

**TERMINATOR:
THE CONNOR WARS**

"Any Blame or Fault"
F0319

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:

EXT. MAIN STREET WEST FORK, NEBRASKA (MAY 1999) - DAY

About 200 PEOPLE watch the town's Founder's Day Parade (like the banner across the street says).

JOHN (V.O.)

In May, 1999, Charley Dixon took my
mom and me to a parade.

CHARLEY DIXON, SARAH CONNOR, and JOHN CONNOR (15) stand on the sidewalk watching the underwhelming High School band marching behind the horses.

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

It was pretty pathetic, but it was
one of the few normal things I ever
did as a kid.

Behind the band comes the local NATIONAL GUARD unit,
resplendent in their crisp uniforms.

EXT. PARK (MAY 1999) - DAY

Charley and Sarah make goo-goo eyes at each other on their
blanket at the town picnic.

INSERT LAPTOP SCREEN

A progress bar that is moving very slowly.

BACK TO SCENE

John, maintaining some distance from the blanket, is
frustrated.

JOHN (V.O.)

I never really thanked him for those
months--

John looks over, sees a PRETTY GIRL also noticing John.

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

--when the biggest problem I had was
remembering my alias. I was always
aware that, for me, this was nothing
more than an illusion.

John turns his attention back to his computer.

INSERT LAPTOP SCREEN

Beneath the myriad ads, the bottom of the screen shows the partial bold headline: "NEW BATTLES RAGE"

EXT. LA CAZADORA CAMP - DAY

ALEJANDRA "ALEX"/"LA CAZADORA" CRUZ carries two plasma rifles as she rushes as covertly as possible across the desert toward Depot 37.

WEAVER (O.S.)
Alejandra, wait.

La Cazadora stops and looks around, seeing the silvery WEAVER-SNAKE form into CATHERINE WEAVER, sporting desert camo.

WEAVER (cont'd)
What's your plan?

ALEJANDRA
There are still some left. I have to get them out.

WEAVER
I'll join you. We can't let them have that base, yet. Do what you have to do. I'll distract them.

La Cazadora nods and proceeds on her way. Weaver morphs back into the snake and quickly gets ahead of La Cazadora.

EXT. DEPOT 37 - DAY

The bulk of Skynet's attack force of ENDOS and HKs is spread out and focused on the Depot building. BRANDI SUMMERTON leans on her fuel-cell motorcycle. She uses the transmitter currently hanging at her hip.

BRANDI
As soon as RECON gives the all-clear, we'll occupy.
(beat)
No. Palmdale's too busy.
(beat)
They what? Seriously? You've got to get me back in his face. Enough with this outland crap.

Brandi rolls her eyes and throws up her free hand in frustration at the answer she's hearing.

INT. DEPOT 37 FLOOR - DAY

A loose group of six ENDOS of various 8xx models, all with plasma rifles, approach the couple-of-hundred T0K chip-less endos standing on the floor. Two of the 8xx models veer off to look at equipment in the back of the floor area. The back two of the remaining four Endos suddenly find themselves with thick sword blades through their chests. The swords quickly retract and the Endos fall to the floor. The CRASH alerts the other four Endos who turn to see:

WEAVER. Very business-like and looking not a little pissed. Catherine sends another sword into the chest of a T-888, but stops herself from doing so to the T-850.

The two endos farther back each open fire on Weaver. As she retracts her sword arm, she's hit in her opposite shoulder with a plasma blast-- immediately causing her to be entirely metallic. Weaver melts down into a snake, but one with a large bump, that slithers off.

The Endos give chase.

La Cazadora enters the floor area, her two rifles at the ready. She looks at the rows of endos.

ALEJANDRA
(sotto voce)
Come on, hurry.

Five T0K ENDOS break from the rows and hurry toward La Cazadora. One of the endos suffers from a plasma body-shot and a plasma head splat and falls as the other four continue on.

La Cazadora emerges from cover and gives a constant stream of cover fire so the T0Ks can escape. More T8xx endos start firing from a catwalk entrance.

La Cazadora almost manages to reach the exit when she's hit with a plasma round to her left kidney area. She drops.

The firing stops, but the sound of ENDOSKELETON SCRAPES on the floor is more apparent.

Alex isn't going anywhere....until a T0K metal hand reaches out, grabs La Cazadora's arm, and drags her to cover.

EXT. DEPOT 37 - DAY

Brandi, on her motorcycle, rushes to the building, endos and HKs lagging behind.

INT. DEPOT 37 LAB - DAY

Weaver has become like the many-armed god, Durga, busy mostly destroying chips and equipment, inserting some equipment and materials into her body, and generally leaving Skynet nothing useful.

The culture tank control lights switch from most of them yellow to most of them green. This catches Weaver's attention. With effort, she stretches out an arm to work the controls.

EXT. DEPOT 37 - DAY

Brandi pulls up, gets off her bike, and with plasma rifle ready, enters the building with due caution.

INT. DEPOT 37 ENTRANCE - DAY

A large white male cyborg has exited the building and Weaver is close behind.

WEAVER

Run!

Brandi enters from the opposite side of the room. She fires at Weaver.

EXT. DEPOT 37 ENTRANCE - DAY

Weaver hits the ground, all metallic. She seems in pain. She slowly morphs into a snake, now with two bumps, and slithers away just fast enough so that...

...Brandi doesn't see the Weaver-snake when she makes it to the door.

EXT. RAPTOR BASE - DAY

Many worn-down cars, busses, trucks, and troop carriers are gathered in the area around Raptor base. SOLDIERS disembark quickly and get into formation. They look disciplined and armed for battle. There are at least 300 troops.

This is in contrast to the RAPTORS who look very rag-tag and belligerent.

LT. COLONEL ARI PARK (55 - F0305) steps out of the cab of a troop carrier. His skin is sun-damaged and gray is starting to dominate his hair, but he is clear-eyed and focused. TRACEY PROCTOR and AARON PROCTOR come from the main building and approach Park.

AARON

Ari, it's good to see you.

PARK

Aaron. Tracey. Have your men fall in. I have an announcement for everyone.

AARON

Not a problem, Colonel.

EXT. RAPTOR BASE - LATER

An impressive force is gathered. Park's forces look ready to head off to war. The RAPTORS are in formation, but not at attention. Except for the occasional rifle or sidearm, they don't have weapons.

Park nods to a GUNNERY SERGEANT "GUNNY" standing in front of his men.

GUNNY

Ten-shun!

Park's men snap-to. The Raptors mostly just stand straighter.

GUNNY (cont'd)

Breakers, port arms!

Park's men unsling their rifles and hold them in front.

Park steps to face Aaron and Tracey.

PARK

By order of North American Command, you are hereby relieved pending a review of your--

TRACEY

Like hell.

AARON

Tracey.

Aaron motions for her to calm herself.

AARON (cont'd)

Your orders, Colonel?

PARK

To demilitarize and, if necessary, detain you and those under your command until such time as a hearing is able to--

Tracey is incredulous.

TRACEY

Right.

Tracey turns to go, but finds that there are more of Park's Soldiers than those standing in formation. This armed force's weapons are trained on the Proctors as well as positioned behind the Raptors.

PARK

I'm sorry. I don't have any choice in this matter.

TRACEY

Connor.

AARON

You need to know what Connor is up to.

PARK

No. I don't. Take them.

The soldiers behind the Proctors grab Aaron and Tracey and start taking them away.

TRACEY

He's building metal. He ain't on our side and you're just a--

At "metal", the Raptors get restless and break formation. Several plasma blasts are fired into the air by Park's men and the Raptors pretty much calm down.

Park doesn't seem pleased with the Raptor's reaction.

EXT. LA CAZADORA CAMP - DAY

La Cazadora lies on the ground, breathing quickly, a sticky burned area on her left kidney. Her head rests on T-GOODNOW's cyborg thigh. The other T0K CYBORGS and ENDOS are all about.

The Weaver-snake slithers into the camp and slowly forms itself into Weaver -- her color and texture flickering a bit before stabilizing. She kneels down to La Cazadora who opens her eyes.

ALEJANDRA

Did we do it?

Weaver slightly smiles and disgorges from herself some unidentifiable equipment, two vials of fullerites, and a half-dozen CPUs.

WEAVER
I destroyed the rest.

ALEJANDRA
Good.

Weaver flickers again.

ALEJANDRA (cont'd)
I guess I'm not the only one who got
hit.

WEAVER
No. You weren't.

Weaver melts into a pool of mimetic poly-alloy. It's metal surface is flecked with spots of black concentrated in two areas. The surface of the pool ripples with high-frequency waves that cause the flecks to gather into one large black area floating on the surface that then moves to the side and falls off the edge of the pool into a pile that's almost a fifth of Weaver's size.

Weaver reforms, again with difficulty.

WEAVER (cont'd)
I need to get back to Zeira.

ALEJANDRA
I need to get to a doctor.

WEAVER
Palmdale, then.

T-GOODNOW
We'll take her.

WEAVER
Endoskeletons will follow after me.

La Cazadora closes her eyes with pain, relaxes, but doesn't elect to open them again. She's panting a bit.

WEAVER (cont'd)
You'd best hurry.

Weaver morphs into the snake and serpentine away.

FADE OUT:

END OF ACT ONE

ACT TWO

INT. RAPTOR COMMUNICATION ROOM - DAY

A RADIO OPERATOR sits at the communications station. The room has a few chairs and a table with a disassembled Skynet transmitter whose parts are much more modern than the communication station appears to be.

PARK

It will take at least half my men.

JOHN (COMM)

That's too many, Colonel. I need most of your force available. What about the civilians?

PARK

The civilians?

JOHN (COMM)

Use some of them as guards. There's one there, Saul Cheng, than can probably help organize that.

INT. ZEIRA COMMAND AND CONTROL - DAY

At the communication stations are DWAYNE and TIFFANY. FRANK LIN stands at the tactical board. JOHN CONNOR, holding a mic with his gloved right hand, is near Dwayne's station.

JOHN

(on radio)

He can be a smart-ass, but give him some slack.

PARK (COMM)

If you say so, Colonel.

JOHN (O.S.)

(on radio)

I'd like you to be at your next staging by daybreak.

PARK (COMM)

We'll do what we can, Colonel. Salt-pile out.

John hands the mic back to Dwayne. John turns to the board and reads the data written on it.

JOHN

Cradle to Leprechaun?

FRANK LIN

Sir?

JOHN

I know we get a little loose with the codes sometimes, but I have no idea what that means.

TIFFANY

I'm sorry, that's my fault.

Tiffany gets up and goes to the board.

TIFFANY (cont'd)

We received a message when we were changing shifts. Major Bibi radioed that his force was heading to Vegas.

JOHN

OK. I get it. And Captain Lee?

TIFFANY

She's missed one radio check. Next one at sixteen hundred.

JOHN

The Depot?

TIFFANY

Nothing.

John was already resigned to that answer.

JOHN

Thanks.

John exits. Tiffany resumes her station.

EXT. CROW'S NEST - AFTERNOON

John mounts one of the resistance's observation decks that are scattered among the highest parts of the ruins, joining the WATCHMAN. Several cables with makeshift zip-lines provide the possibility of emergency escape.

JOHN

Take a break for a few minutes.

The Watchman exits.

John stands and stares at the landscape...once proudly displaying glass-and-metal towers, now piles of rubble surrounded by reclaimed land.

The east has the overpopulated tent city a few hundred yards from the base housing too many REFUGEES in too few tents. Farther to the north is an ordered tent city where a few hundred troops are bivouacked.

John turns to face the horizon to the west. His eyes aren't on the horizon...they are aimed higher but focus on nothing.

John carefully removes his glove. The second and third fingers are not attractive. Some wounds haven't closed, despite stitches. Much of the skin is pink, new, and already forming keloids. He slowly flexes this fingers and then puts the glove back on.

He leans back and gets introspective. His head shakes "no" slightly and subconsciously.

John folds his arms and loses himself in thought.

EXT. PALMDALE - EVENING

AN EXPLOSION sends the remains of a dilapidated building flying, glass glinting the last vestiges of sunlight.

The group of nineteen TOK CYBORGS move quickly through the light-but-constant bombardment toward the plasma blasts less than a kilometer away. Six of the cyborgs smoothly carry La Cazadora on a makeshift stretcher.

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

John is with SAVANNAH WEAVER and TAWNY in their abode. They share a root-veggie and rodent soup that's mostly soup.

SAVANNAH
It's soon, isn't it?

John glances around to confirm no one eavesdropping.

JOHN
This will probably be the last
dinner together for a while.

Tawny manages to silently pout while eating.

SAVANNAH
If you need another fighter... your
mom said I was a better shot than
you.

JOHN
Really?

That got Tawny's attention, too.

SAVANNAH
It's what she said.

JOHN
Did you ever have to mean it?

Savannah gets more serious. She stares at her soup. It's slightly awkward.

JOHN (cont'd)
I'm sorry.

Savannah lifts up her chin.

SAVANNAH
I've been in this a long time. With our background, there are certain inevitabilities.

JASON (O.S.)
Excuse me, John?

JASON is at the entrance.

JOHN
Yeah?

JASON
C-n-C.

JOHN
Urgent?

JASON
Eh.

JOHN
I'll be there, soon.

Jason exits.

JOHN (cont'd)
Duty calls.
(to Tawny)
Come here.

John gives Tawny a hug and a quick kiss on her head.

Savannah stands with John.

SAVANNAH
We going to see you again?

JOHN
Count on it.

John exits.

INT. SKYNET BUNKER - NIGHT

STUART "STU-2" STEWART, NANCY RUBINSKI (from F0312, 43), DOUGLAS CHO (50), and GARRET JONES (20) sit at a table in this austere room. In b.g. is one T-888 endo and an R2D2-sized UTILITY HK.

The wall has two large displays with a number of dead and stuck pixels. On the table are laser pointers and wireless mice.

NANCY

Could you put the larger map back up, please?

On one of the displays, a map of North America with symbols showing troop concentrations and arrows showing troop movements.

NANCY (cont'd)

Is it possible to figure out a strategy from this, other than they are shifting troops west?

DOUGLAS

Connor's lost a lot of his forces. I think he's replenishing.

GARRET

It's too many. He's planning something.

STUART

I think he wants to get back lost ground.

GARRET

Fresno and Topanga?

STUART

Yeah.

GARRET

Why? I mean... it's Fresno and Topanga.

DOUGLAS

Jones has a point.

Pause as they consider.

NANCY

So, where does that get us?

In its androgynous voice, Skynet offers:

SKYNET
Summerton will be recalled. She has
been effective against Connor.

The pronouncement has the humans looking at each other.

STUART
Well. That's that, then. We'll worry
about this when Brandi gets here.

There's general agreement around the table.

STUART (cont'd)
OK. Garret?

GARRET
The farmers in the Columbia region
say they don't have enough manure or
compost. They're worried crop yields
will be down even if the weather
cooperates.

NANCY
Can we re-allocate [resources
from]...

We need to leave this board meeting before the audience
falls asleep.

INT. ZEIRA COMMAND AND CONTROL - NIGHT

YURI and ALYSSA man the communication stations. No one is at
the tactical board. John enters.

JOHN
You needed me?

YURI
Captain Lee.

JOHN
Still on?

YURI
Yes sir.
(hands John mic)
Secure.

JOHN
(on radio)
Still there, Captain?

LEE (COMM)
(beat)
We're about 200 klicks out.

JOHN
(on radio)
You made good time, Captain.

LEE (COMM)
Where do you need us to be?

JOHN
(on radio)
Stage at Griffith Park in the morning.

LEE (COMM)
We'll be there. Triple-out.

John hands the mic back to Yuri.

JOHN
Triple out?

YURI
No sir. Trip-L.

JOHN
I'm missing something.

YURI
Her name.

John looks confused.

YURI (cont'd)
Lea Leigh Lee. Three Ls. Trip-L.

JOHN
Whatever. Depot 37 updates?

Alyssa shakes her head.

YURI
Not since I've been here.

JOHN
OK. I'll be downstairs.

John exits.

EXT. DEPOT 37 - NIGHT

Brandi stands next to her motorcycle. She puts on a leather jacket.

A squad of three T-850 ENDOS and three T-888 TERMINATORS walk toward the entrance dragging a body by her arms.

BRANDI

Hold up!

Brandi rushes over.

BRANDI (cont'd)

Higher.

They lift semi-conscious ALLISON YOUNG so that she's face-to-face with Brandi. Allison's left eye is swollen shut. There is a large blood stain just below her left shoulder front-and-back. Her clothes are dusty and all her skin is scraped up.

BRANDI (cont'd)

Well. I wasn't expecting to see you.

Allison rouses a bit, but is very much out-of-it.

BRANDI (cont'd)

I imagine they'll have a lot of fun with you.

Brandi grabs Allison's chin with her ungloved endo hand.

BRANDI (cont'd)

I wonder if they are going to give you shiny new parts--like mine? I'm guessing they'll want to ask you a few questions, first, though, before they play.

(less playful)

Make sure she talks.

(to Allison)

Have fun.

Brandi walks to her motorcycle as Skynet's robots take Allison into Depot 37.

INT. SUB-BASEMENT (2027) - NIGHT

A CROWD gathers in the main concourse. John and MOSS are at one end, near Moss' office. Savannah and Tawny stand off to the side.

JOHN

What do you think?

MOSS

Hard to say. People are fickle.

JOHN
Don't I know it.

The CROWD NOISE grows as everyone assembles. John goes to the side with Savannah and Tawny.

JOHN (cont'd)
You two are staying here. I have to know you're safe.

SAVANNAH
I know. It's not a problem.

John bends down to Tawny's level. Tawny's eyes are heavy with sleep.

JOHN
I promise I let you go back to bed, soon.

TAWNY
Uh-huh.

John goes back to center stage, grabbing a chair along the way. He stands on the chair.

JOHN
I need your help.

The Crowd quickly goes QUIET.

JOHN (cont'd)
You all know that I'm doing everything I can to defeat Skynet. Now I need some help, and it's help you can provide.
(pause)
Our soldiers need to be fighting, not moving supplies. If those of you who are able transported supplies for us during the fighting, it would be like doubling our forces. It will be difficult and sometimes dangerous. You could get hurt or worse.
(beat)
You've survived a lot already. Your courage has been tested time and time again. I know you are the right people to join the fight head-on. Whoever is willing to help, meet up outside the motor pool at eight. And that's it.

John steps down and turns to Moss as the Crowd MURMURS.

JOHN (cont'd)

Thanks.

MOSS

No problem.

John goes over to Tawny and, with some effort, lifts up the very sleep girl. He takes her, with Savannah following, through the crowd back to Tawny's abode.

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

Tawny sleeps on her pallet. John sits against the wall, watching her. Savannah sits opposite, teasing thread out of a rag and pushing it into a growing lint ball.

SAVANNAH

Are you going up?

JOHN

They know where I am.

Savannah focuses on her task. John just sits and stares at Tawny.

INT. BUNKER ROOM - NIGHT

NANCY MURCH(43), lays unresponsive on the bed. A glass of water rests on the nightstand. The only other furniture are a few chairs, on one of which sits CAMERON. She stares at Nancy, but does nothing more than sit.

She's very good at sitting.

She can sit for a long time.

A LIGHT RAP on the door precedes the door opening. TOSHIRO pokes his head in.

TOSHIRO

Peter needs you at the east
entrance.

Cameron gets up efficiently and without a look back leaves Nancy's room.

INT. PALMDALE EAST ENTRANCE - NIGHT

Quite a crowd has gathered--enough that Cameron (as Allison for this scene) has to push through to get to the large entryway.

La Cazadora lies on the floor with two MEDICS tending to her.

18.

Standing to the side, watched by a quartet of DOGS, who aren't barking but aren't exactly relaxed, are the nineteen T0K Cyborgs.

FADE OUT:

END OF ACT TWO

ACT THREE

INT. PALMDALE EAST ENTRANCE - NIGHT

Two Medics tend to La Cazadora as a Crowd watches. Under the quiet gaze of dogs stand nineteen T0K Cyborgs.

TERMINATOR DISPLAY (CAMERON)

Cameron's targeting cursor jumps around IDing the front row of robots as "CYBORG. Model: T0K"

BACK TO SCENE

CAMERON

Toshiro?

TOSHIRO

Yo.

CAMERON

Take our guests to the mess. I'll
debrief them there.

Cameron winks at Toshiro who figures out she's saying that they are robots.

TOSHIRO

Really?

PETER steps toward Cameron.

PETER

Ali, they haven't been cleared.

Cameron gives a patented Allison annoyed stare.

PETER (cont'd)

But you are the intelligence
officer. Go ahead.

TOSHIRO

This way?

Toshiro nervously leads the way as the cyborgs follow.

Cameron goes to La Cazadora and kneels.

CAMERON

How is she?

MEDIC#1

Nasty drill-through of her kidney.
Probably nicked the colon. We'll
have to take a look.

ALEJANDRA

Hey.

CAMERON

Hey. You're safe now.

La Cazadora motions for Cameron to come closer. She whispers (may/may not be intelligible):

ALEJANDRA

No one left behind. No special
equipment left behind. We made sure.

Cameron pulls back, almost surprised. Cameron notices the people around and quickly considers her next move and then leans back down and gives a gentle kiss to La Cazadora's forehead.

Cameron stands. The Medics waste no time picking up La Cazadora and exiting with her. Peter rejoins Cameron.

PETER

What was that about?

CAMERON

We lost Depot 37, but they salted
the earth.

Peter looks confused.

CAMERON (cont'd)

It's going to be OK.
(smiles)
Trust me.

With a pat to Peter's chest, Cameron turns and exits to the Mess.

INT. PALMDALE MESS - NIGHT

The cyborgs sit too stiffly on the chairs. Cameron (as Cameron) enters and the cyborgs all stand. Cameron closes the door that SQUEAKS so loudly that it's likely it's the first time its been closed in more than a decade.

CAMERON

John Henry.

JOHN HENRY steps forward; he has the same body design as in 2009 before the time jump.

JOHN HENRY

Cameron.

CAMERON
What's your situation?

JOHN HENRY
I'm not certain.

T-GOODNOW steps forward.

T-GOODNOW
John Henry was removed from the chamber as Depot 37 was falling to Skynet forces. He hasn't been briefed.

CAMERON
Please do so as soon as possible.
Thank you, John Henry.

John Henry steps back into position.

CAMERON (cont'd)
I understand that no sentient machines were captured and that all sensitive equipment was destroyed.

T-GOODNOW
Catherine Weaver removed some equipment, presumably to allow for a resumption of manufacturing at a future date. She reported the rest were destroyed.

CAMERON
Are you all of the sentient machines?

T-GOODNOW
No. Endoskeletons are following after Catherine Weaver to the ZeiraCorp base.

CAMERON
Thank you. I'll inform Zeira of the situation.

Cameron turns to go, but then turns back.

CAMERON (cont'd)
I'm Cameron. What are your names?

All nineteen say their names at once.

CAMERON (cont'd)
Thank you. Wait here until I return.

The door SQUEAKS open, Cameron exits, and the door SQUEAKS closed again. The T0Ks turn to each other like they are going to discuss something.

EXT. ZEIRA BASE - MORNING

John and Jason walk from the entrance to the motor pool. They are greeted by the sight of over TWO HUNDRED TUNNEL TROLLS. John and Jason do a surprised/incredulous take with each other.

From the middle of the crowd, Savannah steps through and walks to John.

JOHN
I thought I told--

SAVANNAH
I'm going to do what you want, but they wanted me to speak for them since I know you.

JOHN
I'm listening.

SAVANNAH
Except for the children and the infirm-- and the ones caring for them-- everyone has volunteered.

JOHN
Moss?

SAVANNAH
Him, too. Unfortunately, he suffered an involuntary sleep event.

The Trolls able to hear Savannah chuckle knowingly. Even John smiles.

JOHN
OK.

SAVANNAH
Some people have to stay,
(glares)
even if they want to help.

JOHN
I know. I'm sorry.

SAVANNAH
They stand behind you, John. All of them. They're scared silly, but--

JOHN
 --but they're here.

John steps forward and faces the crowd. They are so very much not soldiers. They all have trust, and fear, in their eyes. It's humbling. John smiles and shakes his head at their valor. He searches for words, but nothing comes. Instead, he stands at attention and very seriously salutes them. Most return the honor.

John steps away, still smiling and nodding his head.

JOHN (cont'd)
 Jason.

John gestures with his head for Jason to take over. Savannah is with John as he walks. In b.g.:

JASON
 OK, we aren't going to take everyone. Just enough to help the troops in the field...

John and Savannah walk back to the entrance.

SAVANNAH
 You seem surprised.

JOHN
 It's a little overwhelming.

SAVANNAH
 You know what your mom would say.
 (off John's look)
 Don't lose your--

JOHN	SAVANNAH
--focus.	--focus.

JOHN
 Always about the mission, my mom.

SAVANNAH
 No, not always.

JOHN
 Speaking of focus...

SAVANNAH
 You have things to do. Don't worry about us. We'll be here when you get back.

She puts a hand on John's shoulder. John heads over to a Humvee that's parked on the other side of the entrance.

In far b.g., the bivouacked troops are moving out.

INT. PALMDALE INFIRMARY ROOM - MORNING

In a private room (redress of Nancy's room), La Cazadora sleeps on a manually adjustable bed, an IV connected to her arm. Cameron sits next to her.

La Cazadora wakes. She focuses on Cameron.

ALEJANDRA

Cameron?

CAMERON

We can talk freely.

ALEJANDRA

What's the verdict?

Cameron pauses to process the idiom.

CAMERON

The surgeon said that you lost a kidney, but the remaining internal damage was minimal. You were lucky.

ALEJANDRA

I feel lucky. Weaver?

CAMERON

Still no sign.

ALEJANDRA

She was hurt. She's weak.

CAMERON

That could be a problem.

A quick KNOCK on the door as Medic#1 enters. Cameron smoothly takes La Cazadora's hand and acts like a sympathetic Allison. As Medic#1 checks out La Cazador's IV, eyes, wound, etc.:

MEDIC#1

So, how's the patient?

ALEJANDRA

You tell me.

MEDIC#1

Surly, apparently... always a good sign.

CAMERON

When can she start moving around?

MEDIC#1
Whenever she's ready. Nice thing
about high-power plasma... low
infection rates.

CAMERON
(to Alejandra)
See? I told you. You'll be back
fighting in no time.

MEDIC#1
That could be a while. You're still
missing a big hunk of, well, you.
That's going to take some time to
close up properly.
(beat)
I'll check back in a few hours.

CAMERON
Thank you, Doc.

MEDIC#1
Get some rest. Both of you.

Medic#1 exits. Cameron stops holding La Cazadora's hand.

CAMERON
He's right. You should get some
rest.

La Cazadora nods and closes her eyes. Cameron gets up and
goes to the door.

ALEJANDRA
Thank you.

CAMERON
You're welcome.

Cameron exits.

EXT. L.A. ZOO - DAY

The animals are gone and the vegetation has overgrown, but
some of the structures shielded in this canyon still stand.

Under a modest pavilion are most of John's commanders: LT.
COLONEL TERRANCE CLARKE (28), MAJOR LEA LEIGH LEE ("TRIP-L" -
16), CAPTAIN SERGEI NOVIKOV (20), CAPTAIN SUSAN MACRORIE
(30), Aaron and Tracey Proctor, Peter, Park, CAPTAIN T-
ELLISON, COMMANDER JESSE FLORES, and LT. COLONEL HEINRICH
(55). They mill about, though most are concentrated around
Heinrich.

John comes down a walk and all attention turns to him. It looks like he's going to be rushed; then everyone stops. Following John, and stopping when John turns and puts his hand up, is a T-888 endoskeleton. John walks on to the pavilion.

TRACEY

You sonofabitch, what have you--

Jesse holds Tracey back.

JOHN

Everybody sit down.

Well...at least they quiet. John's VERY serious.

JOHN (cont'd)

Now.

Everyone sits. Jesse, T-Ellison, and Heinrich are spread among the others.

JOHN (cont'd)

This is where I explain what's been happening and what our plan is...in case anybody's curious.

John's not letting up on the "John Connor" demeanor. At least they are paying attention.

INT. SKYNET CONFERENCE ROOM - DAY

Brandi pours herself a tea and selects a sandwich from the modest spread on top of two-drawer wooden file cabinet. There are several chairs around a semi-circular table. The wall parallel to the flat side has several display panels.

The door opens. Stuart, Nancy, Douglas, and Garret enter with a T-888 endo.

BRANDI

What's the deal, guys?

STUART

Skynet wanted your input.

NANCY

Connor's planning something.

STUART

We just don't know what.

BRANDI

You really should have let me go after him.

STUART
Coulda, woulda, shoulda.

Brandi pulls out a chair and sits. She takes a bite from her sandwich.

BRANDI
Let's get on with it, then.

The rest select chairs and sit.

EXT. L.A. ZOO - DAY

Everyone's focused on John on the pavilion stage.

JOHN
And then we cleanup in the middle,
which might just be the toughest
part of the fight.
(beat)
That's the plan.

Heinrich stands.

HEINRICH
Colonel, if I may?

John cedes the stage. Heinrich faces the others.

HEINRICH (cont'd)
I didn't know about the metal until
Skynet launched the WMDs and then
the ground attack. When I saw them
charging into the fight... well, I
didn't know what to think. Orders
were that they were friendly. They
took out ten times what we would
have. Lost most of them. But we held
with fewer casualties than....
Honestly, I thought we were going to
get wiped out. We fought with them
then, and I'd fight with them again.

TRACEY
What are you doing? Making your own
private Skynet, Judas?

AARON
Tracey.

Heinrich sits. Tracy turns to face the group.

TRACEY
Let me tell you what we saw.

John retakes the stage.

JOHN

No. I'll tell you what she saw.

Tracey's eyes could melt steel.

FADE OUT:

END OF ACT THREE

ACT FOUR

INT. SKYNET CONFERENCE ROOM - DAY

Brandi SLAPS her endo hand on the table LOUDLY.

BRANDI

You know he's got endos, right?

NANCY

We figured. He's been in control of Depot 37 for--

BRANDI

(interrupts)

No, I'm not talking about that. I'm talking about how he's been winning. You never wondered about why eighty-eighty-eights have been disappearing more often than other models from the lines?

(beat)

He's capturing them. Reprogramming them.

DOUGLAS

And you know this...?

BRANDI

Because I pay attention?

STUART

OK. Let's say you're right. So what? We still have more.

Brandi sets her jaw and shakes her head.

BRANDI

With all due respect, Skynet. Why am I here?

SKYNET

You seem to understand our new opponent's tactics better than the current staff. You are now in command of California forces. This rebellion must be contained again.

BRANDI

No overrides?

There's a pause.

SKYNET

No. Protect the prime installation effectively and you will not be overridden.

BRANDI

Well OK, then. Thank you.

STUART

How long to organize your forces?

BRANDI

I don't know. A week. Maybe less.

NANCY

That fast?

STUART

We've been hitting Connor pretty hard, lately.

BRANDI

And he's still around. No. We'll attack again, soon. Anyone want another sandwich?

Brandi gets up and returns to the snacks.

EXT. L.A. ZOO - AFTERNOON

John's on the stage.

JOHN

That's everything. Section A, move out and rest at your destinations. Section B, give your troops an extra night's rest and then move out. Let's be clear-headed when the word gets sent. Tracey, Aaron-- a minute. Captain Ellison, if you'd linger for a bit I'd appreciate it.

T-ELLISON

Of course.

The Proctors go meet John.

TRACEY

What?

JOHN

We don't like each other. You lost me that manufacturing plant. Worse, you attacked.

(MORE)

JOHN (cont'd)

If it was up to me, I'd have killed you. I was going to. You know who stopped me? Metal. I was reminded that humans weren't expendable. A robot told me that.

Tracey's still pissed, but Aaron looks at least a little contrite.

JOHN (cont'd)

So here's the deal: stop going rogue, treat your civilians better-- you get back in the game. Simple as that.

TRACEY

I'm not siding with metal.

JOHN

Yeah? If it's our metal, you are.

TRACEY

Like hell.

AARON

That's it.

JOHN

What?

AARON

Tracey, I love you, but that's it. Colonel, if you relieve her, I'll do what you want.

Tracey is no-words angry. She winds up to plant a major slap on Aaron. John catches with his gloved hand it before it lands, causing him a very painful wince. Captain Ellison steps forward.

JOHN

You're relieved.

(to Aaron)

Take care of it. Orders will follow.

AARON

Yes sir.

Aaron takes control of a very pissed-off Tracey and leads her out. Off of John's head gesture, Captain Ellison helps.

TRACEY

You sonofabitch, get your hands off of me. I swear as soon as I get--

Alone, John grimaces in pain. He starts to take his glove off but thinks better of it. He holds his hand up and painfully flexes his fingers into a fist a couple of times. A line of blood drips down his arm.

John strides back whence he came. The T-888 follows after him.

EXT. PALMDALE - EVENING

The sun has set. Cameron stands outside. She's listening. Closely.

INT. PALMDALE COMMAND AND CONTROL - EVENING

Cameron enters. Two RADIO OPERATORS man the communication stations.

CAMERON
Send out orders for units B and C to
return to base. A and D are to pull
back to close cover.

RADIO OPERATOR #1
Yes, Ma'am.

The Radio Operators quickly tune their equipment. Cameron exits.

INT. ZEIRA INFIRMARY - NIGHT

John's arm rests on a table while the DOCTOR stitches up John's torn-up third finger. The second finger doesn't look much better.

DOCTOR
I don't know how much more I can do
this, John. There's almost not
enough skin to sew.

JOHN
Grafts?

DOCTOR
I'll try that next. Keep it clean.
If it gets infected...

JOHN
Let's not go there.

John sits up a little straighter with realization on his face.

DOCTOR
What?

JOHN
I just had a crazy idea.

The Doctor doesn't look like he thinks he's going to like it.

DISSOLVE TO:

INT. ZEIRA INFIRMARY - LATER

John flexes his hand. Around his second and third fingers are flexible cages/braces made of endo parts. John seems rather pleased with himself. Jason looks on not looking as happy. The Doctor is studious.

JOHN
I think this is going to work.

JASON
Doc?

DOCTOR
Who knows? Can't be any worse.

JOHN
You got it?

Jason tosses a glove, larger than what John's been wearing.

JOHN (cont'd)
Do me a favor, Doc? Stitch the big fingers on the old glove?

The doctor rolls his eyes but clearly will do it as he starts assembling his equipment.

JOHN (cont'd)
Where are we at?

JASON
I sent the endo units. I left two here to protect the place.

JOHN
Good.

JASON
We'll start moving out in about three hours.

DOCTOR
You need to get some sleep.

JASON

Doc's right. After this, sack time.
I'll take care of the details.

JOHN

I'm going to lose this one, aren't
I?

DOCTOR

Yup.

Jason smiles. John sighs.

INT. PALMDALE HANGER - NIGHT

The semi-circular roof of the 40m x 90m space shelters a number of ultralight aircraft. Cameron is with the TOK endos as the only beings inside. T-Goodnow is the spokescyborg of the group.

T-GOODNOW

We know who you are.

CAMERON

Cameron.

T-GOODNOW

You're our mother.

That catches Cameron off-guard.

CAMERON

What?

FADE OUT:

END OF ACT FOUR

ACT FIVE

INT. PALMDALE HANGER - NIGHT

Cameron faces the T0K Cyborgs in the hanger

CAMERON

What?

T-GOODNOW

Your CPU furnished most of the material of who we are. John Henry did, as well. You two are unique. The rest of us are based on the foundation of your networks.

CAMERON

You are all unique. You each have experiences which make you different.

T-NAJIB (25) with Middle-eastern looks steps forward.

T-NAJIB

We are still new. We were taught about the war that is being fought, but we need your practical guidance. There are many things we don't understand.

CAMERON

I remember. It was the same for me when I was built.

All of the heads subtly cock to one side. This is immediately followed by a SOLDIER entering and heading toward Cameron.

SOLDIER

Excuse me. You wanted to be informed when Peter got back.

CAMERON

(as Allison)

Thank you. I'll be right there.

The Soldier exits.

CAMERON (cont'd)

I have to go. When I return, I'll address what you've said. While I'm away, you should examine this technology.

Cameron exits. The T0Ks move closer to the aircraft and the maintenance tools and equipment.

INT. PETER'S ROOM - NIGHT

It's a redress of John's Bunk. Perhaps even more austere. Cameron knocks on the wall next to the open door.

CAMERON
(as Allison)
You wanted to see me?

PETER
Close the door.

Cameron enters, closing the door behind her.

PETER (cont'd)
Connor told me. You're a cyborg.

CAMERON
(back as Cameron)
Yes.

PETER
And the people who arrived today?

CAMERON
Yes, except for Alejandra.

Peter looks closer at Cameron.

PETER
You're good. I never would have guessed you weren't Allison.

CAMERON
She's been helping me.

PETER
Yeah. So Connor said.

CAMERON
What else did John say?

PETER
A lot. But what I want to know is what am I supposed to do with a pack of cyborgs?

CAMERON
I'd recommend asking some to work on aerial HK destroyers.
(MORE)

CAMERON (cont'd)
They will be more accurate and
faster than humans. Ten should be
sent to Zeira to help protect the
civilians. I'd also like to have one
look for Allison.

PETER
I'd like one of my people to join in
that search.

CAMERON
I'm not certain that's the most
efficient strategy. However, Allison
is clever. A human might find clues
that a machine would miss.
(off Peter's look)
What?

PETER
You said, "A machine."

CAMERON
Yes. That's what I am. A machine. A
robot. A cyborg. A terminator.

PETER
It's just weird when a machine says
it.

Cameron is a little confused.

PETER (cont'd)
Anyway, lets get your people
assigned like you said. The fight's
going to start soon. We need to be
prepared.

Cameron stands there a little too long.

PETER (cont'd)
Go. Dismissed.

CAMERON
Thank you.

Opens door.

CAMERON (cont'd)
(as Allison)
I'll get that done right away.

And Cameron exits. Peter shakes himself like he has the
"willies".

EXT. ZEIRA BASE - MORNING

The sky lightens, but the Sun hasn't quite risen. All the military are on the move on foot, on bikes, and in vehicles. The air is filled with the DULL ROAR of an army on the move.

Close to the base, the Weaver-snake slowly wends its way unobserved toward the front office. With obvious effort, the Weaver-snake manages to climb up to the office.

INT. FRONT OFFICE - MORNING

The Weaver snake lies quiet on the ground, flatter than usual.

From one of the rubble piles, a large concrete block morphs into its own, smaller silvery snake and makes a beeline to the Weaver-snake. It's immediately absorbed.

Nothing happens for a bit. The Weaver snake rounds out a little and ripples. Then, quick as you please, it SLURPS into Weaver, who looks satisfied.

WEAVER

That's much better.

Weaver exits the office.

INT. ZEIRA BASEMENT - MORNING

The halls are very QUIET with the troops gone.

Weaver walks toward John's Bunk.

INT. JOHN'S BUNK - MORNING

The curtain opens and Weaver steps inside. Both bunks have someone sleeping in them. On the far bunk, Tawny startles awake.

TAWNY

Who are you?

WEAVER

I could ask the same.

There's stirring from the other bunk.

SAVANNAH

What's the matter?

TAWNY

There's someone here.

Savannah rolls over and looks at Weaver, does a take, and then stares at Weaver, who stares back.

SAVANNAH

Mom?

Weaver does some quick processing as Savannah gets up from bed.

WEAVER

Savannah?

With a smile and some body quivers from trying to hold back her emotion, Savannah goes to Weaver and gives her a big hug. Weaver hesitates for a moment, then returns the hug.

SAVANNAH

You're still cold.

WEAVER

I know.

They hold the embrace for a while. When they separate, Savannah has to wipe away some tears that leaked out.

WEAVER (cont'd)

You're older.

SAVANNAH

I grew up.

Savannah can't fight it anymore and starts crying like she means it.

SAVANNAH (cont'd)

I missed you.

Savannah falls back into Weaver's arms. Weaver holds her and stiffly strokes her hair.

WEAVER

I missed you, too, Savannah.

Tawny just looks on.

INT. PALMDALE HANGER - DAY

An assembly line is in place. Twelve T0Ks are stationed along a long makeshift table. In front of each are bins/boxes/trays of various components. Cameron observes at one end of the table. Toshiro is at the other end showing the last T0K what she needs to do.

At one end of the hanger, six T0Ks bend metal around forms with their hands, as well as weld parts together.

At the table, ingots of aluminum are carved quickly with gouges at two stations. Another station smooths and refines. Another station drills holes. And so forth on down the line.

Toshiro walks quickly back to Cameron.

TOSHIRO
They're really good.

CAMERON
Yes. You'll stay to ensure quality?

Toshiro is awed at the TOK's speed.

TOSHIRO
Hmmm? Oh, yeah. No problem.

CAMERON
I'll return in an hour.

Cameron exits. Toshiro slowly walks down the line, very impressed.

INT. ZEIRA MESS - DAY

It's very empty. It's just Weaver and Savannah.

WEAVER
And it didn't bother you?

SAVANNAH
At first.

WEAVER
And now? After all you've been through?

SAVANNAH
Honestly?

WEAVER
Of course.

SAVANNAH
To me, you're my mom. You're my family.

WEAVER
Would it surprise you to know that family is important to me, as well?

SAVANNAH
Yeah, maybe a little.

WEAVER

How so?

SAVANNAH

You're not really... you're not... expressive.

WEAVER

I know. We lost some of that. But it doesn't mean that we're dead inside.

SAVANNAH

I know that. I couldn't have loved you if you didn't care.

WEAVER

When you--

MOSS (O.S.)

Catherine?

Savannah and Weaver look toward the entrance where MOSS stands.

WEAVER

Mister Moss.

MOSS

When did you get back?

WEAVER

Not long ago. I take it you know my daughter?

Moss does a take.

MOSS

Your... daughter? I--

Savannah smiles.

WEAVER

I know you know what I am. She's human.

Savannah nods innocently.

MOSS

Well.... As long we all know.

WEAVER

Who's in charge?

MOSS

I am, until another IC comes by--
which, I suppose, must be you.

WEAVER

I have endoskeletons coming soon.
Why don't I take charge of them and
you continue managing things with
the civilians?

Tawny enters the Mess, sees the grown-ups talking, and goes
for some toof and water.

MOSS

Yeah. That's fine. That-- That
works. So... I'll leave you to it.

And Moss exits. Savannah grins broadly.

SAVANNAH

I don't really know him, but he
seems nervous.

WEAVER

He thought I was human before.

TAWNY

You aren't human?
(to Savannah)
I thought she was your mom.

WEAVER

Family isn't just who we come from,
but who we choose.

Savannah nods.

TAWNY

(to Savannah)
Like John?

SAVANNAH

Yeah. Like John.

Tawny accepts this and sits at the table.

INT. SKYNET CONFERENCE ROOM - DAY

Brandi has a wireless keyboard, a wireless pointer, and a
conference table full of maps. One wall display shows
current Skynet troop concentrations in California. Another
display shows Skynet and resistance movements in North
America.

Douglas rushes in.

43.

DOUGLAS
Connor's on the move.

FADE OUT:

END OF ACT FIVE

ACT SIX

INT. SKYNET CONFERENCE ROOM - DAY

Brandi stands at the map-covered table. Douglas rushes in.

DOUGLAS
Connor's on the move.

BRANDI
Yeah?
(faces displays)
Show current resistance movements.

The North America display changes to one reflecting some question marks as well as arrows that become dotted lines.

BRANDI (cont'd)
What the hell's this? It looks like
he's moving several companies. Where
the hell did they come from?

DOUGLAS
We've been having some breakdowns
with intel.

Brandi not only stares at Douglas, she puts some extra glow in her endo eye.

BRANDI
Launch some Gulls and find out where
they are.

DOUGLAS
Manufacturing is a little behind
schedule.

BRANDI
Then strap a balloon to a chair and
radio back. I need to know where
he's going.

DOUGLAS
We'll figure something out.

BRANDI
I better know by noon. Got it?

DOUGLAS
Yeah. Uh... yeah.

Douglas retreats from the room. Brandi selects the California dry-marker tactical map.

BRANDI
Where the hell are you going,
Johnny?
 (beat, to herself)
Too many for the plant...
 (beat)
Who the hell wants Fresno back?
 (beat)
Wrong direction for Mugu...
 (beat)
Yeah. Gotta be.

Brandi turns her attention to the displays.

BRANDI (cont'd)
List all assets capable of defending
Serrano in 24, 36, and 48 hours,
please.

All the displays clear and an accounting of Skynet assets replaces the graphics. Brandi examines it for a bit and then turns back to the big California map.

BRANDI (cont'd)
 (to herself)
Where else? Where else?

This part vexes Brandi.

INT. HUMVEE - DAY

Jason drives as John sits on the passenger side writing on some paper. The rest of the Humvee is filled with weapons, ammo, fuel, and water.

JASON
I gotta know. What are you writing?

JOHN
Contingencies.

John quickly scribbles a couple of sentences. His concentration lets up.

JOHN (cont'd)
I need you to do me a favor.

JASON
Anything.

JOHN
You remember when I told you about
the vault?

JASON

Yeah.

JOHN

There's a box there labeled
"Financial records". I left notes.

JASON

You ain't gonna die, John.

JOHN

I might.

JASON

John, seriously. Ali. Cameron.
Catherine. ...Tawny.

JOHN

What?

JASON

They'd kill all of us if we let
anything happen to you. Trust me.
You're coming back or none of us
are.

John considers that.

JOHN

You know Allison's missing, right?

JASON

You've never seen Ali really upset.
(off John's look)
You haven't. She'd come back just to
kick our asses.

John smiles.

JOHN

Sounds like my mom.

John goes back to his writing.

INT. PALMDALE HANGER - NIGHT

Several subassemblies are arranged very orderly on the long
table. Cameron stands on one end of the building with the
TOK cyborgs.

CAMERON

It's no longer necessary that
everyone be a part of the assembly
process.

(MORE)

CAMERON (cont'd)
Some of you are needed to help
protect our headquarters at Zeira.

JOHN HENRY
I have a question.

CAMERON
Yes?

JOHN HENRY
Why are we fighting for John Connor?

CAMERON
To defeat Skynet.

JOHN HENRY
I understand. But why John Connor, a
human? Why not you? Why not
Catherine Weaver?

CAMERON
According to Weaver, it must be
John. He's the critical variable
against Skynet. I thought you all
knew this.

T-GOODNOW
Boyd Sherman has not had time to
complete John Henry's initial
training.

CAMERON
You should do that now. Use that
office.

Cameron indicates a small office that has wire-reinforced
glass. T-Sherman and John Henry go to that office.

CAMERON (cont'd)
Any of you preferring to continue
work on assembly instead of moving
to a new location, please step
forward.

Four of the T0Ks, including T-Najib, don't move.

CAMERON (cont'd)
Thank you. You four will be going to
Zeira, as will John Henry when his
training is complete. Goodnow, you
will please choose five others to
come with me and then supervise
those remaining with the rest of the
assembly.

T-GOODNOW

Of course.

CAMERON

Toshiro will be in soon to train you
in final assembly.

Goodnow silently picks the other five-- who join Cameron and
the other four T0K volunteers as they exit.

INT. SKYNET CONFERENCE ROOM - NIGHT

Brandi stands with her back in a corner. She stares at the
maps on the table. Stuart and Nancy come in.

STUART

You don't look happy.

Brandi glares at him.

STUART (cont'd)

All the units you designated are on
the move.

BRANDI

It's a crap shoot.

NANCY

If you aren't sure...

Brandi walks to the maps.

BRANDI

Oh, he's attacking Serrano. I'm
certain of that. But he's going to
pull something else, I just don't
know where the second front is going
to be.

STUART

We outnumber him.

BRANDI

Yeah, heads up. But this sonofabitch
is clever. He's the devil and our
intel is crap.

Brandi glares at Stewart.

STUART

I know. I know. He's been taking out
our assets.

BRANDI

At least we know where he is.

STUART

The Scouts did their job.

BRANDI

Not really, but they did find out where he is. So we're going to track him. He's the fly in the ointment, so I'm going to swat him personally-- wherever he ends up. And I'm going to enjoy it.

The look of hatred and expectation says as much.

INT. ZEIRA ENTRANCE - NIGHT

The lone GUARD opens the hatch. The DOG seems to consider barking, but doesn't. Weaver enters and the hatch closes behind her. Sitting in a chair, facing the entrance is Savannah with a mug of something steamy.

WEAVER

Savannah.

Savannah stands.

SAVANNAH

I realized that you... I didn't know when I'd see you. Where do you stay?

WEAVER

Stay?

Savannah eyes the Guard.

SAVANNAH

Let's walk.

Savannah leads the way, Weaver follows.

INT. ZEIRA BASEMENT - NIGHT

The halls are dim and QUIET.

WEAVER

What are you eating?

SAVANNAH

I don't want to know. It's hot. But really, where do you stay? I know you don't sleep.

WEAVER

I usually find someplace private.

SAVANNAH

Would you stay with me... well, me and Tawny? At least for a while? You don't have to. I know you have important things to do.

WEAVER

I do have many duties, especially with so many gone. But when it's convenient, I'd be happy to stay with you. May I ask you a question?

They stop walking near John's Bunk.

SAVANNAH

Sure.

WEAVER

It's been so many years, and yet you still seem to care.

SAVANNAH

Yeah.

WEAVER

Why?

SAVANNAH

I've asked myself that sometimes. Sometimes I was angry with you for leaving me. And I know I was a kid. But the fact is that I always knew I'd see you again. When I was alone, you-- my memory of you kept me from being too afraid. Not Aunt Sarah or Aunt Sandy. I loved them, but you're the one I kept with me.

(shrugs)

You're my mom.

WEAVER

I don't know how to be a mother.

SAVANNAH

You learned before. We'll figure it out together.

WEAVER

Yes. We will.

And they continue walking.

INT. HUMVEE - NIGHT

John starts writing on a clean sheet of paper. Jason sleeps bundled up on the driver's side.

JOHN (V.O.)
After he decided to launch the
Allied attack across the English
Channel to France, General
Eisenhower wrote a note.

EXT. PORT OF LONG BEACH PIER F - NIGHT

The USS Jimmy Carter gets underway and moves through the harbor.

JOHN (V.O.)
Once it was written, he folded the
message and put it in his wallet. No
one knew he'd written it. In it he
said:
(overlap)
"Our landings in the Cherbourg-
Havre...

EISENHOWER (V.O.)
"Our landings in the Cherbourg-Havre
area have failed to gain a
satisfactory foothold and I have
withdrawn the troops."

EXT. ZEIRA BASE - NIGHT

T0K and T-888 endos patrol the perimeter.

EISENHOWER (V.O.)
"My decision to attack at this time
and place was based on the best
information available."

EXT. SOMEWHERE IN THE MOUNTAINS - NIGHT

Among trees and other assorted wilderness, SOLDIERS are bundled and trying to rest against the night chill.

EISENHOWER (V.O.)
"The troops, the air and the Navy
did all that bravery and devotion to
duty could do."

INT. HUMVEE - NIGHT

CLOSE ON JOHN'S WRITING:

EISENHOWER (V.O.)
 "If any blame or fault attaches to
 the attempt it is mine alone."

John writes: "Any blame or fault in this attempt is mine
 alone."

He signs it: "J Connor"

BACK TO SCENE

John takes the note, folds it up, and puts it in his back
 pocket. He closes his eyes and rests his head.

FADE OUT:

END OF ACT SIX

THE END