huge backpack. Most of the rest of his team is there as well. Bedell is on the handset.

BEDELL

Just got the word. Hawk angel.
Repeat, Hawk angel. On snap count.
(beat)
(beat)
Mark.

Bedell hangs up the handset.

BEDELL (cont'd)

OK. We move out in one minute. We
are to draw in as many Hawks as we
can.

SOLDIER #1

What?

BEDELL

I know. Seemed really good on paper.
Get ready.

Even Bedell takes a deep breath for this bit of insanity.

EXT. TOPANGA CANYON SKY - DAY

AERIAL SHOT

On the ground from three separate areas, soldiers appear out in the open and start firing plasma rounds into the air.

Six flights of three aerial HKs coalesce into triangle formations and begin to strafe the target-rich area.

EXT. TOPANGA CANYON - DAY

Kyle's troops are getting hit bad. Three are already dead on the ground.

SOLDIER #2

Son of a...

Make that four, as Solder #2 falls victim to a plasma round.

EXT. TOPANGA CANYON SKY - DAY

The camera swims from a distance until a Hawk is clearly in view. Then it speeds up and dollies straight into a Hawk intake.

EXT. TOPANGA CANYON - DAY

A Hawk's engine suddenly explodes, causing the flying machine to become a crashing-to-earth machine.

The air is now raining damaged aerial-HKs as fourteen of the original eighteen suffer catastrophic engine failure and crash.

One of the remaining Hawks falls prey to plasma shots and a well-placed Raufoss round from Kyle.

The remaining three Hawks retreat.

There are no cheers.

BEDELL'S SQUAD

Lost four of his people and several more are on the ground, wounded.

KYLE'S SQUAD

Lost five. They are being stripped of ammo, energy packs, food, and water.

BRAVE DEER'S SQUAD

Lost twelve of her fifty. Brave Deer takes the helmet off of one of them and puts it on her head.

BRAVE DEER

Leave them, for now. We have a job to do.

Brave Deer leads her people down the canyon toward the guts of Skynet's Topanga.

EXT. PORT OF LOS ANGELES - DAY

The ZEIRA FORCES are in the middle of one hell of a firefight. Plasma rounds whiz by so thick you could read by them.

Derek and John, and a SQUAD of six, run for their lives from a gang of ten ENDOS. John reacts to something he sees ahead.

JOHN

Drop!

All the humans immediately dive for the ground.

At that instant, five DELTA FORCE ENDOS rise up and start firing at the gang of ten. It's a fierce exchange with plasma rounds firing as quickly as the guns can recharge.

Gang of ten endos soon become gang of seven endos. The Delta Force Endos drop down to four, and then three.

Now it's four gang endos against two Delta Endos.

JOHN AND DEREK

keep their heads down. They want nothing of this.

And then it's QUIET.

Everyone stays on the ground for a while as more distant battles are still raging in b.g.

DEREK

What the hell was that?

JOHN

Delta force.

DEREK

Delta...

JOHN

Move out!

Derek looks at John with shock and disbelief as the Squad gets up and moves forward, leaving Derek and John.

JOHN (cont'd)

It's the only way to win.

One of the gang of ten torsos rights itself enough to face John and Derek.

TERMINATOR DISPLAY (T-850)

Target lock immediately on John, matching in in-memory photo. "JOHN CONNOR. TERMINATE IMMEDIATELY"

BACK TO SCENE

The T-850 defies its considerable damage to bring its gun to bear on John.

DEREK catches the movement.

DEREK

John!

Derek lunges to push John aside at the same time that he shoots at the T-850.

The T-850 fires a split-second later, just before it suffers skull splat.

Derek has a big ol' burn hole on his ribs under the arm he shot with. John rushes to turn Derek face-up. Derek's face is white; his eyes are wide open. Breathing comes in quick gasps.

JOHN

Derek.

DEREK

Look out for Kyle.

JOHN

Of course I will. I'm his son.

DEREK

Damn.

And Derek's gasping stops. John closes Derek's eyes.

PLASMA ROUNDS explode barely a meter away from John. He grabs his rifle, grabs a power pack and grenade from Derek's ammo belt, and then scrambles away, stopping only briefly to fire off a couple of rounds.

Derek lies there, looking like he's sleeping, as a wave of HKs rush by.

EXT. TOPANGA CANYON - DAY

The remains of Bedell's and Kyle's squads join to make a squad of about seventy-five. They are concentrating their fire on the South Pine Center being defended by a few dozen humans, six HKs, and six endos. A few small forest fires rage in b.g.

Bedell joins up with Kyle.

BEDELL

Kyle.

KYLE

Hell of a fight.

BEDELL

Kyle.

KYLE

What?

BEDELL

Derek.

Kyle lets it sink in. He's stoic. Tears well in his eyes but none escape. Kyle turns his attention back to the fight. Bedell slaps Kyle's shoulder sympathetically and exits to rejoin his men.

Kyle is very serious and focused as he carefully aims and hits what he shoots.

The air glows red.

KYLE'S POV

The smaller, mortar-damaged of the two buildings has gone up in a MASSIVE EXPLOSION. Many of its defenders are down. Debris rains down.

EXT. PORT OF LOS ANGELES - EVENING

AERIAL SHOT

A lot of the functioning port burns. Dense black smoke fills the air. Streaks of Plasma fire are concentrated in a few pockets, but it isn't widespread.

EXT. SAN PEDRO - EVENING

Allison is a bit withdrawn. Cameron is on a field radio. Two endos stand waiting.

CAMERON

(on radio)

They are guarding the fuel dump.

(beat)

That's the main armory.

(beat)

I understand.

Cameron stows the radio and strides to the two endos.

CAMERON (cont'd)

Both of you, run and inform the rest of delta force to hurry to protect and defend the main armory at thirty-three forty-five twenty by one eighteen thirteen twenty-three. Then you two remain to protect and defend the tank farm. Go.

The two endos run off. Cameron rejoins Allison.

CAMERON (cont'd)
You need to regain focus.

ALLISON
What?

CAMERON
The combat situation is still
unresolved.

ALLISON
I'm sorry to be an inconvenience.

CAMERON
Apology accepted.

ALLISON
Shut up! Shut up! What do you know?!

CAMERON
Derek mattered to you. He mattered
to John. John's still fighting.

ALLISON
That's all that matters to you? The
fighting?

CAMERON
No. But it's what matters now.

Allison calms down to a controlled anger and grabs her
rifle.

ALLISON
Let's go. Two endos aren't enough to
guard the fuel.

Allison exits in the direction the endos went. Cameron picks
up her rifle, the radio gear, and the remaining supplies and
follows after Allison.

INT. GARAGE - NIGHT

The garage is filled with a variety of welded art
sculptures. Two SOLDIERS rush in and take cover behind the
doors.

SOLDIER #3
Think we lost 'em?

SOLDIER #4
Hope so. Gun jammed.

SOLDIER #3
Battery?

SOLDIER #4

Nah. It's reading charged. Maybe the
emitter got--

Soldier #4 turns and pulls out a K-bar knife. Soldier #3
provides cover.

SOLDIER #4 (cont'd)

Golden waves.

RACHAEL (O.S.)

I'm human.

The voice comes from behind a mound of "junk".

SOLDIER #3

Show yourself.

Soldier #4 slowly moves over to the source of the voice.

RACHAEL (O.S.)

I'm not metal. Tell your commander,
I'm Chagall.

Soldier #3 does a tongue-click. Soldier #4 stops. Soldier #3
takes a card from a jacket pocket, does some finger
counting. Looks at the card again.

SOLDIER #3

Jackson.

RACHAEL

New Orleans.

Soldier #3 motions for Soldier #4 to stand down. RACHAEL
SUMMERTON cautiously emerges from her cover, her hands
raised.

EXT. TANK FARM - DAY

Allison, Cameron, and one T-888 Endo aim and then lower
their weapons when they recognize...

JOHN exhaustedly walking to them carrying his rifle with his
weak hand. He's covered in dirt and soot. There are blood
smears, but the only obvious injuries are very bloody second
and third fingers on his dominant hand.

END OF ACT FOUR

ACT FIVE

EXT. TANK FARM - DAY

Exhausted and injured John walks toward the tank farm.

Allison rushes to him, but Cameron isn't far behind. John leans on Cameron for support as they walk the last few steps to the supplies.

JOHN

Couple of skirmishes left, but I
think we won.

Allison starts tending to John's wounds.

CAMERON

New troops arrived and are fighting
in the central basin.

ALLISON

Skynet's retreating to the south.

CAMERON

I've positioned a company of the new
soldiers to protect our flank.

John just nods.

JOHN

Water would be good.

Allison grabs her canteen, opens it, and hands it to John.
John drinks it dry.

JOHN (cont'd)

Those the last ones?

John indicates the nearby endo and the one over a hundred
meters away.

CAMERON

I don't know.

ALLISON

What about the ones we sent to the
armory?

JOHN

They did OK, but they all fell. You
wouldn't believe the....

John has a momentary thousand-yard stare.

JOHN (cont'd)
Sykes' group did clean-up.

Allison pulls off the already blood-soaked bandages she just applied from John's hand.

ALLISON
John, you need a medic to look at this if you want to keep your fingers.

JOHN
In a minute. Where's the radio?

Cameron goes to retrieve the nearby pack.

EXT. PORT OF LOS ANGELES - DAY

AERIAL SHOT

Flying in from over the ocean looking back at the Ports of L.A. and Long Beach, both with many columns of rising black smoke.

JOHN (COMM)
Thirty-nine, this is Seahorse.

MALE VOICE (COMM)
Seahorse, thirty-nine, five by five.

JOHN (COMM)
Thirty-nine, Seahorse...come to papa.

MALE VOICE (COMM)
That's very good news Seahorse. Hope to meet the Peacemaker soon.

JOHN (COMM)
Understood.

And now we should be flying over the ports.

EXT. PORT OF LOS ANGELES - DAY

The banks of San Pedro Harbor are lined with a few dozen Zeira Fighters, including John and Allison. Why?

ANGLE

Pulling up to the dock is SSN-23, the submarine USS JIMMY CARTER. Four SAILORS stand on top of the 6-meter tall conning tower, an imposing sail with a fairing in front at the base. Six more SAILORS walk the top deck in preparation for docking.

EXT. PORT OF LOS ANGELES - LATER

A gangway bridges the submarine and the dock. John and Allison stand dockside. John still looks like hell, but at least his hand is properly bandaged.

The first person across is DIETZE (25) who looks like a typical grunt. The next person is CMDR. JESSE FLORES (28), a Mediterranean/Asian type. John's mouth drops open a little.

ALLISON
John? What is it?

JOHN
I know her.

ALLISON
Her?

JOHN
Jesse Flores.

Allison gives a prompting look at John.

JOHN (cont'd)
Later.

JESSE
Who's in charge here?

John steps forward.

JOHN
John Connor.

JESSE
Connor? Where's Reese?

John shakes his head. Allison looks away for a moment.

JESSE (cont'd)
I'm sorry.

JOHN
Thank you. This is Allison Young,
she's second in command.

JESSE
Young.

ALLISON
Cute little boat you have there.

A man is now carried on a stretcher across the gangplank.

JESSE

Captain Pulver was injured en route.
He needs better medical than we
have.

JOHN

Sykes!

Sykes steps up.

JOHN (cont'd)

He needs medical. Whatever helps.

Sykes leads the way, exiting with the Jimmy Carter Sailors
and Pulver.

ALLISON

And you are?

JESSE

Sorry. Commander Jesse Flores. First
Officer. Reporting as ordered.

Allison flashes a quick glance at John. Jesse notices.

JOHN

Well, Commander. Welcome to Los
Angeles. I'd like to offer you
better hospitality, but we're still
putting out a few fires.

JESSE

No worries. It's good to be in safe
harbor. We're going to need to make
some repairs.

JOHN

I'd hold off on that for right now.
At least until we're sure about
security.

JESSE

Whatever you say.

ALLISON

It shouldn't be long.

John tries to be as sincere as possible as he extends his
hand.

JOHN

It's good to have you here.

Jesse shakes hands with John.

TERMINATOR DISPLAY (CAMERON)

Jesse and John shaking hands.

BACK TO SCENE (CAMERON)

Cameron stares in her emotion-filled emotionless way.

INT. INFIRMARY TENT - DAY

The tent is a very basic MASH unit. Two makeshift operating tables each with a MEDIC and two ASSISTANTS, a couple of cots (occupied), and INJURED on the floor. Medic #1 steps away from the Carter's captain and walks to a waiting Dietze and Jesse.

MEDIC #1
We drained the fluid around his
heart, but there was too much
damage.

Depressed, Jesse and Dietze exit.

EXT. TANK FARM - DAY

BINOCULAR VIEW

Jesse and Dietze walk away from the infirmory tent. A dozen CASUALTIES are triaged around the tent.

BACK TO SCENE

John looks through the binoculars, Cameron is with him.

JOHN
I see Jesse and a sailor.

CAMERON
The sailor's name is Dietze. He's
directly responsible for the mutiny
aboard the Jimmy Carter.

John lowers the binoculars.

JOHN
The one that made Weaver say, "No".

CAMERON
Yes.

JOHN
You're going to tell me that he
needs to die.

CAMERON

Yes.

JOHN

I agree with you.

Cameron actually looks a little surprised.

JOHN (cont'd)

There's too much at stake and he's too big a risk. Jesse, too.

CAMERON

I think you're wrong about Jesse.

Now John looks surprised. SYKES comes walking up.

SYKES

Captain, excuse me. I-- Ali, I thought you were at the docks?

CAMERON

Apparently not.

SYKES

General Perry is arriving.

JOHN

Thanks, I'll follow you down.

SYKES

I'm heading back to Comm.

JOHN

Then nevermind, then. The dock?

SYKES

Yes sir.

Sykes exits.

JOHN

We'll talk about this later.

John exits after Sykes.

EXT. PORT OF LOS ANGELES - AFTERNOON

Next to the Jimmy Carter, John joins up with Allison and a few convenient SOLDIERS and SAILORS.

JOHN

You were just with me at the tank farm.

ALLISON
What? Oh. Whatever. Latest report,
they're still fighting in Topanga.

JOHN
Why haven't--

ALLISON
(interrupts)
They think they can take it.

JOHN
OK.

General Perry's car stops near John and Allison. Two new AIDES, both captains, exit the car first. Then GENERAL PERRY emerges. All in attendance snap-to and salute.

GENERAL PERRY
As you were, people.

Everyone relaxes. Perry walks up to John and Allison.

GENERAL PERRY (cont'd)
Don't say I never get you anything.

JOHN
Hell of a present, General.

GENERAL PERRY
It's a hell of a win, Colonel.

Some people in b.g. overhear and react.

GENERAL PERRY (cont'd)
Riskiest thing I've seen, but damned
if you didn't pull it off.

ALLISON
Colonel?

GENERAL PERRY
Is there someplace we can talk?

JOHN
Yes sir.

Jesse approaches, a little late, and salutes.

JESSE
My apologies sir.

Perry returns the salute.

GENERAL PERRY

At ease, Commander. Good job in getting here. My condolences on Captain Pulver.

JESSE

Yes sir. Thank you sir.

GENERAL PERRY

I want to meet with you within the hour, but first I have to go over some things with the ground staff.

JESSE

Yes sir. I understand.

GENERAL PERRY

(to John and Allison)

Lead the way.

John and Allison lead the General away from the dock.

EXT. TANK FARM - EVENING

John, Allison, and Perry find privacy.

JOHN

With your indulgence, General.
Cameron.

Cameron emerges from cover. Perry's eyes widen considerably.

JOHN (cont'd)

And those two endos on patrol are ours.

Perry only takes a quick glance. Mostly his eyes dart between Allison and Cameron.

GENERAL PERRY

You told me, but I hadn't really expected... Derek was OK with this?

ALLISON

He didn't know.

GENERAL PERRY

Well, you two, you're promoted.

(to Allison)

Lt. Colonel.

(to John)

Colonel. It's your show.

As that sinks in a bit with John, there's just the hint of pride on Cameron's part.

JOHN

Yes sir.

GENERAL PERRY

I mean it. You've done something remarkable. I may have the stars, but you rank me.

CAMERON

Congratulations.

(to Allison)

Congratulations.

JOHN

What does that mean?

GENERAL PERRY

I'm following your lead. I've let the Joint Chiefs in on your progress since you arrived. They are granting you a lot of latitude.

JOHN

Just like that?

GENERAL PERRY

Don't you understand what you've accomplished? Both of you? We were dying.

JOHN

We may still be dying.

GENERAL PERRY

No. I don't think so.

Both Allison and John are still in shock.

CAMERON

What happens now?

GENERAL PERRY

That's entirely up to John. I'm just here as an advisor.

ALLISON

(to John)

What do you think?

JOHN

I could use a minute. General.

They exchange nods and John ambles away, Cameron close behind.

GENERAL PERRY
Bodyguard?

ALLISON
Co-commander.

Perry face sours a bit with that information.

ALLISON (cont'd)
Let's head back to the sub. I'll
explain it.

Allison and Perry exit.

Cameron keeps distance between her and John, but it's clear
that whatever else, she's still his protector.

END OF ACT FIVE

ACT SIX

EXT. SOUTH PINE CENTER - NIGHT

Bedell and Brave Deer stand at a map-strewn table in this make-shift command center outside the very damaged strip-mall. INJURED FIGHTERS are scattered about as are bits and pieces of endos. In b.g. there is a thick concentration of plasma bolts as well as still-burning forest fires.

BRAVE DEER

I think if Reese can rout that pocket we can start thinking about securing down to the beach.

BEDELL

I think so, too.

A PFC steps up, hands Brave Deer a note, and exits. She reads it to herself before:

BRAVE DEER

Level A dispatch from the JCS.
Colonel John Connor is now in command of Regions three and four-A.
Are they kidding?

BEDELL

No ma'am. He's the real deal.

BRAVE DEER

He's a kid.

BEDELL

Who's going to win us this war. I'll die to make sure he gets that chance.

BRAVE DEER

You, Martin?

BEDELL

(matter-of-fact)
Yeah.

Turning back to the maps.

BRAVE DEER

I want to make sure we have an evac route if Skynet pushes back.

BEDELL

I figure we can use the fire roads to...

Soldier #4 approaches with Rachael.

SOLDIER #4
Excuse me.

BRAVE DEER
Yes?

RACHAEL
Chagall.

That gets Bedell's attention, which gets Brave Deer's attention.

BEDELL
(to Brave Deer)
Asset.

BRAVE DEER
Thank you, soldier. You can go.

Soldier #4 steps forward and puts Soldier #3's code card on the table.

SOLDIER #4
My buddy took it into the field.

BRAVE DEER
And?

The Soldier swallows.

SOLDIER #4
Taken care of ma'am.

Brave Deer almost says something, but pauses first.

BRAVE DEER
Dismissed.

Soldier #4 exits.

BEDELL
You're Chagall?

RACHAEL
Yes. Rachael, actually.

BRAVE DEER
Welcome back.

BEDELL
I'll get you some food and then
we'll debrief.

Rachael does an accepting head bow.

BEDELL (cont'd)
If you'll excuse me?

Brave Deer nods. Bedell and Rachael exit.

INT. RAPTOR MESS - NIGHT

A few RAPTORS hastily exit the room, leaving AARON PROCTOR and a very agitated TRACEY PROCTOR.

TRACEY
They are out of their...

Tracey can't find a strong enough epithet, but that doesn't stop her gesturing.

AARON
I know.

TRACEY
Remember that first time he came here? Causing trouble. Poking his nose where it didn't belong. I never liked him.

AARON
OK.

TRACEY
What?

AARON
Nothing. I agree. Whenever that Connor is around, it sucks for us.

TRACEY
You got that straight.

AARON
He's got real power, now.

TRACEY
Power. He ain't got no power here, I can tell you.

AARON
What are we going to do about it?

Tracey calms down enough to consider.

TRACEY

We don't have to do anything right away. We can take time to figure it out.

AARON

Let him lower his guard.

TRACEY

Exactly. The guard.

AARON

You lost me.

TRACEY

We'll work it out. Yeah. We'll work it out. For the time being, we'll just say, "Yes, sir."

AARON

I'm still not getting it.

TRACEY

That's OK, baby. I do.

Happy Tracey exits. Confused Aaron gets up.

AARON

Well...this'll be interesting.

And Aaron exits.

EXT. FIELD - DAY

This was the park in S0109. The structures were destroyed by nukes and have since been reclaimed by nature. A grave has been dug. A body covered in a used blanket lays alongside the hole.

Much of Zeira military is present, including John, Kyle, Allison, Jason, Perry, plus Moss, Vincent, and Friar Radu. Allison steps forward.

ALLISON

Derek gave me a home. I don't think I ever told him how much that meant to me. Not that it was always fun. He could be one royal son of a... Sorry.

(beat)

We didn't always see eye-to-eye on things. But he was like a big brother to me. We were a good team.

Allison wipes away some tears.

ALLISON (cont'd)
He cared about us. He didn't always
show it, but he did. Even when he
was yelling...mostly at me...
(crowd chuckles)
...it was always clear it was
because we were all his family. I
know he was mine.

Allison steps back. John steps forward.

JOHN
I haven't been here long. Even so, I
thought of Derek as being part of my
family, too. You know Derek died
saving my life. He did it because
that's what we do. We save each
other's lives. Skynet doesn't
understand that, but we know why.
Derek knew why. We matter. We can't
be replaced so we look out for each
other. Here. At the workcamps. In
the outlands. On the battlefield.
When we can, we look out for one
another. Derek sure as hell looked
out for me.

John steps back. After a pause, Kyle steps forward.

KYLE
I'm not much for talking. I'm sorry
for dragging you so far from base.
This is where Derek and I grew up
until J-Day. This used to be a park.
Derek and I used to come out here
all the time and play ball.

Tears are streaming from Kyle.

KYLE (cont'd)
He was my big brother. I...

No more words come. Kyle steps back.

Allison steps forward (or whoever of the main cast who can
sing) and presents an a capella version of "Taps".

ALLISON
(sings)
Day is done, gone the sun,
From the hills, from the lake,
From the sky.
Our good friend, At his end,
Say good-bye.

Perry steps forward. All of the military snap to attention.
He slowly, deliberately salutes and holds it.

ALLISON (cont'd)

(sings)

Thanks and praise, for our days,
'Neath the stars, 'Neath the sky,
'Neath the sun,
We must go, 'midst your glow,
Our brave one.

Perry slowly, deliberately lowers his salute.

FADE OUT:

END OF ACT SIX

THE END