

**TERMINATOR:
THE CONNOR WARS**

"Whereabouts Unknown"
F0318

Written by
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This document is fan-produced fiction based on the television series, Terminator - The Sarah Connor Chronicles. This is done in the spirit of fan fiction - to have fun and enrich the total fan experience beyond the limitations of the official story vehicle.

In that spirit, and holding to the long tradition of free support and promotion that fanfic brings to a fictional "universe", this story is being made available for entertainment purposes of the loyal fans of the show for as long as the powers that be don't object.

ACT ONE

FADE IN:

INT. BASEMENT (1996) - NIGHT

The semi-finished basement is crudely decorated for Christmas with well-used tree parts and ornaments. Middle-school-aged children are about. Most playing games, a couple of pairs trying their lips at necking.

JOHN (V.O.)

When I was in middle school, I went to a neighbor's Christmas party. I was still the new kid...

13-YEAR-OLD JOHN CONNOR staring intently at something.

JOHN (V.O.) (cont'd)

So I stayed at a table playing a stacked tower game.

PULL BACK to reveal 13-year-old John playing Jenga with another KID.

JOHN (V.O.) (cont'd)

Sometimes it only took a few missing pieces to make the tower fall.

The tower falls early in the game.

JOHN (V.O.) (cont'd)

Sometimes dozens of pieces would be gone and the tower stayed up.

An aging tower is still standing.

JOHN (V.O.) (cont'd)

You just never knew which piece would be the one to make it all fall apart.

The tower falls.

DISSOLVE TO:

EXT. ZEIRA GRAVEYARD - DAY

A few TUNNEL TROLLS are around the many graves. Twenty of the plots are still clearly new graves. Near one is TAWNY (9). JOHN CONNOR stands off to the side, scrutinizing not one grave, but all of them; his right hand still gloved.

Farther away from the graveyard stand ALLISON and CAMERON, by themselves, observing the scene.

CAMERON
I don't understand grieving.

Allison looks at Cameron.

CAMERON (cont'd)
I know what it's like to feel alone
when someone is gone, but I don't
think that's grief.

ALLISON
Like when you were alone after you
got here?

CAMERON
No. When John died.

It clearly still affects Cameron even if she appears
emotionless.

CAMERON (cont'd)
I saw it happen. I knew he was gone
and I missed him.

ALLISON
Did you feel sad?

Cameron thinks about it.

CAMERON
No. I don't know how to feel sad.

ALLISON
And that's why you don't understand
what we feel like when we grieve.

Cameron accepts the answer, but seems annoyed or confounded
by it.

ALLISON (cont'd)
OK. My turn for a question.

CAMERON
Yes?

ALLISON
Why are machines such lousy shots?

Now it's Cameron's turn to look at Allison.

ALLISON (cont'd)
I mean, you'd think that you'd be
precise and everything, but
honestly, it's like you can't hit
(MORE)

ALLISON (cont'd)
the broad side of a barn without
automatic fire.

CAMERON
Targeting an object that's in
relative motion is complicated.
Marksmanship takes practice and the
ability to adapt. The machines under
Skynet lack that capability.

ALLISON
So you're a perfect shot, I suppose?

CAMERON
No. I haven't practiced enough.
Perhaps I should.
(beat)
With a non-moving object, machines
can be very precise.

ALLISON
OK, then. Good to know.

And they quietly return to watching the scene.

EXT. DEPOT 37 PERIMETER - DAY

DOUG (35), BUTCH (20), and NUR (25) Raptors with a coating
of desert dust, mill about together in this patch of desert.
In b.g. several hundred meters away is Depot 37. LETICIA
(25) approaches. All these Raptors have plasma rifles, are
dressed in BDUs (not all desert camo), and have skin marked
by years of sun damage.

LETICIA
Taking a break?

BUTCH
We're trying to figure out why we're
here.

LETICIA
We're guarding...
(points)
...that building.

DOUG
No we aren't. We can't repel an
attack from out here.

NUR
It's busy work.

LETICIA
What, then? You think you can just
pack up and leave?

NUR
I'd like to know what we're
guarding.

BUTCH
Yeah.

LETICIA
OK. That's enough. Get back to your
posts.
(beat)
We can't go until just before the
morning watch change.

The other three cheer up.

BUTCH
Yes ma'am.

The quorum splits up. Leticia lingers and takes her own look
at Depot 37.

INT. SUB-LEVEL 4 ROOM - NIGHT

Around the conference room table are John, Allison, Cameron,
KYLE REESE, and GENERAL PERRY. Maps and one laptop connected
to a fuel cell are on the table.

ALLISON
What if we pull in troops from the
east?

GENERAL PERRY
It's too far. They'd never get here
in time.

ALLISON
No, I mean... where's the big map?

Some shuffling of maps...

JOHN
Yeah. I get it. That'll work.

...results in a big map of North America.

ALLISON
John?

JOHN

We have no choice but to pull in Clarke, Park, and Lee. BUT, if we also move troops west-- small units, but spread out-- we could keep up minimum force strength while also masking our intentions to Skynet.

CAMERON

Like a ripple.

JOHN

That's right.

GENERAL PERRY

It's still going to take about a week for Clarke and Lee to get here.

JOHN

We need to push them. Move them out now. A quick offensive so Skynet can't prepare.

KYLE

What if Skynet launches an offensive while we're concentrating on Serrano? We just lost a lot of people.

There's a pause.

ALLISON

As the air slowly leaks out of the tire.

CAMERON

What if we do what John did before? Attack several targets?

GENERAL PERRY

We'll be spread too thin. One loss and it will domino.

A quick pause for consideration.

JOHN

We feint with multiple targets. Keep our forces safe but distract Skynet enough that it doesn't know what the real target is.

ALLISON

It could also hide some of the troop movements.

KYLE
We're still going to take big
losses.

Another pause.

ALLISON
You're just mister sunshine, today,
aren't you?

KYLE
Someone's got to fight this thing.
And it's usually not the generals.

That stings Perry--and John a little.

GENERAL PERRY
Reese.

CAMERON
The people have to matter.

And everyone stares at Cameron, which catches her off-guard.

JOHN
Endos have to be a big part of this.
Delta and infantry.

ALLISON
I don't know. If it was just us--

KYLE
That's not going to go over so well
with the new troops.

JOHN
People are going to die. They aren't
expendable. Neither are the T-zeros.
But the endos...

CAMERON
They can lessen our losses.

ALLISON
That is why we've been reprogramming
them.

And a pregnant pause as they look at the maps and at each
other.

GENERAL PERRY
I guess we're decided.

JOHN
I guess so.

GENERAL PERRY

OK. We need to start working out specific troop movements. Let's try to get this done before we have to leave in the morning.

Perry and Allison move maps around.

EXT. DEPOT 37 - MORNING

The sky is beginning to lighten, but the sun hasn't yet risen.

Butch and Nur's silhouettes dash from the cover of some debris from the battle to join up with the shadowy figures of Doug and Leticia already flush with the building.

ANGLE

All four have their sidearms drawn. Doug has a plasma rifle strapped to his back. Through hand signals, Leticia indicates that she and Doug will take point and that Butch and Nur are to follow with 2-by-2 cover formation.

Doug and Leticia move out and stealthily skirt the building for about five meters. When they stop, they wave on Butch and Nur who move past them and stop when they reach the corner of the building. Leticia and Doug follow and round the corner.

ANGLE AROUND CORNER

Leticia and Doug stand under a ventilation port that's about three meters up. Butch and Nur are quickly moving to join them when:

WEAVER (O.S.)

Excuse me.

Butch and Nur skid to a stop...Butch a little too hard as he slips to the ground. Pistols are brought to bear on Weaver as Butch regains his feet.

DOUG

Who the hell are you?

WEAVER

You're trespassing.

LETICIA

And you aren't armed.

BUTCH

I don't think you can stop us, lady.

WEAVER

I don't have to. She will.

Weaver gestures with her head. Nur looks behind.

NUR

Uh, guys.

They all turn to see that ALEJANDRA "ALEX" CRUZ A/K/A LA CAZADORA has a Hi Point Model 995 carbine trained on them. Butch quickly tries to aim his gun at La Cazadora and is rewarded with a round in his shoulder. Butch falls to the ground.

WEAVER

That was your only warning.

LETICIA

Can you walk?

Butch nods. The other three lift him up. The four Raptors support Butch as they walk away, La Cazadora keeping her rifle aimed at them.

WEAVER

You might want to go faster.

The Raptors pick up the pace.

END OF ACT ONE

ACT TWO

INT. PLAZA LAB - MORNING

Cameron is at a tub washing the goo off of a captured T-888 CPU. JASON enters, a little shaken.

CAMERON
You look nervous.

JASON
Having a trip-8 point a rifle at you
will do that.

CAMERON
They're good guards.

JASON
I'm supposed to tell you when the
refugees arrived.

CAMERON
Yes. Thank you.

Cameron puts the CPU in the tub and dries her hands.

As Cameron walks to the door, she smiles at Jason.

CAMERON (cont'd)
We should welcome them.

Cameron exits.

JASON
Just like the work camps.

Jason exits.

EXT. ROUND MOUNTAIN - MORNING

YOUNG SAVANNAH WEAVER (13), scraped, bruised, and dirty, cautiously stands up. She can see the nuked remains of Bakersfield and the lights of East Hills Work Camp.

MATCH CUT TO:

EXT. MOUNT HOLLYWOOD - MORNING

SAVANNAH WEAVER (25) (a/k/a Fresno Woman - F0312), who looks out onto the nuked remains of Los Angeles.

The sun has risen as a group of over a hundred dirty and tired REFUGEES, watched over by ten SOLDIERS. They are at the ruins of Griffith Observatory. The area has been reclaimed by nature and is thick with plants.

The Refugees all walk toward Los Angeles.

INT. JIMMY CARTER BRIDGE - DAY

John and Perry are at the Comm station. The RADIO OPERATOR mans the control console as John and Perry crowd in. In b.g. is CHIEF HAYES.

WYMAN (COMM)
...amazing string of
accomplishments.

JOHN
Thank you, Mr. President.

WYMAN (COMM)
I'm granting you, in War Powers
Order 2027-1515, the title of Field
Commander of North American Forces.

JOHN
Yes sir.

GENERAL PERRY
Mr. President, what does that mean,
exactly?

WYMAN (COMM)
The order I signed gives the
colonel:
(reads)
The authority to utilize all
necessary assets without prior
authorization of the chain of
command for the purpose of
prosecuting the war against Skynet.

John and Perry exchange a disbelieving look.

WYMAN (COMM) (cont'd)
The Joint Chiefs aren't thrilled
about it. For now, until the
politics is sorted out, your
authority is greater than your rank.
I'll make sure all commands are
clear about having to follow your
orders, Colonel.

JOHN
I don't know what to say, Mr.
President. Thank you.

WYMAN (COMM)
You earned it.
(MORE)

WYMAN (COMM) (cont'd)
It seems everything Sarah Connor
told me about you is true.

JOHN
She was biased, sir.

WYMAN (COMM)
Doesn't mean she was wrong. General,
I assume you have no problem with
this since your reports had a lot to
do with it?

GENERAL PERRY
No sir. It might just win us a war.

WYMAN (COMM)
I hope so, General. Anything you
need to know, Colonel?

JOHN
I think it's a little too early for
me to know that, sir.

WYMAN (COMM)
You're probably right. Listen to the
General. He's a smart man. We'll be
in touch.

JOHN
Yes sir. Thank you, sir.

A pause.

RADIO OPERATOR
L-O-S

John seems a bit stunned.

JOHN
Wow.

The BRIDGE CREW, including Hayes and JESSE FLORES break into
applause. T-ELLISON, the captain, follows suit.

INT. MESS - DAY

The mess is filled with SOLDIERS having their mean
breakfasts. Allison sits on a rubble-bench, drinking
"coffee", and looking not-quite-awake.

PLEBE (14) jockeys through the crowd to Allison.

PLEBE
Excuse me, Colonel, but you're
wanted in C-n-C.

Allison sighs.

ALLISON
Fine.

The Plebe waits.

ALLISON (cont'd)
You're an annoying little gnat,
aren't you?

PLEBE
Ma'am? C-n-C?

Allison downs the last of her drink and gets up.

INT. ZEIRA COMMAND AND CONTROL - DAY

Allison enters. YURI and TIFFANY man the radios. FRANK LIN
is at the tactical board.

ALLISON
I'm here.

TIFFANY
Tracey Proctor.

ALLISON
Let me guess--she's upset about
something.

TIFFANY
I think she passed upset a while
ago.

ALLISON
This secure?

TIFFANY
Yeah.

ALLISON
Give me the mic.

Tiffany hands Allison a button-controlled mic.

ALLISON (cont'd)
(on radio)
This is Colonel Young.

TRACEY (COMM)
I wanted Connor.

ALLISON
(on radio)
You got me. What is it, Tracey?

TRACEY (COMM)
I'm not talking to some damn flunky.
You get me Connor.

Allison is decidedly irked.

ALLISON
(on radio)
I'll let John know you want to talk.
Zeira out.

Allison motions a cut throat.

TRACEY (COMM)
Don't you--

With a bit of a smile, Tiffany cuts the speaker.

ALLISON
Bitch.

Allison tosses Tiffany the mic.

INT. RAPTOR COMMUNICATIONS ROOM - DAY

TRACEY PROCTOR is in the device-filled room with RAPTOR OPERATOR and AARON PROCTOR.

RAPTOR OPERATOR
Signal lost.

TRACEY
Sig-- Bitch!
(to Aaron)
I'm getting fed up. We're going to
head up to that Depot and get some
answers.

AARON
Now Tracey, calm down.

TRACEY
The first day he was here he shot
one of our men.

AARON
Yes dear, I know, I was here.

TRACEY
Then it's--

RAPTOR OPERATOR
Excuse me, Ma'am. John Connor.

Tracey grabs the mic.

TRACEY
Proctor

JOHN (COMM)
What's the problem, Tracey?

TRACEY
Problem? One of your people shot one
of my people.

JOHN (COMM)
Where?

TRACEY
That depot.

INT. JIMMY CARTER BRIDGE - DAY

John's at the communications station.

JOHN
(on radio)
Did they go inside the perimeter?

TRACEY (COMM)
What the hell does that--

JOHN
(on radio)
You know the orders. Any
unauthorized personnel are to be
shot on sight. Period.

There's a pause.

TRACEY (COMM)
Where's Perry? I want to talk to him
about this.

GENERAL PERRY
(on radio)
I'm here. I'm afraid I can't help
you.

TRACEY (COMM)
What?

GENERAL PERRY

(on radio)

You'll see the order soon. If you
want to go over Connor's head,
you'll have to talk to the
president.

INT. RAPTOR COMMUNICATIONS ROOM - DAY

Tracey is speechless. Words try to come out, but they don't.
Finally, she hits a switch on the control panel.

INT. JIMMY CARTER BRIDGE - DAY

The Radio Operator looks at John.

RADIO OPERATOR

L-O-S.

JOHN

I'm glad I'm not there right now.

Perry nods agreement.

INT. RAPTOR COMMUNICATIONS ROOM - DAY

It's quiet. Tracey's face expresses anger, confusion,
determination, resignation, and finally a small smile.

TRACEY

Aaron.

AARON

Tracey.

TRACEY

They put that boy in charge.

After a little contemplation:

AARON

I think you're right. We should see
for ourselves what's going on up
there. Maybe take a platoon or two.

Tracey gives Aaron a "say what?" Look.

AARON (cont'd)

What?

TRACEY

Nothing.

AARON

Connor's been nothing but trouble--
shooting our people. I bet he's
responsible for Reese getting
killed. It's time we start
leveraging our position.

Tracey wears a small smile.

EXT. PERSHING PLAZA - DAY

The Refugees and their guards walk toward the Pershing Plaza area, a relatively debris-free section of Zeira about 200 m from the base. A medical tent has been set up as well as a water station and a soup station.

Cameron and KYLE REESE watch as the wretched refuse walks by. The Refugees pretty much just look worn out and don't pay much attention to the observers.

KYLE

It's going to be hard with more
mouths to feed.

CAMERON

We'll find what we need.

KYLE

And security is going to be tougher.

CAMERON

That's true.

Something catches Cameron's attention. Of all the faces, one, Savannah's, stares straight at Cameron.

TERMINATOR DISPLAY (CAMERON)

Savannah's face is targeted and isolated. In the corner, an image of 6-year-old Savannah is morphed to an aged version. That image is compared to the targeted image. "92.1% MATCH"

BACK TO SCENE

CAMERON (cont'd)

Excuse me.

Cameron starts walking toward Savannah who has stopped moving with the crowd.

Kyle has his weapon ready but not aimed.

The crowd parts as Cameron approaches Savannah in a terminator-like manner.

CAMERON (cont'd)

Come with me.

Cameron indicates the direction. Savannah starts moving.
Cameron takes the lead as Savannah follows. Eyes are on them
as they disappear around a debris mound.

END OF ACT TWO

ACT THREE

EXT. ZEIRA BASE - DAY

Cameron and Savannah walk amid the Zeira rubble. No one is around. They stop walking. Cameron faces Savannah.

CAMERON

What's your name?

Savannah can't help looking at Cameron...a little stunned.

CAMERON (cont'd)

What's your name?

SAVANNAH

Savannah. Weaver.

CAMERON

I need to get you to--

SAVANNAH

Are you, uh, Cameron?

CAMERON

You remember.

Savannah nods.

SAVANNAH

You're the same one I met when I was little?

CAMERON

Yes. I need to find you a place to stay so you'll be safe.

SAVANNAH

Wait.

(beat)

If you're here-- is my mom here?

CAMERON

No.

Savannah's face drops.

CAMERON (cont'd)

She's at another facility.

Savannah's face perks up.

CAMERON (cont'd)

Come. We have to go.

Cameron leads the way as a now renewed Savannah follows.

As they walk past the debris, the base is close. A Volt is outside the motor pool. It's horn HONKS.

Cameron looks at the driver.

CAMERON (cont'd)

Come on.

Cameron and Savannah walk over to the driver's side of the car. Allison is behind the wheel.

SAVANNAH

How many of you are there?

ALLISON

Who the hell is she?

CAMERON

Savannah Weaver.

Allison smiles.

ALLISON

Son of bitch. There are some people that are going to be happy you're here.

SAVANNAH

I know. My mom.

ALLISON

Yeah. Alejandra.

Savannah tries to be cool and not giddy.

SAVANNAH

Ale-- Really?

ALLISON

Yeah.

(to Cameron)

I'll call when I get to Palmdale. John's on his way back. So I guess you're in charge, Tin-man.

CAMERON

That's incorrect.

ALLISON

What?

CAMERON

Sarah used to call me Tin-miss.

Allison smiles.

ALLISON
I like it. Savannah, stay safe.

Allison puts the car in gear and drives off.

SAVANNAH
She's real?

CAMERON
She's human. I guess that's real.

Cameron smiles a little.

CAMERON (cont'd)
Follow me.

Cameron leads the way to the main entrance. Savannah follows.

INT. SUB-BASEMENT (2027) - DAY

Cameron leads Savannah through the populated space. As they walk through...

SHUTTER CUT WITH

INT. SUB-BASEMENT (2012) - DAY

Savannah remembers when it was populated with weapons, vehicles, and Sarah's worn couch and coffee table.

BACK TO SCENE

As they walk through, wary eyes are on Cameron. Seems the TUNNEL TROLLS can tell her apart from Allison.

They stop at Tawny's home.

CAMERON
Tawny?

TAWNY steps out.

TAWNY
Hi.

CAMERON
Hello. This is Savannah.
(louder)
She's a friend of John's.
(normal)
I was wondering if she could stay
here for a while?

Tawny shrugs.

TAWNY

OK.

CAMERON

(to Savannah)

If you need anything, let Tawny know.

SAVANNAH

I haven't eaten in two days.

CAMERON

I'll get you something.

TAWNY

It's OK, Cameron. I can handle it.

CAMERON

I'll be upstairs.

And with that, Cameron leaves.

SAVANNAH

You want to know a secret?

TAWNY

OK.

SAVANNAH

I knew her when I was your age.

TAWNY

How?

SAVANNAH

It's a long story.

Tawny and Savannah retreat into the abode.

EXT. BROWN BUTTE - DAY

TERMINATOR DISPLAY (BRANDI)

Depot 37 is targeted.

SWISH PAN to the distance as small images of Raptors can be seen on guard duty.

ZOOM to see a small convoy kicking up a dust trail heading toward the Raptors, but still several kilometers away.

BACK TO SCENE

Brandi stands on top of this barren big hill in the middle of the desert.

BRANDI
(to herself)
Well. This is going to be
interesting.

Brandi turns to go back down the back of the butte... where there are a dozen HKs and a platoon of endos.

EXT. DEPOT 37 PERIMETER - DAY

The Raptor Convoy of two troop carriers and two pickup trucks pulls up to the tent city where the Raptors are bivouacked. Leticia meets Tracey and Aaron as they get out of the lead troop carrier.

TRACEY
Latrine.

Leticia points to a lone tent about ten meters away. Tracey rushes toward it.

AARON
Guard duty is over. We're taking
over command of that facility.

LETICIA
Frankly sir, anything to get us off
this scut detail is music to my
ears.

AARON
Get the men together. We'll move out
soon.

With a smile, Leticia calls over a GUARD.

EXT. BROWN BUTTE FOOTHILLS - DAY

Brandi sits on her fuel-cell motorcycle and fires up her portable transmitter.

BRANDI
Slight modification. Reinforcements
have arrived. I need a quick
diversionary attack on Palmdale.
Nothing big. I just need to get the
extra troops out of here.
(beat)
That will work.

Brandi puts the transmitter on standby. She settles back on the cycle's seat and looks around.

BRANDI (cont'd)
Damn, I hate the desert.

She reaches into a saddle bag and pulls out a water bottle which she takes a swig from.

INT. DEPOT 37 FLOOR - DAY

La Cazadora walks onto the production floor. There are still over 250 endos standing CPU-less vigil from when the building was captured. La Cazadora goes to the side where Weaver and a half-dozen T0K endos are tending to large machines.

ALEJANDRA
We've got a problem.

Weaver seems intrigued.

EXT. DEPOT 37 - DAY

Weaver and La Cazadora stand outside the building.

ALEJANDRA
Over there.

TERMINATOR DISPLAY (WEAVER)

Weaver's display is almost devoid of clutter, just a few metrics at the edges.

The image zooms in on the well-armed Raptors closing in on foot and vehicle. A targeting dot briefly flashes and the image quickly zooms on Tracey and Aaron in the cab of one of the trucks.

BACK TO SCENE

WEAVER
It appears our guards have turned on us. Contact Connor. I'll send out some reinforcements.

Both re-enter the Depot.

INT. TRUCK - DAY

Tracey and Aaron sit side-by-side next to the DRIVER. They look serious. PLING.

The windshield breaks and a puff of blood emerges from the instantly dead Driver, causing the truck to start veering.

TRACEY

What the--!

Aaron reaches over to the wheel. The truck speeds up. Aaron struggles to get his foot on the brake or clutch.

EXT. DEPOT 37 ROOF - DAY

La Cazadora is set up with her M82 and methodically fires at the approaching force, often shooting at the bench sides of the trucks, resulting in increased casualties.

EXT. DEPOT 37 - DAY

The ground troops scatter and run toward the building.

At the entrance, eight T0K CYBORGS exit the building. Most are unknown, but they include a T-TUCK (S0201), a T-VICTORIA (S0206 - Weaver's assistant), and a T-GOODNOW (S0218). They are all armed with various rifles, most phased plasma in the 40-watt range. They spread out and start firing as targets come within range of their weapons.

The Raptor advance slows as they find cover--usually a vehicle.

EXT. BROWN BUTTE PASS - DAY

Brandi and her Skynet force emerges from behind their natural cover to see a firefight going on at the Depot.

TERMINATOR DISPLAY (BRANDI)

It appears that humans are attacking the depot and other humans are defending it.

BACK TO SCENE

BRANDI

Ok, I didn't see that coming at all.

She turns to a nearby endo.

BRANDI (cont'd)

Seriously.

She turns her attention back to the fighting.

EXT. ZEIRA BASE - DAY

John and Perry pull up to the base, their Volt has some supplies in an attached small utility trailer. Jason rushes to the car as John and Perry get out.

JASON
John, there's a problem.

INT. ZEIRA BASEMENT - DAY

John and Jason are together, Perry brings up the rear, as they head to C-n-C.

JASON
It looks like Palmdale and the Depot
are under attack.

JOHN
Kyle's in C-n-C?

JASON
Palisades.

INT. ZEIRA COMMAND AND CONTROL - DAY

John, Jason, and Perry enter. DWAYNE and Tiffany man the communications equipment. Cameron is at the tactical board with Frank.

JOHN
Sit-rep.

Cameron steps forward.

CAMERON
Palmdale reports a minor rocket
attack. La Cazadora reports that the
Raptor guards are attacking Depot
37.

JOHN
The Raptors.

CAMERON
Yes.

GENERAL PERRY
That doesn't make sense.

JOHN
Tracey was a little upset.
(to Cameron)
Does Weaver need help?

CAMERON
They believe they can hold. It's
only two platoons.

JOHN
Wait. They brought in more troops?

CAMERON

Apparently.

JOHN

OK. If they contact again, tell Alex
or Weaver to take them down.

Cameron stares at John, and then looks at Perry. Perry
notices and:

GENERAL PERRY

John.

JOHN

And send a message to Peter to be
ready to send reinforcements if
necessary.

GENERAL PERRY

John, we need to talk.

EXT. ZEIRA BASEMENT - DAY

Outside Command and Control, John and Perry alone.

GENERAL PERRY

John, you can't just be taking out
your own people like this.

JOHN

I can't trust them. They went rogue.

GENERAL PERRY

Maybe, but some of them are just
following orders.

JOHN

And who's going to weed them out,
General?

Perry puts his hand on John's shoulder.

GENERAL PERRY

You're walking a dangerous line,
John. Step over it and you aren't a
leader because no one will follow.

John considers this.

JOHN

Cameron, wait.

John gives an accepting nod to Perry before stepping back
into C-n-C. Perry sighs in relief.

END OF ACT THREE

ACT FOUR

EXT. DEPOT 37 - DAY

Aaron and Tracey have made it to the entrance. Aaron checks his plasma rifle.

AARON

No charge.

Tracey looks at hers.

TRACEY

Few shots left.

Tracey puts her weapon next to the door and draws her sidearm. Aaron does likewise. Tracey carefully, quietly opens the door. She and Aaron slip inside.

INT. DEPOT 37 - DAY

The entrance, as usual, is nothing to write home about. Some half-disassembled equipment lays about. The Proctors see none of that as they move to see the main floor.

They are stunned to see the rows of endos. Dozens of other endos are hurrying about. And they see Weaver.

TRACEY

What the...

And Weaver sees them. She runs at an astonishing speed and goes out of view.

AARON

(too calmly)

Run.

Aaron breaks for a hasty exit. Tracey isn't far behind.

Suddenly, Weaver is right behind them. Both Aaron and Tracey fire their sidearms, almost blindly, at Weaver as they rocket out of the building. They don't see the occasional lucky shot being absorbed by Weaver.

EXT. DEPOT 37 - DAY

Aaron and Tracey stumble a bit as they make with the great skedaddle.

EXT. DEPOT 37 - MOMENTS LATER

Aaron and Tracey make it back to the vehicles. After some glances to confirm that they are both equally scared but hiding it, Tracey climbs into the cab of the truck.

INT. TRUCK - DAY

Tracey turns on the radio and flips the switch to PA.

TRACEY

(on PA)

Raptors break off. Repeat, break
off. Everyone return to base.
Everyone. Now.

EXT. DEPOT 37 - DAY

And suddenly the battle is QUIET as the surviving Raptors
run away just as fast as their little legs can take them.

INT. TRUCK - DAY

Tracey is behind the wheel and starts the truck. Aaron is on
the passenger side.

AARON

What the hell is Connor playing at?

TRACEY

Playing, hell... he's on the wrong
damn side.

There's a double POUND from the back of the truck.

VOICE (O.S.)

Go!

TRACEY

They can defend their own damn
selves.

EXT. DEPOT 37 - DAY

Tracey's truck leads the way away from the base.

The T0K Cyborgs and T0K Endos watch the retreat. Weaver
meets up with La Cazadora who is down from the roof.

WEAVER

They saw inside.

ALEJANDRA

They're going to cause trouble.

WEAVER

I'd assume so. We should prepare our
contingencies.

Two of the Cyborgs are being carried back with significant
injuries, but not to their heads.

WEAVER (cont'd)
Get them inside so we can tend to
them.

ALEJANDRA
I'll grab a bite and then stand
watch.

Everyone is heading back inside.

INT. SUB-BASEMENT (2027) - NIGHT

John carries a box about the size of a hardcover bestseller.
He arrives at Tawny's abode. Tawny comes outside to greet
him.

JOHN
Hey.

Tawny gives John a hug.

JOHN (cont'd)
I hear we have a visitor. Come on.

John and Tawny go inside.

INT. TAWNY'S ABODE - NIGHT

Savannah stands from her spot in a back corner as John
enters. The lighting isn't great, in this sparse but
organized hovel, but it's more than good enough for them to
get a good look at one another.

SAVANNAH
John taught me how to tie my shoes
when I a little younger than you.

JOHN
Squirrel runs around the tree...

SAVANNAH
Dives in the hole...

JOHN
Scurries out the other
side.

SAVANNAH
Scurries out the other
side.

They both smile.

TAWNY
What's that?

JOHN

This is some food the General and I brought up to help feed all the new people.

SAVANNAH

Tawny already got me some soup and some bread.

JOHN

She's a good host.

(to Tawny)

It's one of the reasons she's special.

TAWNY

I have to...

John nods. Tawny exits.

It's a little awkward. John puts the box on a rickety crate that doubles as a table.

JOHN

You grew up.

SAVANNAH

You got hurt.

John absently rubs the burn scar on his face.

JOHN

Yeah.

John motions for Savannah to sit. He sits first.

SAVANNAH

Your mother and Aunt Sandy told me about the future. Who you are.

JOHN

Aunt Sandy?

SAVANNAH

Alejandra Cruz?

JOHN

I know her. I just can't picture her as "Aunt Sandy".

(beat)

And I can't help thinking of you as that little girl.

SAVANNAH

Can I tell you something?

JOHN

Sure.

SAVANNAH

Growing up, I sort of had a crush on you.

JOHN

No.

SAVANNAH

Yeah, really.

Savannah leans closer. John tenses up.

SAVANNAH (cont'd)

This isn't me; this is from your mom.

Savannah gives John a light peck on his cheek. As Savannah pulls back, John struggles to keep the tears from flowing.

SAVANNAH (cont'd)

Everything she did... She never stopped loving you.

John can't take it any more. He exits. Savannah looks filled with compassion, but doesn't follow.

INT. SUB-BASEMENT (2027) - NIGHT

John's gathering himself as Cameron walks up.

CAMERON

What's wrong?

JOHN

Memories. What's up?

CAMERON

Allison's missing.

That shakes John out of his funk.

JOHN

What?

CAMERON

She hasn't reached Palmdale.

JOHN

When should she have gotten there?

CAMERON

Six hours, twenty minutes ago.

John tries not assuming the worst, but it does cross his face as does anger, frustration, and a couple of added years of stress.

JOHN

C-n-C.

John walks as Cameron follows.

JOHN (cont'd)

Perry?

CAMERON

With Heinrich.

As usual, all eyes are on them as they exit.

EXT. BROWN BUTTE FOOTHILLS - NIGHT

Under the cover of night, Brandi watches as her Skynet force moves from its cover onto the desert flats toward Depot 37. She absentmindedly crosses herself.

INT. ZEIRA COMMAND AND CONTROL - NIGHT

Cameron is in b.g. while John is at the communications center now being manned by ALYSSA and Tiffany.

PETER (COMM)

We didn't know when she was arriving.

JOHN

Don't worry about it. She got back here a little while ago.

John motions for Cameron to come to the mic.

JOHN (cont'd)

Here's Bo Peep.

CAMERON

Sorry to worry you. My car broke down.

PETER (COMM)

No sweat, as long as you're OK.

JOHN

Are you still set to send reinforcements?

PETER (COMM)

No need. Attacker abandoned the base.

This alarms John.

JOHN
It's still guarded, right?

PETER (COMM)
Not that I've heard. Total bug-out.

John silently curses to himself.

JOHN
I need you to send a squad ASAP.
I'll send Bo Peep to assess.

PETER (COMM)
We'll move at first light.

JOHN
Thanks. Zeira out.

John stands and quickly thinks.

JOHN (cont'd)
You need to get up there right away.

CAMERON
Allison?

JOHN
If you find a trail, send a squad. I
don't want you doing it. But...
(steels himself)
It's been too long.

INT. ZEIRA BASEMENT - NIGHT

John and Cameron walk to the motor pool.

JOHN
First priority has to be completing
Allison's mission as well as
securing the Depot.

CAMERON
I understand.

JOHN
They don't know about you, yet, so
you're going to have to be Allison
to them.

CAMERON
We prepared for that.

JOHN
Peter's an OK commander, but Allison
hates him. I don't know why.

CAMERON
I do.
(off John's look)
We talk.

JOHN
OK.

INT. ZEIRA MOTOR POOL - NIGHT

The motor pool is surprisingly bare. One Humvee, a dozen
bikes, the fuel tank, a repair station, and nothing else.

CAMERON
I'm taking the Humvee.

John gives an oh-really look to Cameron.

JOHN
Kyle must have taken the other Volt.
I guess I'm going to have to find a
few more cars somewhere.
(beat)
Since you can see in the dark, you
should leave once you're fueled and
stocked.

CAMERON
Of course. Should I tell Weaver or
Alejandra about Savannah if I see
them?

John considers this.

JOHN
Now might not be the best time to
distract them.

CAMERON
Has she distracted you?

JOHN
Yeah. A little bit. But I'm already
here.

CAMERON
You should question her. Find out
where she's been.
(off John's look)
She could be a Gray.

JOHN
Do you think she's a Gray?

CAMERON
We need to make sure.

JOHN
You're right. She knows a lot of us.
We might trust her too easily.

CAMERON
Yes.

JOHN
I'll work on it.

That satisfies Cameron.

CAMERON
I'll leave in approximately twenty
minutes.

JOHN
Your code name's Trademark. Need any
help?

CAMERON
I'll be fine.

JOHN
Well, then...have a safe trip.

John and Cameron have a longer-than-necessary look before
John exits.

END OF ACT FOUR

ACT FIVE

EXT. ZEIRA BASE - NIGHT

John walks up to THOMPSON who's guarding the tent city.

JOHN
How's it going?

THOMPSON
Not bad. There was some disagreement
about the placement of the main
latrine.

JOHN
Everybody get fed?

THOMPSON
Think so.

JOHN
Good.

John strolls into the tent city. It's quiet as most everyone is asleep.

EXT. DEPOT 37 - NIGHT

Brandi straddles her parked motorcycle about forty meters in front of the advancing machines. She acts like a traffic cop directing traffic to where she wants it to go.

The machines fork off with Brandi as the wedge. They proceed quiet and steady.

INT. HUMVEE - NIGHT

Cameron drives in the dark. She notices something.

TERMINATOR DISPLAY (CAMERON)

In starlight mode, there is a Volt sitting abandoned on the road next to Lake Palmdale.

EXT. LAKE PALMDALE - NIGHT

Cameron walks around the Volt. The driver-side door is open.

TERMINATOR DISPLAY (CAMERON)

In starlight mode, the targeting cursor scans the vehicle. It flashes on and IDs "PLASMA SCORING" on several locations.

On the driver seat, the targeting cursor IDs "BLOOD"

BACK TO SCENE

Cameron crouches to the driver's seat. She touches the blood and then brings her fingers up to look at them. There's a moment of recognition.

Cameron stands and starts looking at the surrounding area.

She follows a trail but soon stops. She looks out toward Lancaster.

Cameron returns to the Humvee.

INT. ZEIRA MESS - NIGHT

John absently dunks toof into his mug of "coffee". He's the only on in the Mess. The base is quiet.

SAVANNAH (O.S.)
Need some company?

Savannah looks rested.

JOHN
Sure.

SAVANNAH
You look terrible, John.

JOHN
Long day.

SAVANNAH
That coffee?

JOHN
No. They call it that, though.

Savannah gets up and pours herself a mug from the pile that sits on a table. She returns, takes a sip, makes a face, and then pays attention to John.

John sees the tattoo of three dots on the underside of Savannah's right wrist.

JOHN (cont'd)
Your tattoo.

Savannah absently touches it.

FLASHBACK TO:

INT. SHELTER - DAY

PRE-TEEN SAVANNAH (11) sits on a bunk while Alejandra carefully applies the tattoo of the three dots using a pin. It doesn't look at all comfortable.

BACK TO PRESENT

Savannah points to one dot.

SAVANNAH	ALEJANDRA (V.O.)
This is your mother.	Esta es Tia Sarah.

Savannah point to another dot.

SAVANNAH	ALEJANDRA (V.O.)
This is Aunt Sandy.	Esta es su madrina.

Savannah points to the final dot.

FLASHBACK TO:

INT. SHELTER - DAY

Alejandra points to the same dot as Pre-teen Savannah looks raptly on.

SAVANNAH (V.O.)	ALEJANDRA
And this is me.	Y esta es mi bonita Savannah.

Alejandra kisses Pre-teen Savannah's forehead.

BACK TO PRESENT

Savannah looks lost in the memory. She emerges from it.

SAVANNAH
Aunt Sandy has one, too.

JOHN
Do you know what it really means?
The three dots?

SAVANNAH
No. Your mom talked about it, but she never really said. I think some guy named John Henry knew.

JOHN
What happened after you disappeared?

SAVANNAH
I wandered too far.
(MORE)

SAVANNAH (cont'd)

The shelter was in Lancaster, in Skynet territory. I got picked up by a patrol. They were taking me to a work camp, but I escaped. Don't ask me how. I've thought about it for years and I still don't know. I wandered around trying to find someplace on our side. Then I...

Savannah has hit a rough patch. She takes a gulp of "coffee".

SAVANNAH (cont'd)

I ended up with an Imam and his family...in Fresno. I've been there for the last ten years. Then Skynet attacked and... That's that.

John just sort of stares at Savannah.

SAVANNAH (cont'd)

And I know that sounds a little rehearsed. I've been saying it in my head, one way or another, for a long time--in case I found someone.

JOHN

Who was your first choice?

Savannah can't stifle a smile.

SAVANNAH

John Connor.

(beat)

Kidding. I'm kidding.

(beat)

Probably Aunt Sandy. I mean, I want to see my mom, but it's been a long time.

Jason appears at the threshold.

JASON

John, we've got trouble.

John gets up and bolts for the door. Jason leads the way as the two exit.

Savannah grabs John's toof and takes a bite. And spits it out.

INT. ZEIRA COMMAND AND CONTROL - NIGHT

Frank is at the tactical board. Dwayne is relieving Alyssa. Tiffany is manning her equipment. John and Jason hover at Tiffany's station.

WEAVER (COMM)
...[sudden attack. Skynet. We're
[garbled] [reinforcements. It won't
[static]

TIFFANY
Lost the signal.

JOHN
Get it back.
(to Dwayne)
Palmdale?

Dwayne holds up a finger for a moment.

DWAYNE
Secure.

CAMERON (COMM)
This is Trademark.

John shifts over to the other station.

JOHN
Glad you made it. Whiskey's under
attack.

INT. PALMDALE COMMAND AND CONTROL - NIGHT

The room is more map-room than Zeira's. Cameron is there with PETER and a COMM OPERATOR.

CAMERON
(on radio)
So are we.

PETER
(on radio)
This is Peck. Heavier attack this
time. Waiting for light to assess.

INT. ZEIRA COMMAND AND CONTROL - NIGHT

John has his eyes closed, working out the moves.

JOHN
(on radio)
Trademark, is this kikashi?

CAMERON (COMM)
I believe so.

JOHN
You know the stakes. Play the board.

INT. PALMDALE COMMAND AND CONTROL - NIGHT

CAMERON
(on radio)
I understand. I'll keep you updated.

JOHN (COMM)
Every hour. Out.

Cameron and Peter step away from the equipment.

PETER
Kikashi?

CAMERON
We may have to let Depot 37 fall in
order to protect Palmdale. But John
would rather not.

PETER
Well...there's not a lot to do until--

A significant EXPLOSION outside shakes the facility.

PETER (cont'd)
Until sun-up. You might as well get
some sack-time. It's going to be a
long day.

CAMERON
But--

PETER
Go. I mean it.

Cameron glares at Peter in an Allison-like way before
exiting with attitude.

INT. TOSHIRO'S BUNK - NIGHT

Cameron enters the toy-accented quarters. TOSHIRO has a
pillow folded around his ears, but it's obvious he's not
sleeping.

CAMERON
Toshiro.

Toshiro clutches the pillow a little tighter. Cameron walks
over, considers her options, and then tugs on the pillow.

CAMERON (cont'd)

Toshiro.

Toshiro squints.

TOSHIRO

Ali, go to sleep.

CAMERON

I need you to get up.

With a sigh and resigned shake of his head, Toshiro gets himself to a sitting position. He wears a nightshirt.

Cameron reaches into a pocket and pulls out a note.

CAMERON (cont'd)

You need to read this.

Toshiro takes the note, unfolds it, and starts reading. Before long he's wide awake and looking back and forth between the note and Cameron.

TOSHIRO

You're metal?

Cameron doesn't answer right away.

END OF ACT FIVE

ACT SIX

INT. TOSHIRO'S BUNK - NIGHT

Toshiro sits on his bunk, Cameron standing in front of him.

TOSHIRO
You're metal?

Cameron puts her finger to her lips.

CAMERON
(as Allison)
Shh. Not so loud. You want to get us
into trouble?

TOSHIRO
Ali... Wait.

Toshiro stands and gets a closer look at Cameron.

TOSHIRO (cont'd)
It's really good.

Cameron smiles like Allison.

CAMERON
Thanks.

Toshiro hands Cameron back the note. Cameron takes it.

TOSHIRO
It's a good thing Allison's good at
codes or else you'd be... Wait. Why
aren't the dogs barking?

CAMERON
I'm different.

Cameron sits on the empty bunk opposite Toshiro. He sits on his own.

CAMERON (cont'd)
Allison said you'd help me. I
brought supplies. Components.
Chemicals.

TOSHIRO
For what?

CAMERON
We need more HK-busters. Also, we
need help with a special project.

TOSHIRO

And by we--?

CAMERON

John Connor. The Resistance.

The base SHAKES again from a nearby EXPLOSION.

TOSHIRO

Fine. We'll go to the lab. I'm
obviously not getting any sleep
tonight.

Toshiro stands, as does Cameron. Toshiro spins his finger indicating Cameron should turn around. Cameron finally understand and turns her back. Toshiro pulls off his nightshirt.

EXT. DEPOT 37 - NIGHT

La Cazadora is behind a tipped-over dolly at the corner of the building. She has a plasma rifle with a scope. She deliberately aims and fires.

HK plasma bolts whiz through the air.

ALEJANDRA

Pull back! Everyone, pull back!

TOK Cyborgs run from their current positions to around La Cazadora and are shielded by the building. As the second-to-last cyborg is about to round the corner, a thick plasma round scores a direct hit and partially disassembles the Cyborg and continues to blow a small chunk from the building's corner.

La Cazadora plucks a small piece of shrapnel from her forehead, a stream of blood now trickling down the right side of her face.

Weaver steps out and stays behind cover next to La Cazadora.

WEAVER

We have to abandon this place. We'll
rendezvous at your shelter.

ALEJANDRA

You know where it is?

WEAVER

About two kilometers, in the hills.
You take the cyborgs. I'll bring the
endos.

ALEJANDRA
Fifteen minutes.

WEAVER
Fifteen minutes.

Weaver exits and goes back inside the building.

ALEJANDRA
Everyone on me! We're leaving!

Though there is some cover fire, for now most of the plasma bolts are coming from Skynet's side, but soon they also decrease. The sky is starting to lighten.

TERMINATOR DISPLAY (BRANDI)

Infrared and starlight scans reveal the exodus from Depot 37.

BACK TO SCENE

Brandi is still on her motorcycle. She activates her headset.

BRANDI
(on radio)
Hold fire. Ring the building eighty meters out. Squad four, you'll go in with me.

Brandi powers up her motorcycle and leads a squad of endos to the building.

INT. ZEIRA COMMAND AND CONTROL - MORNING

John leans against a wall. He's exhausted and stressed. Dwayne and Tiffany are still at the comm stations. Jason is at the tactical board.

DWAYNE
I got Park. Non-secure. Code Pickup-seven.

John goes over to Dwayne's station.

JOHN
(on radio)
Pickup, this is Little Pond. We need you ASAP.

CLARKE (COMM)
 (male voice)
 Little Pond, I've touched base with
 the others. We're talking fourteen
 for me, twenty-five and maybe ten
 for the rest.

JOHN
 (on radio)
 What if you redirect to the pepper
 farm?

CLARKE (COMM)
 About nine or ten for me.

JOHN
 (on radio)
 Stage there.

Tiffany stands and emphatically waves John over.

JOHN (cont'd)
 (on radio)
 Stand-by Pickup.

TIFFANY
 Palmdale's relaying from Depot 37.
 Secure.

John moves over to Tiffany's station.

JOHN
 (on radio)
 I'm here.

ALEJANDRA (COMM)
 [garbled...] base.
 [garbled...re]peat, Abandoned base.
 CW [garbled...] rendezvous.
 [Garbled] missed rendezvous.

JOHN
 (on radio)
 Understood. What's your situation?

ALEJANDRA (COMM)
 [garbled] have eight [garbled].
 Skynet has building. [garbled]
 destroyed.

JOHN
 (on radio)
 Say again.

ALEJANDRA (COMM)
Got out...

TIFFANY
L-O-S.

John hits the table hard in frustration.

DWAYNE
John?

John goes back over to Dwayne's station.

JOHN
(on radio)
Pickup, Little Pond. Pass the word:
best possible time.

CLARKE (COMM)
Got it. Will pass along.

JOHN
(on radio)
Godspeed. Little Pond out.

John takes a cleansing breath. He's worn out.

JOHN (cont'd)
I'm getting some coffee.

John exits.

INT. ZEIRA MESS - DAY

The morning crowd fills the mess as usual. Savannah is still where she was when John left, except now she has some real food...and a few Soldiers seeking her attention.

The crowd gives John his space as he sees Savannah and heads to her rubble table. The would-be suitors find an elsewhere to be. John sits heavily opposite Savannah.

SAVANNAH
You look dead.

JOHN
I don't feel that good.

SAVANNAH
I'll get you some of that brown stuff.

JOHN
Wait.

Savannah waits.

JOHN (cont'd)
Catherine's missing.

SAVANNAH
When?

JOHN
A little while ago, during a battle.
Knowing her, I'm not worried. We
just don't know where she is at the
moment.

Savannah pats his hand.

SAVANNAH
I'll get you some coffee.

Savannah has eyes on her as she gets a mug of coffee and
returns to the table.

John's rested his head on his arms on the table. He is
asleep.

JOHN (V.O.)
When I was ten, my mom left me in a
desert. She said it was to test me;
to see how much I'd learned.

EXT. LA CAZADORA CAMP - DAY

There are about eight Cyborg endos-- including T-Tuck, T-
Victoria, and T-Goodnow-- crowded together with La Cazadora.

JOHN (V.O.)
Surviving against the heat.
Searching for food. Finding water.

La Cazadora pops new power packs into two plasma rifles,
crosses herself, and heads off on her own with only the
weapons, leaving the endos behind.

INT. BLACK OPS ROOM - DAY

Cameron carries a box of electronic gear into this hacker's
workshop filled with computer guts and hacked devices.

JOHN (V.O.)
I wasn't sure how long I'd be out
there. It was just me and the
desert.

Toshiro is already digging through one box like a kid in a
candy store.

INT. ZEIRA MESS - DAY

John still asleep, alone at the table. The mess is still well-filled with Soldiers.

JOHN (V.O.)
Now, surrounded by people, I've
never felt so alone.

As John sleeps we:

FADE OUT:

SUPERIMPOSE:

"To be Continued"

FADE OUT:

END OF ACT SIX

THE END