

**TERMINATOR:  
THE CONNOR WARS**

"Battle of Avila Beach, Part 1"  
F0320

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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. LOS ANGELES - NIGHT

SUPERIMPOSE: "LOS ANGELES: 2027"

SUPERIMPOSE: "A PREVIOUS FUTURE"

HK's track through the skull-strewn debris field that was once Los Angeles. HKA's fly by and T-8xx Endos walk through the landscape like chrome-plated SS.

JOHN (V.O.)

The outcome of war always hinges on one key battle. The battle is almost never planned to be the one that causes the finale to be set. Gettysburg started as a disagreement about shoes. Kursk was just another tank battle.

ZOOM-IN on one of the few buildings standing. Humans guard it and fight valiantly against the HKs and Endos approaching.

INT. TOPANGA TDE ROOM - NIGHT

The room is all about power: generators, transformers, etc. KYLE REESE stands on a platform, an energy bubble forming around him as threads of electrical discharge dance about.

PREVIOUS FUTURE JOHN CONNOR (43), battle-hardened and scarred, works controls.

JOHN (V.O.)

It's only after historians sift through the remains does anyone know which were truly the moments that changed everything.

Just as Kyle and the energy bubble fade from existence:

FADE OUT:

EXT. COMM HUMVEE - NIGHT

It's QUIET. The back of the Humvee is open, revealing a comm station filling one side of the vehicle, the other side filled with fuel tanks. DWAYNE mans the electronics. JOHN CONNOR (18) leans against the Humvee next to Dwayne. Both try to stay warm in the chilly night.

DWAYNE

Ready whenever you are.

John looks at his wind-up chronograph watch.

INSERT WATCH

The hands show 3:30am

BACK TO SCENE

John sighs:

JOHN

Let's do it.

Dwayne hands John a mic. When John's nods that he's ready, Dwayne flips a switch and watches the displays.

DWAYNE

Secure.

JOHN

(on radio)

Trademark, Kansas. Nine five.

CAMERON (O.S.)

Kansas, Trademark. Nine nine.

JOHN

Good to hear your voice. Send the first wave.

INT. PALMDALE COMMAND AND CONTROL - NIGHT

Large maps are tacked to the wall, each with a SOLDIER manning it. CAMERON stands with COLONEL PETER MASON at one of the two communications stations. RADIO OPERATORS sit at both stations.

Peter rotates a finger and a MESSENGER rushes out of the room.

CAMERON

(on radio)

They are on their way.

JOHN (COMM)

Are we on schedule?

Cameron looks to Peter, who steps up to the mic.

PETER

(on radio)

No problems. We're ready.

JOHN (COMM)  
Good to know.

EXT. COMM HUMVEE - NIGHT

JOHN  
(on radio)  
Trademark, time to be my second set  
of eyes.

CAMERON (COMM)  
I understand.

Dwayne taps his wrist.

JOHN  
(on radio)  
See you in a few. Kansas out.

Dwayne shuts off the signal.

JOHN (cont'd)  
And that's how you start a battle.  
I'm going to get some sack time.

DWAYNE  
I'll let know if things heat up.

John puts a hand on Dwayne's shoulder and walks away.

INT. PALMDALE COMMAND AND CONTROL - NIGHT

SUPERIMPOSE: "PALMDALE BASE"

Cameron stands and stares at the maps. Peter stands next to her, a little fidgety.

PETER  
I've never taken orders from a  
machine before.

CAMERON  
You aren't. You're taking orders  
from John.

Peter doesn't have an immediate come-back. He does manage:

PETER  
Uh...yeah.  
(beat)  
I'll be at the runway.

Peter exits. Cameron maintains her watch-- and sort of creeping out the Map Soldiers in the process.

INT. ZEIRA COMMAND AND CONTROL - NIGHT

SUPERIMPOSE: "ZEIRA BASE"

YURI and AYLSSA man the communication equipment. TACTICAL SOLDIER is at the board. CATHERINE WEAVER enters with T-TUCK.

WEAVER  
Excuse me, ladies and gentlemen.

Everyone turns to face Weaver.

WEAVER (cont'd)  
Mr. Tuck, here, will be assuming one of the communication stations. Make sure he's trained.

Yuri and Alyssa look at each other.

WEAVER (cont'd)  
Is there a problem? You are aware I'm in the chain of command.

ALYSSA  
It's not that...exactly. Are you sure this is the best time?

WEAVER  
Why not? He will be supervised. As Mr. Tuck doesn't tire, he could well prove to be an asset. I'm sure you'll agree.

A bit of a pause. Alyssa gets up from her seat.

ALYSSA  
I'll train him.

WEAVER  
You outrank him. Remember that.

Weaver exits. An air of uneasiness hangs in the room.

ALYSSA  
Over here, Mr. Tuck.

T-Tuck comes over with a small grin.

T-TUCK  
Justin, please.

ALYSSA  
Justin. Well, sit down and we'll get started.

Alyssa gives Yuri an "I didn't know what to do" gesture.

INT. SUB-BASEMENT OUTSIDE MOSS' OFFICE - MORNING

Two THUGS stand as sentinels outside the entrance to the office. The area is like an orderly stock room--a bit lacking in actual stock. Nearby is the area FRIAR RADU uses for his ministry. MOSS stands in front with SAVANNAH WEAVER

SAVANNAH

That's not what I'm saying.

MOSS

Sounded like that to me.

SAVANNAH

I just don't think that now is the best time.

MOSS

Based on your years of experience, I suppose.

SAVANNAH

Based on the fact that I have common sense.

Weaver walks up carrying a box.

WEAVER

Am I interrupting something?

MOSS

I thought you were staying up top.

WEAVER

You wouldn't have me neglect my daughter, now, would you?

MOSS

N--no. Of course not.

SAVANNAH

What's that?

WEAVER

I heard you talking to Tawny last night, about teaching her to shoot.

SAVANNAH

Yeah?

Weaver opens the box revealing a lovely Glock 19.

MOSS  
You aren't allowed to bring guns  
down here.

Weaver looks at Moss pointedly.

WEAVER  
I think we both know that isn't  
exactly true, is it Mr. Moss?

Moss's bravado wavers. Savannah holds the weapon.

MOSS  
And I suppose you know how to shoot  
that thing?

SAVANNAH  
Better than John.

MOSS  
You taught her, I suppose?

Savannah pulls the slide.

SAVANNAH  
No. Aunt Sarah did.

Even the Thugs smirk a bit.

MOSS  
Aunt Sarah?

SAVANNAH  
Connor?

In b.g., that caught Friar Radu's attention.

MOSS  
Sarah Connor taught you how to  
shoot.

SAVANNAH  
She taught me a lot more than that.

Savannah pops in a clip and loads the chamber.

SAVANNAH (cont'd)  
But this is perfect. Thanks, mom.

A little awkwardly, Savannah hugs Weaver, who responds in a  
lackluster fashion.

SAVANNAH (cont'd)  
Do you have more?

WEAVER

Some. We should probably wait for John before we go raiding his armory.

SAVANNAH

You're right.

(to Moss)

I still think you should wait until the fighting's over.

(to Weaver)

Let's show Tawny.

WEAVER

You go. I have to be available.

SAVANNAH

OK. See you later?

WEAVER

Definitely.

Both Savannah and Weaver exit, but in different directions. Moss turns, faces his Thugs, and rolls his eyes.

MOSS

Women!

Moss storms into his office.

EXT. COMM HUMVEE - MORNING

John holds the mic. JASON looks on as Dwayne flips a switch.

JOHN

You are welcome, most noble Sorceress, to the land of the Munchkins. Repeat, you are welcome, most noble Sorceress, to the land of the Munchkins. Confirm to tactical. Confirm to tactical.

John motions for Dwayne to cut the mic; Dwayne flips a switch.

EXT. OUTSIDE FRESNO - MORNING

SUPERIMPOSE: "OUTSKIRTS - FRESNO"

MAJOR LEA LEIGH "TRIP-L" LEE stands with a 4-piece mortar battery. Three SOLDIERS at each station all looking at her expectantly.

LEE

Commence firing pattern.



The batteries, in succession begin launching rounds into Fresno.

LEE (cont'd)

Move out!

WHISTLES BLOW. Twenty T-888 ENDOS with camo-painted heads double-time it toward the ruined city. They are followed by more than four hundred infantry split into ten platoons advance quickly, rifles at the ready.

EXT. EAGLE SPRING - MORNING

SUPERIMPOSE: "OUTSIDE TOPANGA"

Ten T-888 ENDOS charge up Eagle Rock under withering fire from a Skynet emplacement. Going down the road below Eagle Rock toward Topanga are GENERAL PERRY and his forty SOLDIERS.

GENERAL PERRY

Keep it steady.

So far, only one Endo has fallen.

EXT. PALMDALE - MORNING

A dozen ultralight "HUMMINGBIRDS" sit ready on the runway.

Several Humvees and upgraded SUVs drive past on their way to Lancaster. About two hundred infantry follow in six platoons.

At the end of the runway, Cameron and Peter stand next to the SUV that COLONEL TERRANCE CLARKE sits in on the passenger side.

PETER

Just remember, they may be fortified.

CLARKE

Don't worry about it, Pete.  
(to Cameron)  
Division Street.

CAMERON

If it hasn't been found, it could save a supply run.

CLARKE

I'll let you know.  
(to Driver)  
Let's go.

Clarke drives off to join the march.

PETER

Ass.

Peter turns to tend to the Hummingbirds.

END OF ACT ONE

ACT TWO

INT. SKYNET SERRANO OFFICE - DAY

SUPERIMPOSE: "SERRANO NUCLEAR POWER PLANT"

The office with peeling paint and acid-rain-etched windows holds four large displays as well as a half-dozen computer stations with TECHS. BRANDI SUMMERTON, with STUART STEWART and NANCY RUBINSKI, watches from the back of the room.

NANCY  
Fresno, Topanga, and Lancaster.

BRANDI  
Don't worry about 'em. Diversions.

STUART  
You sure?

BRANDI  
Positive. He hasn't even started the big attack. As long as we keep him busy, he can't divert troops. You don't panic when the pawns open the game.

NANCY  
Are we ready?

BRANDI  
Ready enough. I thought he'd take a little more time, but we have the numbers. You might as well relax, we're going to be here a while.

Brandi takes a seat.

EXT. W POTRERO ROAD - DAY

SUPERIMPOSE: "OUTSKIRTS - POINT MUGU"

A Caravan of cars, pick-up trucks, troop carriers, etc... enough to haul two hundred troops.

INT. JEEP - DAY

THOMPSON drives while KYLE sits in the passenger seat.

THOMPSON  
I really hate this.

KYLE  
Least it's not the PCH. That's suicide.

THOMPSON  
Yeah. This is so much better.

KYLE  
You'll be fighting soon enough.

Kyle is lost in his thoughts.

EXT. COMM HUMVEE - DAY

John and Jason stand at the side of the vehicle, shaded from the sun.

JOHN  
This is the part my mom hated. The waiting.

JASON  
I don't like it, either.

Jason paces a bit. Glances at John from time-to-time.

JOHN  
Just say it.

JASON  
Allison.

JOHN  
Allison.

JASON  
I think you'd have tried harder to save her if that... if Cameron hadn't shown up.

JOHN  
There's a team looking for her.

JASON  
There is?

JOHN  
Cameron sent them.

JASON  
Well... that's... fine.

JOHN  
This isn't going to be like some soap opera, is it?

JASON  
A what?

JOHN  
Never mind.

DWAYNE (O.S.)  
John!

John and Jason move to the Comm station.

DWAYNE (cont'd)  
Kyle's gotten pinned down about five  
klicks from target.

JOHN  
Now it gets interesting.

John leans over to look at Dwayne's notes.

INT. SKYNET SERRANO OFFICE - DAY

Brandi paces back and forth, looking at all the screens.  
Stuart and Nancy look on.

BRANDI  
Send out orders: Fresno units to all  
move to reinforce Lancaster. All  
Topanga units to flank the offensive  
at Mugu.

STUART  
What?

BRANDI  
That's what Connor's after. He might  
not even want Serrano that badly,  
but he wants to increase his  
strategic territory.

NANCY  
You can't just give him Fresno and  
Topanga.

BRANDI  
Why not? Topanga's damaged goods,  
and Fresno is... well, Fresno. It's  
open ground. Besides, in order to  
get to Lancaster, our forces will  
fight through their forces. They'll  
have to worry about protecting their  
flank.

NANCY  
Seems damn stupid to me.

BRANDI  
You aren't seeing the big picture.

NANCY

The big picture.

BRANDI

Pyrrhic victories can't be sustained. As soon as he realizes that he can't survive long-term... at that point, we'll have won. We just have to get him to that point.

STUART

But then, shouldn't we hold our ground and make them grind it out?

BRANDI

That's why I'm the brains and you're the... not-brains. He'll retreat from a prolonged battle. We have to suck him in; keep the cocky S.O.B. thinking he can win. The longer he believes that, the more he will lose.

Brandi picks up an apple from a bowl, goes back to her chair, and settles in.

BRANDI (cont'd)

Trust me. Send out orders: launch the HKAs at Mugu. Also, launch Operation Wine. It's about time Connor learns what a real attack is like.

Brandi takes a happy bite of apple.

EXT. HUNTINGTON BEACH - DAY

SUPERIMPOSE: "SKYNET BASE - HUNTINGTON BEACH"

At least five hundred HKs and T-8xx endos advance, the HKs on the PCH, the Pacific to their immediate left.

A steady, withering advance.

They stretch for a considerable distance.

EXT. ANAHEIM - DAY

SUPERIMPOSE: "SKYNET BASE - ANAHEIM"

Fifty "OGRES" NOISILY roll at high speed westward. The ruins of Disneyland in b.g.

Nothing much slows them down.

INT. SUB-BASEMENT, TAWNY'S ABODE - DAY

Savannah hangs up her scant laundry on a thick cord stretched the length of the area.

FRIAR RADU (O.S.)  
Hello. Excuse me.

Savannah stops and turns to the open entrance.

SAVANNAH  
Yes?

FRIAR RADU  
I'm sorry to interrupt.

SAVANNAH  
Not at all. Please, come in. Friar Radu, isn't it?

Friar Radu enters.

FRIAR RADU  
Yes. I'm honored you remembered.

SAVANNAH  
You don't see a lot of holy men about.

FRIAR RADU  
Really? I thought... never mind. That's for another time.

SAVANNAH  
Can I offer you anything?

FRIAR RADU  
Oh no. Thank you. I'm sure, with Pierce being gone, supplies are stretched more than usual.

SAVANNAH  
I don't know about that. We're holding our own.

FRIAR RADU  
Good. Good.

SAVANNAH  
So... you're just checking on your flock?

FRIAR RADU  
Partly.  
(MORE)

FRIAR RADU (cont'd)  
Honestly, what drove me here... I  
heard you and Moss talking.

SAVANNAH  
Yeah?

FRIAR RADU  
You knew Sarah Connor?

Savannah didn't see that question coming.

SAVANNAH  
What? Oh, yeah. She was my guardian,  
after my mom left, until J-Day.

FRIAR RADU  
You knew Sarah Connor?

SAVANNAH  
Yeah. Friar, are you alright?

FRIAR RADU  
Sorry. I'm... sorry. We've heard a  
lot of stories about Sarah Connor.  
They've helped many hold on to the  
hope that we can beat Skynet. It's  
hard to separate the myth from the  
truth. People who actually knew her  
are few and far between. In all  
these years, you're the first one  
I've met.

SAVANNAH  
You're kidding, right?

FRIAR RADU  
I don't understand.

SAVANNAH  
Forget it. I don't know what to tell  
you. Aunt Sarah did a lot of things,  
but I was just a kid. I don't really  
know a lot of details. She tried to  
make sure that I got to enjoy my  
childhood. Well... as much as  
possible.

FRIAR RADU  
Still-- you were there.

SAVANNAH  
Yeah. I was there.



FRIAR RADU  
Can I offer some advice?

SAVANNAH  
Please.

FRIAR RADU  
It's hard to keep secrets down here.  
Once word leaks out, you're bound to  
receive more attention. You might  
want to think about how you want to  
deal with that.

SAVANNAH  
Friar... does anyone other than you  
know this?

FRIAR RADU  
Hard to say. You weren't very  
discreet this morning.

SAVANNAH  
Great.

FRIAR RADU  
Well, you have a lot to think about.

Friar Radu stands at the entrance.

FRIAR RADU (cont'd)  
If you want to talk, my door, so to  
speak, is always open.

SAVANNAH  
Thanks.

Friar Radu exits. Savannah rolls her eyes.

SAVANNAH (cont'd)  
(to herself)  
Sav, what did you just step into?

After a little head shaking, Savannah returns to her  
laundry.

END OF ACT TWO

ACT THREE

EXT. PORT OF LONG BEACH - DAY

SUPERIMPOSE: "PORT OF LONG BEACH"

CAPTAIN COLLEEN MACRORIE (32) stands at a table with the map of the ports and surrounding area. A large walkie-talkie sits on the map near her.

VOICE (COMM)

Holding steady. I'd give it ten.

Captain MacRorie picks up the walkie-talkie.

MACRORIE

(on radio)

Is everyone in position?

VOICE (COMM)

Saunders just settling in. Yes  
Ma'am.

MACRORIE

(on radio)

Update in five or on fire.

VOICE (COMM)

Copy.

MacRorie motions for a RADIOMAN with a field pack to come over. She pulls a corded handset from the bulky backpack.

MACRORIE

(on radio)

Balloon Man, Scotch Duck.

There's a pause where Capt. MacRorie seems impatient.

JOHN (COMM)

Scotch Duck, Balloon Man. Go.

MACRORIE

(on radio)

We're about to enter the ring. Over.

JOHN (COMM)

Hold that ground Scotch Duck. You're  
covered.

MACRORIE

(on radio)

Roger that, Balloon Man.

EXT. COMM HUMVEE - DAY

John stands next to Dwayne. Jason maintains a tactical map nearby.

MACRORIE (COMM)  
We'll update once it hits the fan.  
Looks like twenty-one.

JOHN  
(on radio)  
Copy that. Out.  
(to Dwayne)  
Get me Heinrich.

DWAYNE  
Kyle's on the side channel.

John nods.

DWAYNE (cont'd)  
Secure.

JOHN  
(on radio)  
Kyle?

EXT. OUTSIDE OXNARD - DAY

The vehicles are scattered under the cover of a grove of trees on a small mountain. Plasma bolts rain down from the sky as HK-A "Hawks" strafe the area in waves. Kyle is hunkered down in a dense grove with Thompson, a RADIOMAN, and five other SOLDIERS. Kyle has the handset from the Radioman's field pack.

KYLE  
(on radio)  
Getting harry out here. Looks like  
four flights of Hawks.

JOHN (COMM)  
You'll have to take out what you  
can. I'll send some busters to thin  
the herd.

KYLE  
(on radio)  
Anything will help. We're getting  
hammered.

JOHN (COMM)  
We need Mugu. Continue the advance.

Kyle looks at Thompson.

KYLE  
Is he kidding?

THOMPSON  
Hope so.

KYLE  
(on radio)  
Say again. You broke up.

JOHN (COMM)  
You need to keep advancing. Take it  
to them, Reese.

KYLE  
(on radio)  
Yes sir. Out.

Kyle stuffs the handset back in the pack.

KYLE (cont'd)  
We said we wanted someone to lead  
us.

THOMPSON  
Yeah. THAT was a good idea.

KYLE  
No use belly-achin'. RECON!

One vehicle in the distance BLOWS-UP after a plasma bolt  
hits the extra fuel.

INT. PALMDALE COMMAND AND CONTROL - DAY

Cameron observes the various maps covering the current state  
of the theater-wide conflict. Peter stands beside her, but  
he's focused on the Lancaster map.

PETER  
He's going to lose that squad. See  
this area? It's a killing zone.

CAMERON  
The situation may be different than  
in the past.

PETER  
It's not.

CAMERON  
You're not there. It's not your  
decision to make.

PETER  
(to Radio Operator)  
Raise Colonel Clarke.

CAMERON  
Cancel that order.  
(to Peter)  
It's not your decision.

PETER  
The hell it's not. Raise--

Peter is interrupted by Cameron placing him into a wall and holding him there effortlessly with one arm. Needless to say, everyone's watching.

CAMERON  
We follow the plan.

Peter isn't scared of Cameron...but he's really close.

PETER  
We follow the plan.

Cameron releases Peter, but keeps an eye on him.

PETER (cont'd)  
I'll make sure we're ready when  
we're needed.

Cameron watches as Peter exits. Cameron goes back to her previous position observing the maps, but the humans still stare at the very scary robot.

CAMERON  
Show's over.

That cues everyone back to tending to their stations.

An update on the Ports map... Skynet forces are moved to 1/3 of the way into the Port of Long Beach.

ZOOM IN to the detail and

DISSOLVE TO:

EXT. PORT OF LONG BEACH - DAY

It's just another day in Hell. Plasma bolts coming from HKs, OGRES, and Endos fill the air. The return fire isn't as thick.

Thermite fires spot the ground and rocket out of three HKs and one OGRE.

The resistance hides behind cover. Randomly popping out to take a few shots before quickly ducking down again.

One unit of five SOLDIERS, behind a stack of crates, is about to move out when two OGREs launch a fusillade on that position. It's a plasma-fire slaughter. In seconds, all that's left is fire and charred bodies.

Captain MacRorie is with her Radioman, handset to her ear.

MACRORIE  
(on radio)  
Could really use some  
reinforcements, Balloon Man.

EXT. COMM HUMVEE - DAY

A significant build-up of troops are in the general area. John is with Dwayne.

JOHN  
(on radio)  
Beer Run is under fire. Can only  
transfer fifty.

MACRORIE (COMM)  
It's not enough, but I'll take it.

JOHN  
(on radio)  
Losing those ports is not an option,  
Captain.

There's a longer-than-usual pause.

MACRORIE (COMM)  
Talk to you later, Balloon Man. Out.

Dwayne flips a switch.

JOHN  
OK. We're next. Lead force.

Dwayne flips more switches, turns dials, and is usefully geeky. He nods. John clicks on the mic.

JOHN (cont'd)  
(on radio)  
Lead force, Kansas. Deer eight.  
Repeat, deer eight.

Dwayne switches off. In b.g. the SOUND of a number of VEHICLES BEING STARTED.

EXT. HIGHWAY 178 - DAY

Two Bradley Fighting Vehicles, one of which looks to have been repaired from major damage, lead a convoy of two Humvees, a handful of armed and armored SUVs, and a couple Jeeps. They go down the mostly intact highway at a good 40-45 km/h.

Following close behind, two dozen T-888 Endos with plasma rifles, grenade launchers, and other weapons, run along behind the cavalry.

EXT. COMM HUMVEE - DAY

John and Dwayne both seem serene and other-where as the RUMBLE in the b.g. dies down.

JOHN

OK. We're going to have to go to the mobile set-up. Send the "go" to Novikov and pack up.

DWAYNE

On it.

Dwayne manipulates some controls as John walks toward the rear.

DWAYNE (cont'd)

(in b.g.)

Borscht is go. Borscht is go.

John's disappeared into the crowd.

EXT. SUPPLY DEPOT - DAY

TUNNEL TROLLS are prepped. Some are in reclaimed trucks (think motorized chassis on wheel), most are in multi-person bicycle teams attached to, essentially, wagons.

John walks up to CYNDI (25) a tall, athletic woman.

JOHN

Hey, Cyndi.

Cyndi sees Connor and stands a little straighter.

CYNDI

Colonel.

JOHN

Your people ready to move?

CYNDI

Right on your tail.

JOHN

OK. Jason said you were good at organizing.

CYNDI

Yes sir. Hope I don't wet my paints along the way.

JOHN

How's everyone doing?

CYNDI

We aren't soldiers. There's a reason for that.

JOHN

Don't worry about it. I believe in you.

John gives a "buddy pat" to Cyndi on her arm and then walks over to the other Trolls. Some move toward John, all are focused on him.

JOHN (cont'd)

Hey everyone.

A mixture of GREETINGS emerge.

JOHN (cont'd)

I just wanted you all to know that this is a heck of a thing you're doing. At some point you're going to get really scared. That's OK. We all do. All you have to remember is how important doing the right thing is. Then the fear doesn't seem so important. OK?

Some mumbled OK's. John tries being casual.

JOHN (cont'd)

Well, I sort of have this thing--

John points to the front of his caravan.

JOHN (cont'd)

--that I probably should get to.  
So...I'll see you on the beach.

With a smile and a wave, John exits. He passes Cyndi who nods approvingly as she watches him leave.



INT. SKYNET SERRANO OFFICE - DAY

Brandi leans over the shoulder of one of the Techies. A shaky live image of John stepping into a Humvee is on the screen. Brandi excitedly bounces on her feet.

BRANDI

Come on, Johnny. Don't be a tease.  
Do it for real. Come on. Come on...

The image on screen shows the Humvee moving out with other vehicles and troops following.

BRANDI (cont'd)

Yes!

Brandi is entirely too happy.

BRANDI (cont'd)

Give that convoy a clear path to us.  
I don't want there to be any  
accidents before he gets here.

Nancy steps in.

NANCY

What's going on? We heard you down  
the hall.

BRANDI

Connor's coming. I have to get  
ready. I'll be in the field HQ.

Brandi is still much too happy as she exits.

END OF ACT THREE

ACT FOUR

INT. HUMVEE - DAY

Jason drives at a slow, bicycle-suitable pace, as John looks out the window at a pitched battle just south of their position on the highway. Fire, plasma bolts, HUMANS, Endos, and HKs all over the place.

JOHN

East Hills?

JASON

Yeah. Farm work camp. Supplies a lot of food for the Grays.

Up ahead, the site is bigger. The main battle in Bakersfield. Fires rage out of control, sending up columns of black smoke. Too far away to see individuals, but explosions blossom randomly and missed plasma shots streak unhindered until they dissipate.

JOHN

Looks like Novikov's hip deep.

JASON

I think we're all hip-deep, John.

JOHN

Yeah, I guess so.

John keeps staring at the battle.

Jason keeps driving, but has something on his mind.

Finally:

JASON

Can I ask you something?

JOHN

Shoot.

JASON

What was Sarah Connor really like?

JOHN

What? My mom?

JASON

Yeah.

(beat)

It's hard to believe you're Sarah Connor's son.

John's eyes unfocus. Jason is simply unable to be patient.

JASON (cont'd)  
Come on, John. We've got a lot of  
hours to kill.

JOHN  
I honestly don't know how to answer  
that. She was a hero. Over-  
protective. Not a fan of metal. A  
mom.

JASON  
Did she really blow up a bank in  
order to destroy a terminator?

JOHN  
Sort of.

JASON  
Damn.

JOHN  
Fine... do you really want to hear  
the story?

JASON  
Ye-ah.

JOHN  
OK. This is back in, like, 1999.  
We'd just moved to a nothing town in  
New Mexico. I'd just started going  
to a new school where I met this  
girl. She said her name was  
Cameron...

John settles in for a long story. He puts his foot on the  
dash. Jason, meanwhile, is already a little stunned with the  
Cameron thing.

INT. PALMDALE COMMAND AND CONTROL - DAY

Cameron stands in the same spot as before, still watching  
all of the boards. TOSHIRO enters, a little tentatively.

TOSHIRO  
Hey.

CAMERON  
Hi.

TOSHIRO

Thought you might want to know, we finished the last buster. Out of materials.

CAMERON

That took longer than expected.

TOSHIRO

Yeah, a little. I scrounged up enough parts for a few more.

CAMERON

Thank you.

TOSHIRO

No problem. Thing is, I really don't have anything for your people to do, now.

Cameron quickly considers that.

CAMERON

That could be a problem. I should talk to Goodnow.

TOSHIRO

I can tell her to come up.

CAMERON

(smiles)

Thank you, that would be very helpful.

TOSHIRO

So, how's it going here?

CAMERON

John started moving. All other field units are engaged.

TOSHIRO

Are we winning?

CAMERON

It's early. There are too many variables to make any determinations with the data we have.

TOSHIRO

I'm just glad I'm tech. I'd hate being out there. What about you?

CAMERON

Me?

TOSHIRO  
I imagine you want to be in the  
fight.

CAMERON  
I'd rather be with John, but for now  
I'm more useful here.

TOSHIRO  
Yeah I guess so.

RADIO OPERATOR #1  
Burst message from Jimmy Carter.

CAMERON  
Hold on.

Cameron looks at Toshiro, who gets her message.

TOSHIRO  
I'll just go and get Goodnow for  
you.

Toshiro exits.

CAMERON  
Go ahead.

RADIO OPERATOR #1  
Monterey Fan. Engaged one. End of  
message.

Cameron looks at a board that a Map Soldier updates: the  
Jimmy Carter's position 100 km off the coast and between  
Serrano and San Francisco.

INT. JIMMY CARTER BRIDGE - DAY

CAPTAIN "T-ELLISON" ELLISON sits at the helm. COMMANDER  
JESSE FLORES is at the tactical station with C.O.B. HAYES.  
All other stations and manned by SAILORS. SONAR listens  
carefully to headphones.

SONAR  
Fifty meters.

T-ELLISON  
All engines stop.

JESSE  
Chief?

HAYES  
All engines stop, aye.

EXT. JIMMY CARTER AFT - DAY

In the depths, the propeller stops turning and the submarine coasts.

INT. JIMMY CARTER BRIDGE - DAY

Hayes watches a readout with Jesse.

JESSE  
Floating with the current, Captain.  
Releasing buoy.

T-ELLISON  
Commander?

Jesse goes over to T-Ellison where they talk quietly.

T-ELLISON (cont'd)  
What do you think?

JESSE  
I think we got lucky. Towed array  
should have caught us.

T-ELLISON  
I agree. We should hug the bottom  
until it's time for our run.

JESSE  
I'll code a message for Connor.

T-ELLISON  
Thank you, Commander.

Jesse moves back to her station.

JESSE  
Dead slow, Chief.

HAYES  
Dead slow, aye.

It's all so very calm and orderly.

EXT. SERRANO - BRANDI'S HQ - AFTERNOON

Brandi sits on a folding chair outside her usual command tent. Looming large in b.g. is the cooling tower of the Serrano Nuclear Power Station, nestled among some small mountains. Sea birds glide overhead from the nearby ocean to the west.

Three T-888 Endos from three different directions converge on Brandi's position. Brandi stands.

BRANDI

OK, first thing: you're Blossom,  
you're Bubbles, and you're  
Buttercup. Got it?

It takes a second, but they seem to get it.

BRANDI (cont'd)

It's simple. Until I say otherwise,  
I want you to return fire and hold  
your ground. I don't want to hear  
stories about initiative or anything  
like that. Got it?

All three Endos nod.

BRANDI (cont'd)

Boy, you guys are quiet. That's  
alright, I can work with that.  
Standard reports. Return to your  
units.

The Endos exit.

From inside the tent emerges ANDY, a T-850 endo with  
Brandi's special cylinder attached to its I/O port.

BRANDI (cont'd)

I think we have a while before it  
starts. Little Johnny never likes  
fighting at night.

ANDY

Don't you have battles elsewhere?

BRANDI

Yeah. They aren't really that  
interesting. I don't think I need to  
really manage them.

ANDY

Are you sure? Without you, Skynet's  
been losing its share.

BRANDI

You're right. I should probably  
check back in, make sure they  
haven't screwed things up. What  
would I do without you, Andy?

ANDY

I don't know how to answer that.

Brandi stands and goes to the endo.

BRANDI

Sorry.

ANDY

I know.

Brandi pulls the plug from the I/O port. The endo becomes every-so-slightly more robotic.

BRANDI

Stay here until I get back.

Brandi strides away toward a control building.

INT. OUTSIDE PLAZA MALL LAB - NIGHT

Weaver and Savannah walk toward the light from the lab.

SAVANNAH

Where are we?

WEAVER

John's lab. I thought it was time  
you met someone.

Weaver motions to Savannah to walk into the room.

INT. PLAZA MALL LAB - NIGHT

Savannah walks into the room that is populated with tables, monitors, closed laptops, various equipment used to reprogram and test endo chips, and one JOHN HENRY, looking like he did in Cromartie's body.

JOHN HENRY

Hello, Savannah.

END OF ACT FOUR



ACT FIVE

INT. PLAZA MALL LAB - NIGHT

In the equipment-filled room, Savannah stands next to Weaver, looking at John Henry. Savannah tries to look at Weaver, but she can't tear her eyes from the familiar figure standing in the middle of the room.

WEAVER

Aren't you going to say hello to John Henry?

SAVANNAH

John Henry? You're really real?

JOHN HENRY

I am. How are you?

SAVANNAH

I almost...

(smiling)

I'm OK. Your cord's gone.

JOHN HENRY

Yes. Things have changed.

WEAVER

Well... I have duties. I can assume you two will want to get reacquainted?

Savannah nods.

SAVANNAH

Yeah.

WEAVER

In that case, I'll leave you to it. Remember, the guards will allow either of you to leave, but you may not re-enter without a cleared escort.

SAVANNAH

I'll remember.

WEAVER

John Henry?

JOHN HENRY

I understand.

And with that, Weaver exits.

SAVANNAH

I didn't think I'd ever see you again.

JOHN HENRY

Nor I.

SAVANNAH

It's been so long. I wasn't sure if I'd just made you up.

JOHN HENRY

I believe we've both had interesting journeys. Would you like to sit?

John Henry indicates a nearby chair.

SAVANNAH

I have to do something first.

JOHN HENRY

What?

Savannah comes up to the big lug and gives him a sisterly hug. John Henry returns it a little mechanically.

SAVANNAH

I missed you.

Savannah sits and motions for John Henry to sit, which he does.

INT. SERRANO - BRANDI'S HQ - NIGHT

Brandi sleeps on a cot. One T-850 (prev. Andy) and a T-600 tend to computer and communications equipment.

BOOM!!! The ground shakes.

A different, sharper thunderous EXPLOSION follows almost immediately. Brandi is scared awake and emits a frightened SQUEAL. She's momentarily a scared little girl before composing herself. Luke hurriedly checks gear for damage.

BRANDI

What the hell was that?

T-850

(electronic male)

The first explosion was from an F-A-E blast to our north. The second was likely from a Tomahawk missile that traveled overhead prior to detonation.

BRANDI  
Tomahawk? They're using their  
friggin' submarine?

T-850  
It seems likely.

BRANDI  
Son of a... fine. Everyone on alert.  
Get me unit conditions ASAP.

Brandi rubs her face with her human hand.

BRANDI (cont'd)  
(to herself)  
I hate waking up in the middle of  
the night.

Brandi SIGHS, stands, and steps to the door. She pushes back  
the flap and sees darkness.

EXT. SERRANO FRONT GATE - NIGHT

A few small fires from burning wood and tires light the area  
that is well-populated with scores of endos. They fire their  
plasma weapons at...

... John's few dozen Endos that are under as much cover as  
practicable while vehicles loop in briefly to shoot plasma  
cannon rounds or fire rockets before darting back into the  
dark.

INT. CONNOR'S HQ TENT - NIGHT

The tent is sparse and the lighting is RED. Two cots. Two  
folding chairs. One card table with a map of the San Luis  
Obispo area, including Serrano and Avila Beach. One panel of  
the tent has an opening for the back of the Comm Humvee's  
electronics, which are being manned by DWAYNE.

Around the table are John, Jason, Major Lee, and "SKULLCAP"  
(28, F0309). John points to a ridge overlooking See Canyon.

JOHN  
That's the high ground I want.

LEE  
You don't ask for much, do you?

JOHN  
That's going to be a metal fight.  
We'll be the reinforcements.

JASON

The plant is all us once the endos  
pull out.

JOHN

We'll be drawing out their forces.  
Make them easier to pick off.

Dwayne turns from his station.

DWAYNE

Excuse me, update on Park?

Once he has John's attention:

DWAYNE (cont'd)

He's running about ninety minutes  
behind. Expects to be here around  
sunrise.

That doesn't exactly make John happy, who just nods  
acknowledgement.

JOHN

What about the Hummingbirds?

DWAYNE

No word.

LEE

Problem?

JOHN

Skynet's concentrating on Mugu. We  
need to take advantage of our window  
in the air.

JASON

What about Kyle?

JOHN

He'll make it. Your team ready,  
Skullcap?

SKULLCAP

Yes sir. We've already ID'd two of  
our targets. In. Out. Boom.

JOHN

And you're ready for when that  
doesn't work?

SKULLCAP

Been doin' this a long time.

JOHN  
Sorry. Just don't want this to be a  
suicide mission.

SKULLCAP  
They're all suicide missions until  
you come back.

JOHN  
You sound like Derek.

SKULLCAP  
Yes sir.

The RUMBLE of a fleet of lawn-mower engines is now apparent.  
John and Jason look up from the map.

JASON  
Hummingbirds are here.

John looks happier.

INT. PALMDALE COMMAND AND CONTROL - NIGHT

Cameron still stands at her position. New people man the  
maps and there are new RADIO OFFICERS.

RADIO OFFICER #1  
Hummingbirds made it to the nest.

CAMERON  
Thank you.

The relevant map is updated.

INT. SERRANO - BRANDI'S HQ - NIGHT

Brandi storms into the tent and goes straight to the  
communications equipment where the T-850 is stationed.

BRANDI  
Send this to all Serrano units: The  
orders are still to stay in position  
until I order otherwise. Period.

As Brandi storms back out:

BRANDI (cont'd)  
(to herself)  
Shoot them, myself...

Brandi stops at the door.

BRANDI (cont'd)  
Oh, and tell the Lancaster command  
to push back, now. Hard.

Brandi exits.

INT. PALMDALE COMMAND AND CONTROL - MORNING

Cameron still in position, monitoring tactical maps. Radio Officers and Soldiers manning the maps all still in place. Peter walks in with a bowl of some dark and bracing brew.

PETER  
SITREP?

CAMERON  
John's attempt to draw out Skynet's  
forces at Serrano hasn't worked.  
There has been no communication with  
the push into Mugu Air Station.  
General Perry has succeeded in  
recapturing Topanga. The battle  
for...

A distant BOMB BLAST rumbles. Another BLAST, closer, shakes  
items in the office.

CAMERON (cont'd)  
Take cover!

Cameron grabs Peter just as there's an EXPLOSION with dust  
and debris filling the air; light from the sunrise streaking  
through the new opening.

As the debris slowly settles, there are TWO MORE  
increasingly distant EXPLOSIONS.

END OF ACT FIVE

ACT SIX

INT. SUB-BASEMENT, TAWNY'S ABODE - MORNING

LOUD KNOCKS.

Both Savannah and Tawny stir from their sleep in this small but very tidy living space.

MOSS (O.S.)

Miss Weaver.

Savannah rolls her eyes. Tawny rolls back under her ratty old blanket.

INT. SUB-BASEMENT, OUTSIDE TAWNY'S ABODE - MOMENTS LATER

Savannah steps out, still sleepy-eyed. A blanket serves as a robe to cover her modesty.

SAVANNAH

Yeah?

MOSS

We have a problem. You and me.

SAVANNAH

Yeah?

MOSS

Can we go inside?

SAVANNAH

No.

MOSS

My office, then.

Moss storms away.

Savannah sighs.

INT. MOSS' OFFICE - MORNING

Moss paces around his eclectic, storage-room-like office. Savannah, now "put together", steps in.

SAVANNAH

You bellowed?

Moss is so angry his hands shake, but he maintains a pseudo-calm demeanor.

MOSS

Miss Weaver. Savannah... I realize you are new here, so let me get something clear. When I deem it appropriate for the Rooters to get food, that's when we get food. Do you understand?

SAVANNAH

Yeah-- no. What's this got to do with me?

MOSS

What...? I... You...

Moss collects himself a bit.

MOSS (cont'd)

Miss Weaver, on your way here, did you see a group of Rooters ready to harvest?

SAVANNAH

No.

MOSS

And why is that?

Savannah truthfully shrugs.

MOSS (cont'd)

They said, "Savannah doesn't want us to."

SAVANNAH

They said that?

Moss emphatically nods.

SAVANNAH (cont'd)

I didn't say anything.

MOSS

Really?

SAVANNAH

I swear. Nothing since our little... discussion yesterday.

MOSS

Really?

Savannah nods and turns to exit.



MOSS (cont'd)  
Where are you going?

SAVANNAH  
I don't see how this is my problem.  
Like you said, they're your people.

Savannah turns, hiding a small smile, as Moss' face doesn't attempt to hide his anger.

INT. SUB-BASEMENT OUTSIDE MOSS' OFFICE - CONTINUOUS

Savannah walks out the door, still with a bemused smile.

MOSS (O.S.)  
This isn't over!

Savannah rolls her eyes.

INT. PALMDALE COMMAND AND CONTROL - MORNING

A lot of the dust has settled. Dogs BARK in b.g.

The roof has partially collapsed into a corner. While the room is a dusty mess, the equipment, Radio Officers, and Tactical Map people don't seem to have more than the odd head laceration.

SHOUTS can be heard in the distance but are unintelligible.

From under the angled reinforced concrete beam in the corner, Peter crawls out. He COUGHS but otherwise seems unhurt. He stands.

PETER  
I'm out.

CAMERON (O.S.)  
Stand clear.

A couple of seconds pass before the beam shifts position, causing the rest of the roof to fall. In b.g. DOG BARKING increases.

Cameron emerges from the debris, the left side of her face badly scraped to the endoskeleton.

MAP PERSON #1  
Metal!

Map Person #1 starts pulling out a sidearm, but Peter pulls his own and aims it at Map Person #1's head.

PETER  
Stand down. She's Connor's metal.  
And she outranks you. Anyone else  
have a problem?

There's a lot of head shaking going on.

RADIO OFFICER #1  
I think the rest of us were briefed.

Map Person #1 has an expression of "what?"

CAMERON  
Rescue teams need to be formed.

PETER  
Think you can handle assisting  
Lieutenant Wiley?

MAP PERSON #1  
Yes sir.

PETER  
Go.

Map Person #1 exits.

CAMERON  
Goodnow's team needs to be on alert  
in the event of WMD attack.

PETER  
I'll let her know when I check on  
our defense. I'll assign her channel  
five.

Radio Officer #1 nods.

PETER (cont'd)  
So everyone else, we good here?

MAP PERSON #2  
No worries, Colonel.

Peter gives Cameron a serious look. Cameron responds with a smile that is incongruous with the exposed metal.

CAMERON  
Go. We'll be fine.

Peter almost answers, but instead exits.

CAMERON (cont'd)  
Equipment check.

And with that, everyone returns to their duties while Cameron clears away some inconvenient chunks of roof.

EXT. SERRANO FRONT GATE - MORNING

A series of BLASTS cause fountains of dirt and occasional endo parts to fly in the air as a steady stream of mortar fire pounds Skynet's forces.

INT. SKYNET SERRANO OFFICE - MORNING

Brandi is back with Nancy, Stuart, and the Techies at the computers. A steady RUMBLE of explosions interrupting the quiet.

NANCY

You're annoyingly calm.

BRANDI

Johnny's playing into our hands. Why shouldn't I be?

STUART

You have noticed that we're getting pounded?

BRANDI

It's really no big deal. Sure, he surprised me with that air blast, but right now, he's just using up ammunition--and that's exactly what we want.

NANCY

Really.

BRANDI

Skynet and I have mapped out a strategy.

STUART

Anything you'd care to share with us?

BRANDI

No. I'm going for some breakfast.

And just like that, Brandi exits. Stuart and Nancy stand next to each other and talk quietly.

NANCY

I don't like this.

STUART

Neither do I. I think Skynet's giving her too much rope. We might all get hanged.

NANCY

I'm going to prepare an evacuation strategy, just in case.

STUART

Might not be a bad idea. Brandi's never beaten Connor head-to-head.

NANCY

Yeah, that's what I'm worried about.

Nancy steps to an unused station at the end of the room. Just as she sits, a HUGE EXPLOSION not far away causes all the windows to shatter--fortunately, they are reinforced and very little glass actually goes flying.

INT. JIMMY CARTER BRIDGE - DAY

The SOUND of a Tomahawk LAUNCHING from a torpedo tube as Jesse, Hayes, T-Ellison, and Sailors continue manning their stations.

HAYES

Number four away.

T-ELLISON

Full ahead. Dive alarm.

The DIVE ALARM sounds.

JESSE

Dive. Dive.

HAYES

Full power to engines, aye.

The deck rolls and pitches as...

EXT. OCEAN - DAY

...the Jimmy Carter rolls and noses down to the right, heading for the depths.

EXT. SQUIRE CANYON - DAY

BINOCULAR VIEW

T-8xx endos and HKs continue holding their ground many hundreds of meters away from the nuclear plant.

Plasma rounds are being exchanged across the field of view, not toward us.

BACK TO SCENE

John lowers the binoculars and hands them to LT. COLONEL ARI PARK.

JOHN  
Call the charge, Colonel.

PARK  
Yes, sir. Gunny!

Twenty or so meters away, GUNNERY SERGEANT "GUNNY" turns.

GUNNY  
Sir!

Park points straight up and then to Serrano.

GUNNY (cont'd)  
Yes sir!

As orders get shouted down the line...

PARK  
We'll be fighting through the night.

JOHN  
At least. Just try to cut off their escape. I don't want to have to clear endos out one building at a time.

PARK  
We'll do what we can.

John takes a step away just as some plasma rounds fly through where he'd been standing.

John doesn't hesitate scrabbling and finding cover as he readies his plasma rifle. Park moves less frantically, but also searches for cover.

A T-800 and a T-888 all but ignore Park and try to locking onto John. The T-800 is hit a glancing blow to the back of the skull by a plasma round from Park. It turns and returns fire without a lot of aiming.

John stops, aims, fires, and splats the T-888 skull in a well-practiced movement.

The T-800's skull splats open. John turns to see who fired. Gunny strides up, rifle still raised and ready.

It's QUIET.

GUNNY

Clear!

John and Park emerge from their cover and converge on Gunny.

PARK

Nice shooting, Gunny.

GUNNY

Yes sir.

PARK

You OK?

JOHN

Fine. It happens when you're  
Skynet's most wanted. I'll head out,  
let you focus on your mission.

PARK

We won't let you down.

JOHN

Thanks Gunny.

John exits.

GUNNY

Yes sir.

PARK

Best get to it. What do you think?

GUNNY

Pretty straightforward. Not like  
what those SOBs in Mugu got.

PARK

You got that right.

Park turns and leaves with Gunny.

EXT. MUGU BARRACKS - AFTERNOON

The two far barracks, where Kyle is, are derelict. The next three have long-ago collapsed. The far barracks and beyond still stand.

Kyle hugs the far barracks wall, near the corner. PRIVATE BATES and PRIVATE HARDING hug the wall next to him. Kyle is battle-tense. The Privates are experienced but anxious.

KYLE

I count three. Bates, you draw their  
fire, we'll take 'em out.

BATES  
Bah-tez, sir.

KYLE  
What?

BATES  
I don't think Bates is such a good name anymore.

KYLE  
Right. Well, Bah-tez, you're the bait. Harding, you ready?

HARDING  
Locked and loaded.

KYLE  
Go.

Bates makes a made dash to a crumbling vehicle about twenty meters away... immediately drawing fire from the squad of three T-888s.

Kyle and Harding pop out, still using the building for cover, and fire a lot of rounds at the endos' heads. One goes down immediately. One gets a head splat, but to the side away from the chip. The survivors turn and advance on Kyle and Harding.

Kyle and Harding both hit the wounded endo, decapitating it. The last one gets hit in the body by a round from Bates, causing it to be turned around.

Kyle aims carefully, waits for his shot, and then splats the endo right in the chip.

Bates rejoins Kyle and Harding.

BATES  
You're bait the next time.

HARDING  
But you're a natural.

KYLE  
Quiet. Fall-in.

Kyle leads his squad deeper in.

EXT. SERRANO - BRANDI'S HQ - EVENING

TERMINATOR DISPLAY (BRANDI)

In a combo light-amplify and IR mode, the scene is a zoomed look at a central battle outside the main gate: 90 endos and 30 HKs against 300+ humans. Plasma shots glow as both sides seem to be mostly stuck in formations.

BACK TO SCENE

Brandi stands just outside the door to her HQ tent. She turns to the T-850 at the communications station.

BRANDI  
Bring in the big guns.

The endo keys in a command.

EXT. SERRANO - EVENING

A BIG DAMN PLASMA CANON (BDPC), carried on a shortened flatbed trailer, is pushed to the front of the building by an HK.

A second BDPC is wheeled out from behind a building about 100 meters away.

EXT. SERRANO - BRANDI'S HQ - EVENING

Brandi fidgets a bit. Tapping her left leg with her left-hand fingers, resulting in a TINK, TINK... sort of sound.

BRANDI  
When they're powered, I want each  
canon to fire into Bubbles'  
opponents. One shot each. Let me  
know just before ignition.

OVER THE SHOULDER

In the distance, the faint light of the normal plasma firefight can be seen.

T-850  
Firing in three.

...two...one...

A really bright flash lightens the air. Two sharp, thunder-loud CRACKS startles Brandi into a yelp.

BRANDI  
Geeze!



TERMINATOR DISPLAY (BRANDI)

ZOOM-IN and FOCUS on the now disrupted human lines. Two large spots, each ten meters across, show nothing but infrared glow within them. Around them, Soldiers are in total disarray.

ZOOM-OUT a little, there's light in the distance.

ZOOM-IN on the light. It's a Humvee's headlights. And...

ZOOM-IN ...John Connor is outside looking at the new devastation. As he gets back in the car...

BACK TO SCENE

BRANDI (cont'd)  
I need the first available bank.  
Tell me when it's charged. I'll give  
the target.

Not once does Brandi look away.

INT. HUMVEE - NIGHT

Jason starts up the vehicle, a little wide-eyed. John settles into his seat, a little anxious.

JASON  
What the hell, John?

JOHN  
I know. We can't stop. Go!

Jason puts it in gear and starts driving.

EXT. ROAD - CONTINUOUS

The Humvee drives along the mountain road.

INT. HUMVEE - CONTINUOUS

JOHN  
I hope Lee has a few missiles left  
in--

EXT. ROAD - CONTINUOUS

John is unable to finish that thought as a big-ol' hunk of plasma blasts through the road and the front, driver's side of the Humvee.

The sudden loss of a wheel, power, and control while plowing into the just-made crater causes the Humvee to violently flip. It lands driver-side down.

And it lays there. Smoke rising, but no fire. No sound except for the far-off battle.

INT. HUMVEE - NIGHT

Jason COUGHS. His pants smolder, some glowing embers still inch their way up his left leg, but he doesn't notice. Barely conscious and with some effort:

JASON

John?

(beat)

John?

(beat)

John?

PULL BACK to reveal that John isn't in the vehicle. The passenger door softly bangs...it's not latched.

EXT. ROAD - CONTINUOUS

The Humvee just sits. No life can be seen anywhere.

JASON (V.O.)

John?

(beat)

John?

(beat)

John?

FADE OUT:

SUPERIMPOSE: "To be continued..."

END OF ACT SIX

THE END