

GODZILLA

by

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FADE IN:

An iguana...

Crawling off its nest, leaving its eggs exposed.

EXT. MORUROA ATOLL ISLANDS, FRENCH POLYNESIA - PACIFIC

Grainy, Kodak color, nineteen sixties documentary footage of a beautiful Polynesian island. We SEE quick shots of Kimono Dragons, Gila Monsters and Chameleons all in their natural tropical environment.

Super: Moruro Atoll Islands, French Polynesia - June, 1968

Incongruously over this jungle environment we HEAR a static ridden radio filtered VOICE, slowly counting down in French. It is almost as though the reptiles of the island are reacting to the countdown as they anxiously move about.

Suddenly with a brilliant FLASH OF WHITE LIGHT, a nuclear EXPLOSION mushrooms into the sky.

We SEE a SERIES of REAL shots of footage of some of the over one hundred and sixty official nuclear tests the French government held in this tropical region.

Explosion after explosion devastates the locale. One building after the next, accelerating in momentum, culminating in one final EXPLOSION.

The cloud-filled sky begins to drizzle. The ash-like

fallout drifts downward onto what's left of the islands below.

We FOLLOW this ash as it settles next to a dead reptile, unrecognizable now, and down onto what's left of the lizard's eggs.

Suddenly the image clears from the grainy footage to clean, modern high resolution. We ZOOM IN on one of the eggs as it slowly gets buried in the falling ash. WE continue to push in, getting closer...closer...

SMASH CUT TO:

EXT. PACIFIC OCEAN - OIL TANKER - RAINSTORM - NIGHT

Smashing through the choppy waters, barely by the storm we SEE the CORI AKIDO, a Japanese oil supertanker.

Super: Pacific Ocean, present day

INT. CORI AKIDO - BRIDGE - NIGHT

We TRACK across the complicated computerized navigational console that is actually steering the immense ship. In the b.g. we HEAR a Japanese t.v. program playing.

At the end of the console is the ship's SKIPPER, an overweight Japanese seaman sleepily watches a snowy satellite broadcast of a Sumo wrestling match.

Suddenly the SONAR blares out a warning ALARM. Startled, the Skipper awakes and stumbles out of his chair over to the console.

The SONAR displays an enormous MASS heading quickly toward the ship. The Skipper's eyes go wide. He hits a KLAXON alarm, awaking the entire ship. He presses the radio/intercom.

SKIPPER
(in Japanese)
Captain. This is the bridge. We
have an emergency.

INT. SUPERTANKER'S HALLWAYS - SAME - NIGHT

Alarms BLARING. The crew rushes out of their quarters and into the hall. Quickly they race for the upper decks.

INT. OTHER HALLWAY - BY KITCHEN

The ship's elderly COOK pokes his head out of the kitchen and yells at some of the crew as they pass by.

COOK
(in Japanese)
What's going on? What's happening?

Before anyone can answer, the ship is ROCKED by an enormous THUD as something hits the side of the immense ship. The crew TUMBLES as the ship SWAYS VIOLENTLY.

The old Cook is thrown to the floor. He looks up nervously.

INT. BRIDGE - SAME - NIGHT

The CAPTAIN enters quickly, joining the Skipper at the console.

CAPTAIN
(in Japanese)
What was that!?

SKIPPER
(in Japanese)
I can't tell...

Again, the ship is HIT. An enormous CRASHING SOUND is HEARD as the ship ROCKS to one side, tossing the Captain and Skipper to the floor.

Suddenly we HEAR the tell-tale, famous SCREAMING WAIL of our creature from somewhere outside. Terror shines in the Captain's eyes at the sound.

INT. HALLWAYS - CONTINUOUS - NIGHT

The crew, getting back on their feet, reacts to the horrible WAILING SOUND.

Suddenly the ship is HIT AGAIN. This time something enormous RIPS THROUGH THE HULL, crushing one of the crew members as it TEARS THROUGH THE WALLS.

Water RUSHES THROUGH the large gaping hole, quickly filling the hallway. The Cook and what's left of the crew scurry for the stairs, as the water level chases them.

INT. BRIDGE - SAME - NIGHT

The ship's computers are WHIRLING with warning lights and alarms. As the Skipper tries to adjust the controls in vain, the Captain grabs the ship's p.a. system.

CAPTAIN
(in Japanese)
Abandon ship! Abandon ship! Man the
lifeboats...

But before he can say anything more, something WHIPS across the bridge's enormous windshield, SHATTERING THE GLASS. Was it a tail? No way, far too big.

EXT. SHIP'S DECK - SAME - NIGHT

The doors BURST open as the crew and the Cook rush out onto the deck. Again, the ship is HIT, ROCKING it violently.

A TARP

is ripped away, revealing a life boat. Two more life boats are revealed behind it as the crew desperately tries to hoist them up and over the side.

ANGLE - WATER BESIDE THE TANKER

Something ENORMOUS jolts out of the water towards the ship. Through the rainstorm it is hard to make out what it is, but it SLAMS into the side of the ship, RIPPING INTO IT, pulling down the starboard side as it does.

Could that have been a CLAW?

THE CREW

Are thrown backwards. The lifeboats swing WILDLY, several of them SMASHING INTO BITS as they slam against the ship.

THE CLAW

Or whatever it is, RIPS INTO THE SIDE AGAIN. This time the entire ship begins to FLIP OVER.

A LIFEBOAT

Bounces off the deck and slides off the side. Following it is the Cook. Desperately, the Cook grabs onto the ship's side railing to keep from falling off. He looks back and SEES something so horrible that he SCREAMS IN TERROR and lets go of the railing. The old Cook slides over the side as the enormous tanker FLIPS OVER.

CUT TO:

WINDSHIELD WIPERS

Clearing at their highest speed, we see through the rain doused windshield, DR. NIKO "NICK" TATOPOULOS. Music blares from the tiny headphones of his Walkman.

NICK

(singing)

...I'm singing in the rain, just
singing in the rain...

CUT TO:

INT. RUSSIAN TOWN - RAIN - DAY

The utility van races through this small Russian town right past a roadblock marked with the international signs for "no trespass" and "nuclear radiation."

NICK
..."What a glorious feeling. I'm
happy again..."

As the van disappears down the road, we CRANE UP revealing a city sign reading: CHERNOBYL, RUSSIA.

EXT. CHERNOBYL DIRT PARK - RAIN - DAY

With the infamously crippled nuclear power plant in the distance, the utility van slides to a muddy stop by this field of dirt.

Nick hops out quickly and rushes to the back of the van.

He opens the back of the van and grabs several metallic cases.

Walking a few yards away from the van, he dumps the cases on the ground, opening them to REVEAL an assortment of sophisticated scientific equipment.

Taped to the inside are several photos of a girl we'll meet later. Some of the photos are of her looking young and beautiful. Others are of the two of them happily together.

With a switch he turns on the equipment which comes to life. Inside one of the cases are several cables attached to long SPIKES. He grabs them and dashes away.

NICK
..."I'm laughing at clouds, so dark
up above..."

Nick rushes over to a small patch of land and begins to SHOVE the spikes into the muddy earth.

NICK (CONT'D)
..."The sun's in my heart and I'm
ready for love..."

Once firmly in the ground, he rushes back over to the van and pops the hood.

CLOSE - VAN'S ENGINE

We SEE the steaming engine and a large electric car BATTERY.

NICK

..."Let the cloudy skies chase..."

He attaches the cables to the battery and they SPARK!

Nick YELPS and jumps back. Shaking off the shock, he rushes back over to the mud pit, dropping down to his knees.

Suddenly, raising from the mud we see DOZENS OF EARTHWORMS. Excitedly Tatopoulos grabs a big empty glass jar and begins filling the jar with worms, happily in his element.

NICK (CONT'D)

..."I'm singin' in the mud, just scooping up my worms..."

Unable to hear over his Walkman, he is oblivious as an enormous RUSSIAN MILITARY HELICOPTER lands right behind him.

From the intense wind kicked up by the helicopter, Tatopoulos finally turns in time to see several RUSSIAN OFFICERS coming toward him. Nick scrambles to his feet.

NICK (CONT'D)

(broken Russian)

Good day. I am here with permission...I have a, a...

(in English)

Permit. How do you say permit?

He goes through his pockets looking for his permits.

MALE VOICE (O.S.)

Dr. Nick Topopolosis?

Tatopoulos looks up as the Russian soldiers move past him and over towards his cases of equipment. A man in a long raincoat comes forward.

NICK

It's Tatopoulos.

TERRINGTON

The worm guy, right?

(extending his hand as he approaches)

Kyle Terrington, U.S. State Department.

The Russian soldiers close up his equipment and take it off to the Helicopter.

NICK
What are they doing?

TERRINGTON
You've been reassigned.

NICK
You can't shut me down now! My research here's not finished!

TERRINGTON
It is now.

CUT TO:

EXT. PAPEETE - TAHITI - STREET - DAY

Coastal town of Papeete, Tahiti. With the ocean in the distance, through the heat waves we SEE a row of official looking black sedans coming toward us.

EXT. PAPEETE HOSPITAL - CONTINUOUS - DAY

The doors to the sedans open as a group of very official looking Government types. Stopping to light his cigarette is PHILLIP RAYMOND, 40's, intense, dangerous and worst of all...French.

INT. HOSPITAL HALLWAY - MOMENTS LATER - DAY

Raymond leads the official looking group down the hall.

A BRIEFING OFFICER rushes over. (The following dialog is entirely in French with subtitles)

BRIEFING OFFICER
The Japanese consulate has been calling and we've been getting pressure from the Americans.

RAYMOND
What did you tell them?

BRIEFING OFFICER
Nothing yet.

RAYMOND
Are there any other survivors?

BRIEFING OFFICER

Only one, Sir. He was very lucky.

The group arrives at a door at the end of the hall. The Briefing Officer opens the door.

RAYMOND'S P.O.V. - THROUGH OPEN DOOR

In the corner of the large room we see the old Cook from the tanker curled up in the fetal position. The doctors and a few nurses are attending to him.

RAYMOND

Get them out of there.

Two of the Officials move in and escort the Doctors and Nurses out of the room. Raymond nods to two other Officials who begin to unpack some recording equipment, including a video camera.

INT. HOSPITAL ROOM - SAME

Raymond enters and moves close to the old Cook, kneeling down in front of him, inspecting his distant glare. The old Cook seems to be in a world of his own, rocking back and forth. Raymond nods to another Official who comes forward.

RAYMOND

(in French)

Ask him what happened.

The Second Official ask him in Japanese, but the old Cook does not respond. He asks again but the old Cook seems to be in a world of his own.

BRIEFING OFFICER

(in English)

It's no use. He's been like this since we fished him out of the ocean. Whatever happened to that tanker put him in a complete state of shock.

Raymond takes out his lighter and ignites it on high.

The old Cook's eyes slowly come back to life, transfixed by the fire. Slowly he brings the flame close to the old Cook's face.

RAYMOND

(in English)

What did you see, old man?

Drawn out of himself by the flame...

OLD COOK
(weakly)
Gojira...Gojira...

Raymond shoots a look at the Second Official for an explanation.

SECOND OFFICIAL
(in English)
I have no idea what he is saying.

OLD COOK
(stronger)
...Gojira!...Gojira!...GOJIRA!!

CUT TO:

EXT. GULF OF DEN SAN MIGUEL, PANAMA - DAY

A small sea plane flies over this jungle region of Panama, darting up the Gulf into the lush greenery of the countryside.

Super: Guilfo de San Miguel, Panama - 45 km outside of La Paz
Slowly the plane begins to descend, landing by a small village.

EXT. VILLAGE FISHING DOCK - MOMENTS LATER - DAY

Several soldiers unload Nick's cargo as he steps out of the plane onto the dock. As he walks towards shore he SEES...

NICK'S P.O.V. - POLICE BARRICADE

Dozens of citizens as well as the press are gathered at a police barricade; their access to the village denied.

Panamanian Police and U.S. military working together to keep people out.

Marching up the shore to greet Nick is MAJOR TONY HICKS, 30's, efficient, who is spearheading this operation.

MAJOR HICKS
Dr. Niko Topopolosis?

NICK
(correcting)
It's Tatopoulos.

MAJOR HICKS

Right. The worm guy.
(to guards at blockade)
Can someone get those people off
the beach?

NICK

Excuse me, would you mind telling
me what the hell I'm doing here?

MAJOR HICKS

Follow me.

The Major leads Nick up the beach away from the crowds.

NICK

You didn't answer my question. In
fact, for the last 18 hours no one
has answered any of my questions.

MAJOR HICKS

We have a situation on our hands
that requires your particular
expertise.

ANGLE - DESTROYED VILLAGE HUT

Several soldiers and researchers are investigating the site
when Nick and the Major walk past.

NICK

Look, I may work for the Nuclear
Regulatory Commission but accidents
and spills are not my field.

MAJOR HICKS

We know.

Major Hicks motions to some guards who clear a blockade away
from a jungle pathway. Major Hicks takes the pathway.

NICK

Do you know that you just
interrupted a three year study of
the Chernobyl earthworm?

MAJOR HICKS

Yeah, you're the worm guy.

NICK

The radioactive contamination in that area altered the earthworm's DNA! You have any idea what that means?

MAJOR HICKS

No, but I have the feeling I'm about to find out.

NICK

It means that due to a man made accident the Chernobyl earthworms are now over seventeen percent larger than they were before. Mutated by seventeen percent?

Major Hicks stops, turns to Nick.

MAJOR HICKS

(bemused)

Seventeen percent, huh? Sounds big.

NICK

They're enormous! A new species created by man's recklessness. That's what I've been trying to tell you, I'm only a biologist. I take radioactive samples and study them.

MAJOR HICKS

Then you're perfect.
(pointing to the ground)
Here's your radioactive sample.
Study it.

With that Major Hicks walks away.

NICK

What sample?

MAJOR HICKS

You're standing on it.

Nick looks down, sees nothing.

NICK

I don't see it.
(no response)
Where is it?

We CRANE UP above him, pulling back farther and farther, until we SEE he's standing inside of a 15 YARD LONG GIGANTIC FOOTPRINT in the sand.

NICK (CONT'D)
I don't see it!

Two scientists have spread out a tape measure to document its length as two others inspect it with Geiger counters. Nick sees them and realizes he's standing in a remarkable discovery. He looks up ahead and SEES...

OVERHEAD TITLT SHOT - FOOT STEPS...-

Five gigantic footsteps in front of him. Other researchers examining the prints with all kinds of equipment. Geiger counters, CLICK, CLICKING away. Nick is stunned.

EXT. TATTERED VILLAGE REMAINS - MOMENTS LATER

Nick rushes to catch up with Major Hicks who walks towards a command tent in the distance.

NICK
(flabbergasted)
That was a footprint. I was standing inside a footprint.

MAJOR HICKS
That's right.

NICK
But there's no animal in the world that can make prints like that? Is there?

MAJOR HICKS
We're hoping you're going to help us figure that out.

The Major gestures to the many villagers who are being attended to. Some are injured, others are being examined for radiation. The village has been decimated.

NICK
Somebody must have seen it.

MAJOR HICKS
It happened so fast no one knew what hit them 'til it was over.

A jeep pulls up and PETERS, a young researcher, comes rushing over with a video tape in his hands. As he passes Major Hicks...

PETERS
 (on the run)
 Tape's in. The French finally
 released it.

Peters takes off for the command' tent. Nick and the Major follow.

COMMAND TENT - CONTINUOUS - DAY

Part military, part scientific command post. Lots of activity. Peters waves the tape as he rushes over to a television. Major Hicks and Nick follow.

MAJOR HICKS
 A tanker was attacked and sunk
 yesterday near the French
 Polynesians. We think there's a
 connection.

WOMAN SCIENTIST (ELSIE)
 Is that the tape of the witness?

Excitedly, ELSIE CHAPMAN, heavy set, early 30's, paleontologist and head of the research team, leads several of her colleagues over to the t.v.

NICK
 Hi. Nick Tatopoulos...

ELSIE
 Ah, Elsie Chapman, paleontologist.

She's clearly attracted to him. This doesn't escape Nick, who's not too comfortable with her flirtatious glare. She turns to a scientist standing next to her, DR. CLIVE CRAVEN.

ELSIE (CONT'D)
 Dr. Craven, have you met the worm
 guy?

DR. CRAVEN
 Nice to meet you.

The t.v. turns on and we SEE the old Cook, rocking on his bed, repeating over and over the same word...

OLD COOK
 (filtered through t.v.)
 ...Gojira...Gojira...Gojira...

This is all too overwhelming for him. He turns from the t.v. and looks out into the jungle.

Slowly he walks away, staring at something in the distance with total awe. Elsie walks up next to him.

ELSIE
 What could have possibly done all that?

We REVERSE ANGLE and SEE what they are staring at.

A gigantic path cut through the jungle.

Something of immense size has trampled and cut a deep and wide path right through the jungle forest that goes on for miles on end. Over the stunned face of Nick we

HEAR...

OLD COOK (O.S.)
 (filtered)
 ...Gojira...Gojira...Gojira...

CUT TO:

T.V. MONITOR - JUNGLE FOOTAGE

The same beach scene we saw when Nick arrived. Over it...

REPORTER
 (filtered)
 ...American and Panamanian troops quarantined off a section of the Panamanian jungle today amid unconfirmed reports of a crashed Air Force jet...

WIDEN TO REVEAL:

INT. WNEW T.V. STATION - DAY

As we WIDEN we see this is one of several wall mounted monitors all showing channel WNEW. Through the glass doorway nearby we see CHARLES CAIMAN, 40's, handsome, entering the office.

AUDREY (O.S.)
Murray wants these copied to each
field producer...

ANGLE - SECRETARY DESK

Standing in front of the desk is AUDREY TIMMONDS, early thirties, attractive, small town girl who still hasn't toughened in the big city and talking with her co-worker, LUCY, sitting.

AUDREY
And I'm supposed to remind you to
call him on all of Caiman's expense
p.o.'s.

LUCY
Speak of the devil.

Just then Caiman passes behind them.

AUDREY
(nervous)
Think I should ask him? I'm going
to ask him. You think I should? I
will.

Audrey makes the decision and bolts after Caiman. Lucy rolls her eyes.

LUCY
Oh girl...

ANGLE - CAIMAN
As he walks towards his office
Audrey races up to him.

Seeing her, he walks faster hoping to avoid her. He can't.

AUDREY
Did you talk with Humphries?

CAIMAN
This is not the place...

AUDREY
Just tell me, did you talk with
him?

CAIMAN
He said he'd consider it. It's
between you and Rodriguez.

AUDREY

Are you serious? He's going to consider me for the job? What else did he say?

They arrive at his office. An enormous standee of himself with the ACTION NEWS CREW is there.

CAIMAN

Why don't I tell you over dinner tonight? Your place.

He stops at his door. Audrey is startled.

AUDREY

Mr. Caiman, you're married.

CAIMAN

And you're beautiful...

AUDREY

Mr. Caiman...

CAIMAN

Call me Charlie.

AUDREY

(stubbornly)

Mr. Caiman, I've been doing extra research for you after hours and weekends for nearly a year. And I've never asked for anything but this job is really important to me. I'm too old to be an assistant anymore. I need to know this job is going someplace.

CAIMAN

So have dinner with me tonight.

AUDREY

I can't.

CAIMAN

It's your choice.

Caiman shuts the door on her. She turns and is face to face with the standee of Caiman. She takes out her chewing gum and plasters it on his nose.

CUT TO:

EXT. JAMAICAN HIGHWAY - AERIAL SHOT - DAY

Over the bumpy Jamaican highway we FOLLOW from above several military jeeps racing in convoy.

Super: Great Pedro Bluff, Jamaica

INT. JEEP - SAME

Elsie, Nick and Clive are cramped together along with Nick's equipment in the back of the jeep. Nick looks very uncomfortable. Elsie looks at Nick...lasciviously.

ELSIE

Three years digging up worms in Chernobyl? How did Mrs. Tatopoulos handle it?

NICK

Oh, I'm not married.

ELSIE

Really? A girlfriend then?

NICK

No. Perhaps I work too much.

ELSIE

(filtered)

You mean to tell me that there is no one who holds a special place in your heart?

Nick seems to get lost in thought.

NICK

Not for a long time, now.

ELSIE

Well, I think you're cute.

NICK

(awkward)

Oh, thank you.

(whispered to Clive)

Is she always like this?

CLIVE

(conspiratorially)

I had to beat her off with a stick.

The sound of a HELICOPTER ZOOMS overhead.

AERIAL SHOT - HELICOPTER - SAME - DAY

A helicopter ZOOMS past our convoy. As we FOLLOW the helicopter we REVEAL...

JAMAICAN BEACH WITH A BEACHED CARGO SHIP - DAY

Taking up nearly the entire beach, an enormous cargo ship lays on its side in the sand. Two gigantic holes, ripped into its hull.

MILITARY JEEPS

Nick hops out and joins Major Hicks et al as they push past the gathered crowd of onlookers. The group gives a collective gasp as they see the ship for the first time. Three men (who we'll recognize from the Tahiti hospital) take measurements of the holes in the ship.

MAJOR HICKS

Who are they? Lieutenant, get those people away from there.

RAYMOND

(French accent)

They are with me!

Everyone in the group turns to find Mr. Phillip Raymond.

MAJOR HICKS

And who are you?

Raymond hands him, as well as anyone who wants one, his business card.

RAYMOND

CHARGEURES, property and casualty insurance. We are preparing a report.

MAJOR HICKS

You're fast.

RAYMOND

That is our job.

MAJOR HICKS

Well your people are getting in the way of my job.

RAYMOND

Major, what do you think could have done this?

MAJOR HICKS

Get your people out of there or I will.

The Major walks away. Raymond studies him as he does.

ANGLE - SHIP

Nick can't take his eyes off the enormous holes in the hull. He steps closer and turns to Peters, who's taking radiation counts of the ship.

NICK

Mind if I borrow this?

Peter hands him his Geiger counter and walks into the cracked hull of the ship.

INT. CARGO HULL - CONTINUOUS - DAY

Inside is eerily dark and creepy. The guts of the ship are tangled inside. Holding a Geiger counter, he gets readings from all over the area. One particular spot, above him, seems slightly stronger.

Nick SEES something there. He opens his knapsack and puts on some rubber gloves, removing a glass jar (like the ones from Chernobyl)

Carefully he climbs the debris until he reaches a sharp shard of metal. Clinging to it he finds a MEATY CHUNK OF

REPTILE FLESH.

He tries remove it but he only gets half. He places it into his jar. Just as he reaches for the other half,

SOMETHING GIVES WAY.

With a JOLT, the section above him collapses. A rush of water falls and a HUMAN BODY swings down, just in front of him.

Nick tumbles backwards, his heart pounding. The body swings lifelessly as it hangs from above.

The others rush to his side, checking to see if he's all right.

PETERS
You okay, Nick?

NICK
Yeah, I'm...wait...I lost...

Nick looks around frantically when the glass sample jar is suddenly handed to him.

RAYMOND
Are you looking for this?

NICK
Thanks.

Raymond studies Nick as he joins the rest outside.

DISSOLVE TO:

UNDERWATER - NETS - MOVING P.O.V.

We are moving very quickly underwater. Ahead of us are some large FISHING NETS with a catch of fish carried in the bunt. Quickly we are heading for a collision.

EXT. ATLANTIC OCEAN - OFF NEW ENGLAND COAST - DAY

A great day for fishing. Slicing through the water we SEE three New England Fishing TRAWLERS, the HARPO, the CHICO, and the GROUCHO.

EXT. THE HARPO - SAME - DAY

ARTHUR is at the wheel. Suddenly the engines WHINE as the ship begins to slow down. Surprised, Arthur checks his throttle.

EXT. THE CHICO - SAME - DAY

LEONARD and his 1st MATE are puzzled by the engine WHINE of their own ship.

LEONARD
Jerry, why are we slowing down?

JERRY (O.S.)
She's heavy in the bunt.

LEONARD
That was fast.

EXT. THE GROUCHO - SAME - DAY

The captain, JULES, hasn't noticed a thing as he lays on his deck tanning himself, a boom-abox blaring next to him. Suddenly THUD. The ship JOLTS for a second. Jules slides and BANGS his head into the boom-box. He yelps.

DECK HAND
The nets are full!

JULES
Then bring 'em in!

DECK HAND
We can't. She won't budge!

Jules gets up to move aft when THUD, again the ship ROCKS.

ALL THREE BOATS SLOW TO A CRAWL

Arthur tries to GUN his engine but it only WHINES. Soon all three boats STOP DEAD. Nothing but quiet for a long beat.

ARTHUR
What is going on?

Then with another JOLT all three boats begin to move BACKWARDS, DRAGGED BY THEIR OWN NETS!

LEONARD
She's going sternway!

FIRST MATE
What the hell did we catch?

The three boats begin to PICK UP SPEED, moving BACKWARDS in the water. Water SPLASHES up into the boats, winches begin to CRACK under the building pressure.

The boats begin to move incredibly FAST backwards.

Things on the boat begin to BREAK and CRASH DOWN onto the decks of the ships.

JULES
Cut us free! Cut the nets!

The same cry is heard on all three boats. Leonard grabs an AXE and starts HACKING AWAY at the tow lines.

Jules and his deck hands do the same. WIRE SHEERS are brought out for the larger CABLES connected to the nets.

Desperately they try and free themselves as their boats are dragged helplessly backwards.

ARTHUR
(screaming at his men)
Cut the damned cables!

A CABLE SNAPS!

Jules falls backward as the cables and ropes are either cut or snapped from the pressure. Their boat stops.

ANOTHER CABLE SNAPS!

Leonard and his crew TUMBLE to the deck as their boat is freed.

THE HARPO
Is not so fortunate. The lone boat dragged backwards, faster now without the weight of the other boats. Then suddenly the aft of the boat begins to get PULLED DOWN, dipping into the water. With an unstoppable force the Harpo gets PULLED UNDER WATER. Deck hands LEAP off the boat as the top cabin is CRUSHED as the entire ship slowly DISAPPEARS BENEATH THE SEA.

For a moment all is quiet. No one can believe what just happened. Hearts pounding, catching their breath.

Then with a WHOOSH of air pressure, the Harpo BURSTS out of the water. With a gigantic SPLASH, the boat FLOPS on its side and capsizes. The waters calm, but the nerves of Jules and Leonard don't.

DISSOLVE TO:

EXT. CLOUDY SKIES - MILITARY TRANSPORT PLANE - DAY

A storm is brewing ahead as this large Military Transport plane glides into view then BANKS away.

PETRI DISH
A small piece of Nick's SAMPLE is cut away and placed on a glass microscope slide.

WIDE TO REVEAL:

INT. MILITARY TRANSPORT PLANE - SAME - DAY

Nick sits on the floor surrounded by his sloppily unpacked equipment as he places the slide under his microscope, examining his specimen.

Quickly stepping over him a young SOLDIER rushes over to Major Hicks, seated with the rest of the team on the plane's opposing benches. The Soldier interrupts their discussion.

SOLDIER

Major, we just got a report of a fishing trawler going down. Exact position, forty seven degrees latitude, 67 longitude.

MAJOR HICKS

What makes you think it's related?

SOLDIER

The trawler was pulled under.

The team exchanges worried glances. Hicks moves over to a map where the other incidents have been marked. He traces his finger up the 67th longitude until he hits the 47th parallel. Just off the East Coast.

MAJOR HICKS

Jesus Christ! It's only two hundred miles off the American Eastern seaboard and we don't even know what it is.

ELSIE

Theropoda Allosaurus. Some type of enormous reptile the likes of which we haven't seen since the age of prehistoric dinosaurs.

CLIVE

(sarcastic)

So where's been hiding the last sixty million years?

ELSIE

The depth and breath of the ocean floor has barely been explored. His kind could have survived there completely undetected.

NICK (O.S.)

What about the traces of radiation?

Everyone turns to discover Nick has walked over holding his loosely scribbled notes in his hand.

NICK (CONT'D)

The radiation is not an anomaly, it's the clue. This creature is far too unique on every level to be some lost dinosaur.

MAJOR HICKS

Don't tell me why it's not, tell me what the hell it is.

NICK

What do we know? It was first sighted off the French Polynesian Pacific. An area that has been exposed to dozens of nuclear tests over the last thirty years.

ELSIE

Hence the radiation.

NICK

More than that. I believe this is a mutated aberration, a hybrid from the fall out in that region.

CLIVE

(sarcastic)

Like your earthworms?

NICK

Yes! We're looking at a completely incipient creature. The dawn of a new species. The first of its kind.

CUT TO:

OCEAN WATER

Racing close to the ocean waters below, something DARK and ENORMOUS moves swiftly below the surface. We TILT UP from the raging tides up to REVEAL...

EXT. MANHATTAN ISLAND - SKYLINE - RAIN - DAY

A storm has arrived as rain moistens the city ahead.

INT. DINER - SAME - DAY

Dripping wet, Audrey enters from the rain, removing her raincoat. She walks to a booth where Lucy and ANIMAL, a slovenly, Italian video cameraman in his mid-thirties, are taking their lunch break. Animal has two plates of food he cobbles down.

AUDREY
(sitting)
My life sucks.

LUCY
Oh, please, your life doesn't suck.
His life sucks.

ANIMAL
(between chews)
That's cuz I'm married to you.

LUCY
Shut up. How can you eat like that?

ANIMAL
Big bites.

AUDREY
I can't believe he put the moves on me. After everything I've done for him.

LUCY
He's scum! As far as he's concerned you're just a pair of breasts that talk.

ANIMAL
I like that image.

AUDREY
You know how I spent last weekend?
Walking his damned dog.

LUCY
I'm telling you he's dirt. He's a douche bag, gutter slime, dog crap, puke chunks...

ANIMAL
Hey, hey! I'm eating here!

LUCY
Audrey, you're too damned nice,
that's your problem.

(MORE)

LUCY (CONT'D)

Nice gets you nothin' in this town. You gotta be a killer to get ahead, you know what I'm sayin'? I'm sorry, baby, but you just don't got what it takes.

AUDREY

Animal, you don't think that's true, do you?

ANIMAL

Nice guys finish last. First rule of the jungle.

AUDREY

Well, I can be tough if I want.

ANIMAL & LUCY

Yeah, sure.

AUDREY

(seeing something)

Oh my God!

Everything turns to see what Audrey is looking at.

Audrey gets up and rushes over to a television above the counter.

AUDREY (CONT'D)

(excitedly)

Turn that up, turn it up.

The waitress does. On the t.v. plays the same news story we saw from before from Panama. This time we SEE Nick and Major Hicks walking on the beach.

AUDREY (CONT'D)

It's Nick! I know that guy. I know him!

LUCY

(unimpressed)

Who is he?

AUDREY

He was my college sweetie! Look at him. He looks so handsome on t.v. What the hell is he doing in Panama.

EXT. NEW YORK FISH MARKET - BELOW JFK HIGHWAY - DAY

Even in the rain doesn't keep people away. Buyers haggle with sellers. A large MARKET, truck loads of fish. No one seems to notice the river across from them...

MOUTH OF THE EAST RIVER

Enormous turbulence in the water. Slowly something begins to LIFT, sheets of water fall. Bursting out, the backside TALONS of the enormous reptile pierce through.

The TAIL slices through the turbulence.

Two ships anchored at dock begin to LIFT UPWARDS as the beast below them begins to rise.

ANGLE FISH MARKET

A groaning WAIL ROARS, echoing. The people of the fish market turn just in time to see...

THE ANCHORED SHIPS

Lifting impossibly into the air above the pier. Suddenly a TIDAL WAVE of water comes CRASHING down, flooding the fish market.

INT. TRANSIT BUS - P.O.V. THROUGH WINDSHIELD - RAIN -

DAY

Through the swinging windshield wipers of the bus we see the JFK highway in front of us. Suddenly we see...

AN ENORMOUS FOOT

Comes crashing down atop JFK highway, crushing it. The TRANSIT BUS tumbles off the demolished highway.

The man in the MARKET TRUCK is TOSSED and ENORMOUS TEETH puncture the top and bottom of his truck as it's LIFTED IN THE AIR. The man LEAPS from the open back of the truck.

He lands, HARD, down in front of one of the fish market stores as hundreds of fish RAIN DOWN from above. With a loud CRASH, the demolished truck SLAMS to the ground nearby.

EXT. POLITICAL RALLY - BUILDING STEPS - RAIN - DAY

With a large RE-ELECT MAYOR FAUSTINO poster behind him, the MAYOR is at the podium. Before him is a sea of umbrellas.

MAYOR

I'd like to thank you all for
coming out on this beautiful New
York City day.

Some in the crowd laugh as others applaud. Lost in the sounds of the crowd we HEAR a soft THUMPING in the distance.

MAYOR (CONT'D)

When I came into office four years
ago, people didn't think we could
reduce crime and I did.

ANGLE - COP IN BACK OF CROWD

leaning to the cop next to him.

COP

(sarcastic)
Yeah, he did.

MAYOR

People didn't think I could restore
order...

This time the THUMPING is HEARD, growing much louder.

MAYOR (CONT'D)

...and I did. The city is a safer
place today...

Before he can continue the crowd begins to murmur with fear as the THUMPING grows LOUDER and CLOSER. Suddenly with a large CRASHING SOUND a building nearby begins to CRUMBLE.

MAYOR (CONT'D)

(to his aides)
What the hell....

People SCRAMBLE to get out of the way as DEBRIS from the falling BUILDING litters the area. The Mayor is pulled inside by his security men.

Bursting out of the crumbling corner of the building we SEE the enormous LEG of the reptile as it KICKS debris out of its way.

SIDE ANGLE - WALL STREET - FAST TRAVELING SHOT

Several cars are SQUASHED quickly as the enormous FEET of the beast STOMPS through the street. Cars FLATTEN and SCATTER, flipping toward us, from the weight of the beast. We try to keep up with it, but it's too fast.

After it passes, the Mayor sticks his head out of the doorway to see the demolished street scene.

MAYOR (CONT'D)
What was that?

INT. WNEW - CAIMAN'S OFFICE - SAME - DAY

Caiman's on the phone as his SECRETARY enters with some files. Rain and thunder continue outside.

CAIMAN
(into phone)
I don't give a crap about some war
in a country I can't pronounce.
That's not a lead story. Find me a
damned story, will ya!

Just then his Secretary notices a desk lamp, the shade SHAKING and the light FLICKERING. She hears the THUMPING approaching. She turns and SEES...

GIGANTIC TEETH
The enormous head of GODZILLA
growls as it passes by Caiman's
office window.

SECRETARY
Mr. Caiman. I think your story just
walked by the window.

Caiman turns but there's nothing there. He's confused, she's dazed.

CAIMAN
What?

Just then the TAIL WHIRLS past with a THUNDERS whip.

INT. DINER - SAME - DAY

Animal, Lucy and Audrey are at the cashier paying.

LUCY
Did Romeo have a name?

AUDREY
Nick Tatopoulos.

ANIMAL
That why you dumped him?

AUDREY
No! I just couldn't see myself
with some boring egg head who
spends his summer picking apart
cockroaches. I wanted to have some
adventure, some fun...

LUCY
And now you live the glamorous life
of Caiman's assistant. Life's a
bitch, ain't it?

In the distance we can HEAR the THUMPING approaching.

ANIMAL
How long where you and dis guy
goin' steady?

AUDREY
Nearly four years...

LUCY
Four years. Girl, I'm surprised he
didn't ask you to marry him.

AUDREY
That's the problem. He did.

Suddenly the THUMPING gets LOUDER very quickly. Everyone in
the diner reacts.

LUCY
Tell me that's not another
goddamned parade.

The next THUMP RATTLES the entire diner. Things begin to
fall. Through the window we see people RUNNING in PANIC.

ANIMAL
That's ain't no parade...

Before anyone can speak the entire building is SHAKING.

Through the front window we SEE...

GODZILLA'S FOOT

Smashing down directly outside the window. Cars are SMASHED. One car SAILS directly INTO THE WINDOW, shattering it. Animal uses his size to COVER the girls from the falling debris. As the danger passes, Animal charges for the door.

LUCY
Victor, wait!

EXT. STREET - CONTINUOUS - RAIN - DAY

Animal comes rushing out. Water sprays from displaced fire hydrants, debris still falls, cars burn. Animal goes over to his NEWS VAN that has been partially crushed.

He pries open the rear door and takes out his video camera and takes off running. Audrey and Lucy arrive too late to stop him.

LUCY
Victor, don't!

ANIMAL RUNNING
Turning the corner Animal runs full speed through the debris, trying to jam a video cassette into his camera. It won't fit. He SEES up ahead...

P.O.V. THE TAIL

Just as it disappears around the corner a few blocks ahead. Thinking quickly, Animal bolts down a small alleyway.

EXT. OTHER STREET - CONTINUOUS

His camera damaged, Animal struggles to get the tape inside as he exits the other side of the alley. He darts out into the street to get his shot.

The THUMPING is OVERPOWERINGLY LOUD. He looks up to see,

CARS FLIPPING, PEOPLE SCATTERING.

Then, for the first time, we can clearly see the entire massive creature that is...

GODZILLA

as he comes barreling towards us. The titanic lizard is ferocious and agile. Swiftly he moves closer. Animal's hands fumble with the tape. He JAMS it in, sweating. He fingers the POWER BUTTON, the red light goes on. Quickly he shoulders the camera.

P.O.V. THROUGH CAMERA - GODZILLA

Nearly on top of him, Godzilla's own image is suddenly covered by his own immense foot as it's lifted and about to come down directly on us.

ANIMAL

Oh shit!

Before he can do anything about it...

GODZILLA'S FOOT

Towering above him. He has no time to flinch as the gargantuan foot SMASHES DOWN. In terrifying amazement, Animal remains standing IN BETWEEN THE BEAST'S TOES. Abruptly the foot LIFTS again. Animal is unscathed and frozen with fear.

ANGLE - ANIMAL

Close on Animal as the endless TAIL of the creature DRAGS just past him. It seems to go on forever. Finally it disappears.

WIDE ANGLE - TABLEAU OF A DEMOLISHED STREET

Deserted and demolished. Cars burn, debris falls.

Animal, the lone figure, just stands there, his chest heaving, hyper ventilating.

CUT TO:

EXT. NEW JERSEY STREETS - LOW ANGLE - AFTERNOON

A military CONVOY with Police escort RACES past us.

ABOVE - HELICOPTER SHOT - CONVOY

Sirens BLARING, the convoy and escort speed onward.

INT. MILITARY SEDAN - THROUGH WINDSHIELD - SAME

Just as they arrive at a military roadblock. Crowds have gathered as the military try to keep them at bay.

EXT. NEW JERSEY SHORE - CLIFF SIDE - DAY

The guards let the convoy pass. The military is putting up a number of large tents. A SERGEANT moves over quickly to greet the team as they exit their vehicles.

SERGEANT
(quick salute)
Sergeant O'Neal, Sir.

MAJOR HICKS
Any word from the Mayor's office?

Just then dozens of NEWS VANS pull up. Reporters and camera crews come rushing toward them. The guards rush to intercept. Stepping out of the next car in the convoy, Nick and Elise join Major Hicks.

SERGEANT
They've agreed to evacuate the city. They've called out the National Guard and riot police are on alert.

As they walk towards the tents the crowd crushes close.

Nick and Elsie are overwhelmed.

ELSIE
(aside to Nick)
Evacuate Manhattan? That's over three million people. Has that ever been done before?

NICK
I don't think so.

Several military guards have to clear a path for them as they enter the tents.

INT. COMMAND TENT - CONTINUOUS - DAY

Still in construction. The team enters.

MAJOR HICKS
Status report?

SERGEANT
We've lost sight of it, Sir.

MAJOR HICKS
You want to run that by me again?

SERGEANT
(nervous)
After the initial attack he
just...disappeared.

OFFICER
(interrupting)
Major, Secretary of Defense Burk on
the line.

This takes Major Hicks off guard. The last person he wants to talk to. Nick walks over to the Sergeant.

NICK
I don't understand. How can
something that large just
disappear?

SERGEANT
We're not sure. We're scanning the
area now.

ELSIE
He probably returned to the river.
Just like everywhere else we've
been, we're always one step behind.

Nick turns and notices the back of the tent is open revealing a beautiful view of the Manhattan skyline.

Several soldiers enter, setting up telescopes.

NICK
I don't think so.

Over Manhattan we see several dark plumes of smoke from the destruction. Military helicopters scan the city.

Staring out at the skyline, Nick is mesmerized.

NICK (CONT'D)
I mean, look at it. It's perfect.
An island, water on all sides. But
like no other island in the world,
this is a place where he can easily
hide.
(beat)
He's in there someplace.

A SOLDIER comes rushing in.

SOLDIER
Channel eight caught it on film!

He rushes over to a bank of monitors, turns one on. On the screen we SEE the shaky video Animal took of the creature just as it was about to step on him.

CAIMAN
(filtered)
...WNEW's exclusive images of the creature were taken less than a half hour ago.

Nick and Elsie's jaws nearly hit the floor at the sight of the immense creature.

CAIMAN (CONT'D)
Cameraman Victor "Animal" Palotti barely survived this vicious attack to provide us with this footage.

The sounds of applause lead us to...

INT. WNEW BUILDING - SAME - DAY

Everyone is applauding as Animal, carrying crates of equipment, passes the t.v. playing the same news story.

Embarrassed, Animal smiles awkwardly.

CO-WORKERS
Way to go Animal! That's my man!

Animal passes Audrey and Lucy who are packing up some files.

AUDREY
Great stuff, Animal. Weren't you scared?

ANIMAL
Sure I was. I thought Lucy was gonna kill me.

LUCY
Damned right, you crazy Wop!

We SEE the room is in disarray from packing up cartons of boxes and equipment. The workers have taken a break from the packing as they watch the t.v. broadcast. The station manager, MURRAY enters anxiously.

MURRAY

People! We have to be completely relocated to the New Jersey station before our 5:30 broadcast.

(reading from list)

Okay, Caiman, Devoe and Animal, you're on the helicopter. Everyone else we'll see you in Jersey.

ANIMAL

Gotta go, honey. You guys gonna be all right?

LUCY

Audrey's going to stay with us tonight.

ANIMAL

Great. See ya then.

Animal hurries out after him. Audrey and Lucy go back to packing. Audrey looks up at the t.v. just as they replay the footage of Nick and Elsie being led into the command tent.

FIELD REPORTER

(filtered)

...military and government health officials set up a command post on the New Jersey coast this afternoon...

Surprised at first, Audrey suddenly becomes very excited. She SEES Caiman exiting the studio at the end of the hall. She rushes over to him.

AUDREY

Caiman, wait. Take me with you.

CAIMAN

What?

AUDREY

I've got something on this. I know a guy on the inside with the military...

CAIMAN

Not now. You got my bag?

Audrey holds up his bag as they walk towards the elevator.

AUDREY

You don't understand, I can get us information...

CAIMAN

Listen, this is the time when the
big boys have to go to work, okay
Honey?

With that, Caiman walks into the elevator. Pissed, Audrey
just stares at him.

CAIMAN (CONT'D)

The bag?

Audrey THROWS the bag at him, knocking him backwards as the
elevator doors close. Lucy walks over.

LUCY

Come on, Girl, we've gotta go!

EXT. WNEW OFFICE BUILDING - MINUTES LATER - DAY

Lucy and Audrey carry their bags outside into the chaos that
has taken over the city. Hundreds of people trying to leave
at once. Gridlock.

As they move into an overcrowded subway entrance, Audrey
looks up just in time to SEE the WNEW NEWS HELICOPTER lifting
off from the building behind them.

CUT TO:

EXT. MANHATTAN - HELICOPTER SHOT - LATE AFTERNOON

We SEE the destroyed parts of downtown Manhattan. Police
barricade the streets as firemen work to contain the fires.

CAIMAN (O.S.)

...in what city officials are
calling the worst act of
destruction since the World Trade
Tower bombing...

INT. WNEW NEW HELICOPTER - SAME - LATER AFTERNOON

Caiman stares earnestly at his video camera.

CAIMAN

...Police and the National Guard
have quarantined off over twenty
square city blocks...

EXT. OVERHEAD HELICOPTER SHOT OF MANHATTAN - SAME

Below we see the largest traffic jam in the history of the city. Police and National Guardsmen guide the traffic.

CAIMAN

...hundreds of thousands have jammed the streets in the largest evacuation in the history of the city. And many people are not happy about it.

EXT. MAN ON THE STREET INTERVIEW - VIDEO FOOTAGE

Quick cuts of people who were interviewed earlier.

WOMAN

I don't understand why we have to leave our homes. It's over already, isn't it?

MAN

What are we running from? A big lizard? I've got cockroaches in my building that could kick the crap out of it.

EXT. TIMES SQUARE - GRIDLOCK - LATE AFTERNOON

Near chaos as police and National guardsmen attempt to bring order to the hundreds of honking, screaming motorists.

RIOT POLICE VAN

Dozens of armed officers pile out of the van.

NATIONAL GUARDSMEN

Maintaining blockades in front of their military vehicles.

EXT. SEVENTH AVE E - ROADBLOCK - LATER AFTERNOON

The evacuation effort is made more difficult as traffic must be diverted away from the quarantined destruction area ahead. Police block the street, smoldering buildings behind them. The detour only makes things worse.

EXT. CITY BANK BUILDING - WALL STREET - SAME

Several National Guardsmen walk up to the City Bank building where they find an ENORMOUS HOLE smashed into the side of the building. The Guardsmen peek inside.

GUARDSMEN'S P.O.V. - INTO BUILDING

We SEE THROUGH the building to a hold on the other side.

Godzilla apparently walked RIGHT THROUGH. The Guardsmen are visibly shaken.

INT. SUBWAY STATION - SAME

Way beyond capacity, the flooded subway platform bursts with people pushing and shoving to get into the trains.

Caught in the craziness we find Audrey and Lucy trying desperately to get on board.

P.A. ANNOUNCER
Please don't push.

People are getting shoved down onto the tracks and the trains can't leave...

The last to fit inside, Lucy and Audrey cram in just as the doors shut behind them. People left behind BANG on the closed doors as the subway pulls out.

EXT. GEORGE WASHINGTON BRIDGE - HELICOPTER SHOT - SAME

A gigantic traffic back up all the way down the Westside Highway. The bridge is a veritable parking lot.

MAYOR (O.S.)
Well this is great!

INT. MAYOR'S HELICOPTER - LATER AFTERNOON

With his close aides in tow, the Mayor stares at the melee below.

MAYOR
If we're wrong on this evacuation
they'll string me up from the
Liberty torch.

EXT. COMMAND CENTER - JERSEY CLIFF SIDE - LATE

AFTERNOON

The Mayor's helicopter sails over the George Washington Bridge and over to a small landing pad near the Command Center. A large group of people dressed in business suits await the helicopter.

INT. MAYOR'S HELICOPTER - LATE AFTERNOON

Just as the helicopter is landing, the crowd moves toward the chopper.

MAYOR

Who the hell are they?

AIDE

It's a contingent of building owners and community business representatives.

MAYOR

I don't have time for this nonsense.

AIDE

Most of them are campaign contributors.

Well that's a different story.

EXT. LANDING PAD - CONTINUOUS - LATE AFTERNOON

As the Mayor steps out he's greeted by a nervous crowd of people shouting, "How long do we have to shut our business down? Will the city cover the damages? Etc."

Among them, DONALD TRUMP tries to get the Mayor's attention.

MAYOR

I share your concerns. I want to get the city back in business as soon as possible.

As he pushes through the dense crowd he runs directly into...

RAYMOND

Who waits for the Mayor. The Mayor is momentarily stopped.

RAYMOND (CONT'D)
 (handing his card)
 CHARGURES Insurance. We represent
 nearly thirteen percent of the
 buildings in your city.

MAYOR
 If you'll excuse me...

RAYMOND
 We are very happy that you are in
 control of this situation.

With that he gently pats the Mayor on the back, leaving a
 small, nearly undetectable DEVICE on the Mayor's collar.

RAYMOND (CONT'D)
 You can count on our emotional and
 financial support.

MAYOR
 Oh, well, thank you very much.

Briskly he shakes his hand as he pushes his way through the
 crowd. Raymond watches him pass, seeing the device stuck to
 the Mayor's collar.

ANGLE - WNEW NEWS CHOPPER

Rushing over from the parked news chopper, Animal and Caiman
 race for the Mayor who walks through a mob of reporters.

CAIMAN
 Hurry, we're going to miss the
 Mayor.

But before he can get close, two POLICE OFFICERS stop them.

POLICE OFFICER
 Sorry, you gotta have a press ID
 past this point.

CAIMAN
 Don't you watch t.v.?

POLICE OFFICER
 Can we see your press pass, sir?

Flustered, Caiman searches his pockets for his press pass.

CAIMAN
 I had one here on my bag. Where the
 hell did I put it?

CAIMAN'S PRESS PASS - ECU

We SEE Caiman's plastic smile on his press ID. Suddenly AUDREY'S picture is placed on top of Caiman's.

WIDEN TO REVEAL:

INT. SUBWAY STATION - SAME - LATER AFTERNOON

Smashed together like sardines, Audrey plays with Caiman's press pass, trying to put her photo over his.

LUCY

What the hell are you doing?

AUDREY

Remember my friend we saw on t.v.?

LUCY

Your old sweetheart?

AUDREY

Yeah, well he just turned up in New Jersey at the military command post. Somehow all this is related to what happened down in Panama. There's a story here. I know it. You got any tape or glue?

LUCY

I left my forgery kit back at the office.

Audrey looks over at a young ten year old boy holding his backpack, a RULER sticking out of the back.

AUDREY

Hey, do you have any glue in your bag?

KID

What's it to you?

AUDREY

Can I use some?

KID

What do I get?

AUDREY

The warm feeling of helping your fellow man.

KID
Five bucks.

AUDREY
You're kidding, right?

The Kid simply puts his hand out.

EXT. NEW JERSEY TRAIN STATION - LATER

People FLOOD off the train out into the station.

P.A. ANNOUNCER
Please exit the station. For those
of you without accommodations, the
city has opened up shelters on
Monroe and 60th and at Bergenline
and 72nd. Please exit the...

Audrey and Lucy walk through the crowd. Audrey turns and
gives Lucy a kiss.

AUDREY
Wish me luck!

LUCY
Audrey, I don't think this is a
very good idea. Caiman finds out
and he'll have your job.

AUDREY
I'm tired of waiting for someone
else to give me an opportunity,
Luce. If there's a story here I'm
going to find it.

Lucy nods in acceptance as Audrey disappears into the dense
crowd. Lucy worries for her friend.

CUT TO:

"YUM YUM DOUGHNUTS" BAG - PRE-SUNSET

Carried along with a Styrofoam cup of coffee. We WIDEN TO
REVEAL a MAN carrying the junk food to a GREY VAN parked not
too far from the Command Center Tent across the way.

The man knocks on the back of the van. The van opens to
reveal...

INT. RAYMOND'S VAN - PRE-SUNSET

Filled with high tech monitoring equipment, Raymond and his men are listening in to a conversation. The man with junk food hands it to Raymond.

RAYMOND

Merci.

He opens the bag and takes out a croissant. He bites into it and grimaces. To wash away the taste, he drinks from the coffee. It's worse than the croissant.

RAYMOND (CONT'D)

You call this coffee?

MAN

(French accent)

I call this America.

The man takes a seat near Raymond as Raymond turns up the volume on his headset.

MAYOR (O.S.)

(mid argument)

You're telling me that in an election month I've evacuated the entire city for nothing?

INT. COMMAND TENT - WAR ROOM (TENT) - PRE-SUNSET

From behind the Mayor's head we SEE the monitoring device attracted to his collar. As he speaks we WIDEN TO REVEAL...

MAYOR

Do you realize what this evacuation will cost the people of this city!?

Representatives of all branches of the military, National Guard and the Mayor's office are here. The room overflows with people. Nick, Elsie and the scientist stand near the back of the tent.

ADMIRAL PHELPS

We've been monitoring the waters around the island. As far as we can tell it hasn't left the area.

MAYOR

But you don't know for sure.

MAJOR HICKS

We think there's a strong reason to believe it may be hiding inside one of the buildings within the sequestered area.

MAYOR

But you don't know for sure!

Just then Sergeant O'Neal enters hurriedly. He wants to speak but waits for the opportunity.

MAJOR

(controlling his temper)
Mr. Mayor, if he's not in one of those buildings then we give the all clear. But not until we've checked each building!

SERGEANT O'NEAL

Sir, that may be more difficult than we originally projected.

MAJOR

More good news?!

SERGEANT O'NEAL

We've run into a problem.

CUT TO:

A SIGN READING: SUBWAY STATION: 23RD STREET - SUNSET

We CRANE DOWN to reveal several military sedans pulling up into FLAT IRON SQUARE (where Broadway meets 5th).

Sergeant O'Neal leads the team out of the cars and down a subway entrance.

INT. SUBWAY STAIRWELL - CONTINUOUS - SUNSET

Marching down the stairs, the team enters into the very large subway station. For all we see it seems like a normal subway station except for the fact that every one of the team members look ASTONISHED.

SERGEANT O'NEAL

Lt. Anderson and his men found this late this afternoon.

The camera makes a hundred and eighty degree turn as we suddenly SEE what the team is staring at...

AN ENORMOUS HOLE

The four normal subway tunnels have been CARVED OUT making one GIGANTIC TUNNEL. Debris and crumbled brick are everywhere. Several SOLDIERS with flashlights approach the hole.

Lt. Anderson moves over to the astonished group. Some of the scientists fan out, examining the area.

LT. ANDERSON

We were checking the office building above when we discovered the floor was gone.

LOW ANGLE - REVEALING THE HOLE IN THE CEILING

We SEE that not only is the ceiling gone but the building above is hollowed and torn to shreds. Another hole in the building leads to the street.

LT. ANDERSON (CONT'D)

When we learned he could burrow his way through the tunnels we realized he could be out of the quarantined zone.

MAJOR HICKS

Christ. How many tunnels lead off the island?

LT. ANDERSON

Only five, Sir. We've checked them all. He hasn't used any of them.

MAJOR HICKS

Have them sealed off.

LT. ANDERSON

And how should we do that, Sir?

MAJOR HICKS

Fill them with cement, brick them up, put land mines in them, bombs, I don't know, just make sure that goddamned thing doesn't leave the island!

ANGLE - INSIDE DARKENED TUNNEL

As the SOLDIERS slowly move down deeper into the tunnels, their flashlight beams scan the area. Could they stumble onto something dangerous?

ANGLE - NICK

as he approaches Major Hicks and Sergeant O'Neal.

NICK

You know, he's not an enemy trying to evade you. He's just an animal.

MAJOR HICKS

What are you suggesting?

NICK

When I needed to catch earthworms, I knew the best way to catch them was not to chase them. I had to draw them out.

ANGLE - SOLDIERS - DARKNESS

Still moving deeper into the tunnel we get the feeling these soldiers may just waken a sleeping giant.

BACK TO TEAM

Nick moves to the edge of the platform, looking off into the dark tunnel.

NICK

All we need to do is find out what it wants, what it needs, and he'll come to us.

ANGLE - SOLDIERS - DARKNESS

The lead Soldier SEES something. Cautiously he moves forward thinking he's onto something. We HEAR something MOVING in the darkness.

We FOLLOW his beam as the noise grows clearer. The beam falls onto something on the floor...

A FISH

Flopping on the ground is a large FISH. As the beam moves farther along we see two, no, three fish ahead.

CUT TO:

EXT. NEW YORK CITY STREET - POST-SUNSET (MAGIC HOUR)

A battalion of armored TANKS roll down this deserted city street. A large number of GROUND TROOPS march behind.

COBRA HELICOPTERS - SAME - MAGIC HOUR

Banking in formation, the helicopters swerve, heading towards mid-town Manhattan.

SAND BAG FORTIFICATION

Soldiers pile up sand bags, creating a make shift fortification. SHARP SHOOTERS and a BAZOOKA BRIGADE settle into place.

EXT. FLAT IRON SQUARE - SAME - MAGIC HOUR

Major Hicks moves over to a jeep and grabs the radio.

INT. COMMAND TENT - SAME - MAGIC HOUR

Major Hicks sits by a bank of communications technicians.

MAJOR HICKS

Where are they now?

RADIO TECHNICIAN

Delta niner, what is convoy position?

EXT. BROOKLYN BRIDGE - SAME - MAGIC HOUR

Led by armored military vehicles we SEE a convoy of TWENTY YELLOW DUMP TRUCKS passing over the bridge.

DRIVER (O.S.)

Command, we're just entering the city.

EXT. FLAT IRON SQUARE - SERGEANT O'NEAL - SAME

Sergeant O'Neal listens to the response on the radio.

RADIO TECHNICIAN

Convoy ETA, five minutes.

The Sergeant signals several military technicians, who are mounting several video cameras to hurry.

INT. COMMAND TENT - SAME - MAGIC HOUR

A buzz of activity. Military Officials and personnel.

The Mayor enters and joins his aides in the back of the room.

MAYOR
(whispering to Aide)
They find anything yet?

The Aide shakes his head. Monitors come to life with a live video feed—from several cameras we saw mounted.

CABLE REPAIRMAN - MAGIC HOUR

In blue overalls, the REPAIRMAN walks up to a large satellite dish. We WIDEN to REVEAL the dish is parked next to the Command Tent. He kneels down next to some cables leading away from the dish toward the Command Tent.

INT. COMMAND TENT - MAGIC HOUR

Suddenly all the screens FUZZ OUT. Just as quickly the monitors return to normal. No one seems to notice.

EXT. SATELLITE DISH - SAME - MAGIC HOUR

The Repairman finishes affixing a small DEVICE to the cable. He taps his earpiece and speaks into his own lapel.

REPAIRMAN
(French accent)
It is good.

INT. MOTEL ROOM - SAME - MAGIC HOUR

We SEE Raymond and his men have turned this dingy Motel room into a command central of their own. Raymond is putting sugar into his coffee when a bank of monitors turn on. They are seeing THE SAME VIDEO FEED as the Mayor. Pleased, he takes a sip. It's awful.

RAYMOND
You said this was French Roast!

His aid turns, holding a package labeled FRENCH ROAST.

RAYMOND (CONT'D)
(defeated)
More cream.

His associate hands him some milk. He adds it to the coffee. No use, it still sucks. On the monitors we SEE the DUMP TRUCKS entering Flat Iron Square.

EXT. FLAT IRON SQUARE - SAME - MAGIC HOUR

The DUMP TRUCKS arrive and the soldiers guide the trucks, forming a circle, their tails facing each other.

As the last one passes it REVEALS Nick and Sergeant O'Neal.

SERGEANT O'NEAL

I sure hope your plan works.

NICK

I'm kind of hoping the same thing.

The twenty of them, in concert, begin to dump their cargo.

LOW ANGLE - CENTER OF THE DUMP TRUCK CIRCLE

Tons and tons of FISH are DUMPED directly on top of us.

INT. RAYMOND'S MOTEL - SAME - MAGIC HOUR

On the monitors they watch in astonishment as the fish get dumped into a large pile in the center of Flat Iron Square.

AIDE

Tres bizarre.

RAYMOND

No.

(leaning forward)

Very clever.

EXT. FLAT IRON SQUARE - FISH PILE - SAME - NIGHT

A MOUNTAIN OF FISH have been piled into the center of Flat Iron Square.

NICK

That's a lot of fish.

A master of the obvious. Sergeant O'Neal shoots him a glare and moves over to the men. Together they march into a building at the edge of the square.

SOLDIERS

Loading up rifles, taking positions. GAS MASKS being handed out down a long line for all the soldiers. The TANKS move into their final positions. The National Guardsmen and Soldiers supporting the Tanks take positions.

EXT. TOP OF THE SQUARE - SAME - NIGHT

Entering from the stairs out onto the roof, Sergeant O'Neal and his men take positions, observing from above.

Everyone is waiting. The silence is deafening.

ANGLE - NICK

As everyone waits, Nick scans the area, thinking.

Suddenly something catches his eye...

STEAM VENT

Through a steam vent in the streets. Nick sees STEAM lifting into the air. He notices several other vents doing the same thing around the square. Quickly Nick rushes over to a YOUNG OFFICER.

NICK

I need your radio.

The Young Officer leads Nick over to his jeep. Nick grabs the receiver.

NICK (CONT'D)

Sergeant O'Neal, the subway vents. We have to shut them down...

EXT. ROOFTOP - SERGEANT O'NEAL - SAME - NIGHT

O'Neal listens to Nick on his radio.

NICK (O.S.)

(filtered)

...With the air pressure pushing up, he'll never smell the bait!

SERGEANT O'NEAL

(turning to soldier)

Get some men down into those air vents. Shut 'em down!

INT. SUBTERRANEAN AIR VENT - MOMENTS LATER - NIGHT

With a loud WHINE we HEAR the vents shutting down. The large whirling FAN BLADES slow to a stop.

EXT. FLAT IRON SQUARE - SAME

One by one the steam pillars begin to disappear as the vents are turned off. There is a long tense moment of waiting. When will it come? Will it come?

Before the Young Officer can stop him, Nick rushes over to a manhole cover in the center of the street. The cover is too heavy. He yells back.

NICK

We need to open all the manhole covers in the area. Let the scent waft down.

The Young Officer signals other soldiers. Nick steps back and lets the soldiers go to work. As he walks back, he spots another manhole cover at the next intersection down a side street. He runs over to it.

ANGLE - SIDE STREET - MANHOLE COVER

A particularly heavy one in the center of this intersection (a block away from Flat Iron Square), Nick, alone, wrestles to remove it. With all his might, he drags it clear.

Suddenly, through the hole he HEARS some STRANGE NOISES from below. Rattled, he slowly backs away from the hole.

The NOISES grow increasingly louder.

Then with a DEAFENING ROAR, the ground behind Nick ERUPTS and GODZILLA RISES, ripping up the boulevard as he does.

Nick SPINS only to find himself face to face with the gigantic creature. Godzilla's head slopes down, apparently looking Nick in the eye.

All around foot soldiers appear, guns trained, shoulder hoisted rocket launchers prepared.

Out of the corner of his eye, Nick sees all this. He gently signals with his hands that they should NOT fire.

Sensing no danger from Nick, Godzilla simply STEPS OVER Nick.

NICK'S POV - UNDER GODZILLA

As the gargantuan creature walks over us, making a beeline for the fish.

Nick turns and RUNS, following him.

EXT. FLAT IRON SQUARE - CONTINUOUS - NIGHT

Godzilla moves into the square. The military hunkers down, ready to strike. Cautiously the beast moves over to the mountain of fish.

INT. COMMAND TENT - SAME

Major Hicks watches the monitors as Godzilla approaches the fish.

MAJOR HICKS
Commence phase one. Let's gas it!

EXT. ROOFTOP - SERGEANT O'NEAL - SAME - NIGHT

Everyone on the rooftop puts on their GAS MASKS.

SERGEANT O'NEAL
Let 'em fly!

ANGLE - STREET LEVEL - SAME

All the soldiers PUT ON their GAS MASKS. A team of EIGHT, pull out a GAS CANISTERS and yank the releases.

They DROP them down the long barrels of air cannons, preparing to fire.

SAND BAG FORTIFICATION - SAME

Nick runs past the fortification, trying to get a closer look. The Young Officer yells after him.

YOUNG OFFICER
Where're you going? Nick!

Nick stops briefly as the Young Officer TOSSES a gas mask to Nick who quickly puts it on and dashes for a closer spot. Suddenly SAILING OVER HIS HEAD we SEE...

GAS CANISTERS

Firing from the air cannons, the GAS CANISTERS streak across the sky landing behind Godzilla. The Yellow gas forms a wall of smoke that drifts upwards.

ANOTHER ANGLE - OPPOSITE CORNER

Across the way eight MORE CANISTERS are FIRED at the beast. Quickly Godzilla is surrounded by the gas fumes.

ANGLE - NICK

Frustrated at his inability to see through the smoke, he DASHES forward over to a large BRONZE STATUE.

GODZILLA

The smoke annoying and distracting him, Godzilla spins, his tail waving the smoke away. But the smoke returns. Godzilla YELLS OUT. Frustrated he rears back and BLASTS!

For the first time we SEE the infamous POWER BREATH of Godzilla. With amazing FORCE the smoke, canisters, cars and anything that isn't nailed down SAILS BACKWARDS from the intense pressure.

Nick is HIT by the WAVE of air pressure and is sent FLYING BACKWARDS, impossibly high in the air.

An enormous fabric BANNER advertising this season at the MET, catches Nick who SLIDES down the banner, hitting the ground, HARD. Just as he looks up he SEES...

A LARGE TRUCK

Tumbling toward him from the power breath. Nick SCRAMBLES to his feet just in time as the rolling Truck SMASHES into the building behind where he just sat.

ANGLE - TROOPS - FORTIFICATION

The troops have to SCATTER as the tumbling trucks and cars are FLUNG AT THEM, disabling their attack forces.

Trucks and rocket launches are CRUSHED by the tumbling debris.

Godzilla CONTINUES to BLOW at everything around him.

Cars and trucks ROLLING. Soldiers DIVING for cover. It's chaos.

The glass in all the surrounding buildings SHATTER, shards of glass raining down. Windows, street lamps, all blown out by the tremendous gale force winds.

INT. COMMAND TENT - MAJOR HICKS - SAME - NIGHT

On the monitors we SEE the melee.

MAJOR HICKS
Fire at will!

EXT. ROOFTOP - SERGEANT O'NEAL - SAME - NIGHT

SERGEANT O'NEAL
Fire at will. Fire at will.

EXT. FLAT IRON SQUARE - SAME - NIGHT

From all angles, soldiers rush back to their equipment and attempt to FIRE. Very few are able to get off rounds.

EXT. ROOFTOP - SAME - NIGHT

O'Neal tries to steady himself as the soldiers FIRE down at the creature below. One HOISTS a MISSILE launcher.

ANGLE - GODZILLA - NIGHT

As the FIREPOWER begins around Godzilla, he takes a hit in the shoulder and SCREAMS OUT. Suddenly he LEAPS away just as several MISSILES HIT the Flat Iron Building behind where Godzilla was standing only moments earlier.

Dashing down a side street, Godzilla LEAPS over the waiting tanks who cannot adjust their cannons in time.

WE'VE NEVER SEEM HIM MOVE THIS QUICKLY. Several tanks are SQUASHED as the beast bull dozes right through the regiment.

INT. COMMAND TENT - SAME - NIGHT

We SEE the Flat Iron Building crumbling on one of the monitors near Major Hicks. In the rear of the room the Mayor looks sick.

EXT. FLAT IRON SQUARE - SAME - NIGHT

Soldiers come out from behind the crashed vehicles and debris. Only the smoldering devastation is left behind.

INT. COMMAND TENT - MAJOR HICKS - SAME - NIGHT

The monitors only show static or devastation.

MAJOR HICKS
(into radio)
O'Neal, what the hell is going on
there!?

EXT. ROOFTOP - SAME

Quickly his men are packing up.

SERGEANT O'NEAL
(into radio)
He's gone, Sir. Echo division's in
pursuit.

EXT. AVENUE OF THE AMERICAS (6TH AVE.) - SAME - NIGHT

Four ARMORED MILITARY VEHICLES come SKIDDING around the corner in hot pursuit. Each with a team manning enormous mounted weaponry.

REVERSE ANGLE - 6TH AVE. - GODZILLA

Galloping like a Gisele uptown, Godzilla is SPEEDING up the boulevard. The armored vehicles OPEN FIRE. Some shots CLIP into Godzilla's back. Ahead he is running directly into...

MOBILE MISSILE LAUNCHERS

Blocking off the street in front of him. They FIRE.

Pinned down, the creature SCREAMS and DUCKS away down another side street. The missiles can't turn fast enough and SLAM into a building, DEMOLISHING it.

EXT. ELECTRONICS STORE - SAME - NIGHT

The window is SMASHED in. A small group of LOOTERS are loading up their mini-van. Finishing up the group is about to leave.

LOOTER #1
Jimmy, let's go.

LOOTER #2
Wait. I want this. Help me!

The group rejoins Jimmy as they try to pull an enormous Pin Ball machine from the window. As they carry the machine back towards the mini-van...

SQUASH! - GIGANTIC FOOT

Godzilla's enormous foot flattens the mini-van like a pancake. The Looters go pale. As the Military Armored Vehicles RACE by in hot pursuit.

EXT. BROADWAY - SAME - NIGHT

Godzilla BOUNDS onto Broadway and FREEZES, looking around. As he looks downtown he SEES...

GODZILLA'S P.O.V. - MILITARY ARMORED VEHICLES

Skidding around the corner a few blocks back, the armored vehicles reappear.

Godzilla turns uptown and BOLTS. As he gets up to full speed...

COBRA HELICOPTERS

A team of FOUR COBRA HELICOPTERS swoops down heading directly for Godzilla.

INT. COMMAND TENT - MAJOR HICKS - NIGHT

The Mayor stands over a Radio technician.

HELICOPTER PILOT (O.S.)
(filtered)
We have him, locked on.

MAJOR HICKS
Then FIRE damn it!

EXT. TIMES SQUARE - SAME - NIGHT

Godzilla runs into the famous lighted square (looking remarkably like Tokyo) just as the COBRA'S come SWEEPING DOWN out of the sky.

Godzilla SPOTS them and leaps away just as they FIRE missiles, which RIP INTO the famous JUMBO TRON VIDEO BILLBOARD, demolishing the building.

The Cobra's SWERVE quickly, pursuing Godzilla down a side street.

EXT. LEXINGTON AVENUE - SAME - NIGHT

Godzilla appears, turning the corner and racing down the street. From behind, the Cobra helicopters come SCREAMING down on him, they FIRE ROCKETS at Godzilla who, again, deftly turns a corner.

The errant rockets BLAST into the CHRYSLER BUILDING, as they attempt to follow him but fail. Shards of glass come RAINING DOWN as the building crumbles.

ANGLE - ARMORED VEHICLES

As they race around the corner they SLAM ON THE BREAKS just as the familiar CONE of the Chrysler building comes CRASHING DOWN just inches in front of the vehicles, tumbling into the street.

INT. COMMAND TENT - SAME - NIGHT

The static increases over the radio.

HELICOPTER PILOT
(filtered)
That is a negative impact.

The Mayor, in the back of the room stands, furious.

MAYOR
Negative impact!?! It's the
goddamned Chrysler building, that's
what it is!

His aides try to calm him.

MAJOR HICKS
(into radio)
You said he was locked on!

EXT. SIDE STREET - COBRA HELICOPTER P.O.V. - NIGHT

Moving through the narrow side street.

HELICOPTER PILOT (O.S.)
The heat seekers can't lock. He's
colder than the buildings around
him.

EXT. 5TH AVENUE - CONTINUOUS - NIGHT

The four Cobra helicopters ZOOM around the corner and into
5th avenue.

COBRA HELICOPTER P.O.V. - GODZILLA

Godzilla is ahead of us. The choppers FIRE again, this time
using their gun turrets, ACCELERATING toward the beast.

Under heavy bullet firepower and the choppers nearly on top
of him, Godzilla DIVES into an office building.

The helicopters surround the crumbling building, and OPEN
FIRE, decimating it. They STOP firing and stare into the
smoldering mess they've made.

PILOT
I think we got him.

Just then ERUPTING out of a building behind them...

GODZILLA

POUNCES OUT of the building, snapping up two of the
helicopters in one bite! He WHIRLS around and SWIPES another
out of the air with his ENORMOUS CLAW. The CLAWED helicopter
SLAMS into the ground just as...

ARMORED VEHICLES

come sliding around the corner, directly into the CRASHING
HELICOPTER which explodes on impact. The entire team is taken
out with the concussion.

INT. COMMAND TENT - MAJOR HICKS - SAME - NIGHT

Major Hicks is on his feet, steaming mad.

MAJOR HICKS
 (into radio)
 Echo four, where is he!?

EXT. AVENUE OF THE AMERICAS - SAME - NIGHT

As the remaining Cobra helicopter SWERVES around, Godzilla is gone.

HELICOPTER PILOT #4
 I don't know sir. He just vanished.

As the helicopter PASSES a dark building we SEE a SHAPE MOVE!
 We realize that like a chameleon, Godzilla had TAKEN THE
 COLOR of the building and hid. With the helicopter past him,
 he CHASES FROM THE REAR.

HELICOPTER PILOT #4 (CONT'D)
 (realizing)
 Oh Jesus!

The chopper GUNS IT, full throttle. Godzilla GIVES CHASE.
 Even at its top speed it can't out run the big creature.

The chopper tries to LIFT AWAY but before he can get the
 height, Godzilla SNAPS his gigantic jaws and SWALLOWS

THE HELICOPTER WHOLE.

STREET - WIDE ANGLE

The fires burn and the rubble crumbles. Godzilla gives one
 final SCREAM and DIVES into a building, disappearing.

INT. COMMAND TENT - SAME - NIGHT

The Major's aide try to hold him back as the Mayor is
 charging at Major Hicks.

MAYOR
 What the hell is the matter with
 you people?! You caused more damage
 than that thing did!

EXT. 5TH AVENUE - SAME - NIGHT

Empty and devastated. Fires continue to burn.

EXT. FLAT IRON SQUARE - SAME - NIGHT

Nick, Sergeant O'Neal and several of his men walk through the devastated area. Nick kneels down and

SEES...

NICK'S P.O.V. - PUDDLE OF BLOOD

There is a large reddish brown puddle of blood. Nick takes out a small glass container and scoops some up.

SERGEANT O'NEAL
I can't believe it. He did all this
and we did nothing to him.

Nick walks over to him, consoling.

NICK
That's not true. We fed him.

REVERSE ANGLE
Only a few scattered fish remain
where the mountain of fish once
was. Our team stands there amidst
the rubble.

FADE OUT:

FADE IN:

INT. NETWORK NEWS DESK - VIDEO FOOTAGE

A network news ANCHOR speaks directly at us as a video of the Chrysler building getting destroyed plays behind him.

ANCHOR
While it may have looked like
Beirut, it was in fact, Manhattan
where man and nature have collided
with brute force.

The video switches to the White House where we SEE the President signing a bill.

ANCHOR (CONT'D)
The President today declared a
state of emergency and has issued
disaster relief funds to New York
City.

WIDEN TO REVEAL:

INT. WNEW NEWS TRUCK - VIDEO FEEDS - SAME - NIGHT

We SEE that we've been watching the video on one of MANY video monitors showing all the news broadcasts. As an assistant moves away from the monitors we FOLLOW him out of the truck.

EXT. WNEW NEWS TRUCK - CONTINUOUS - SAME - NIGHT

We continue to FOLLOW the assistant outside, revealing the enormous MOB of reporters that have gathered just outside the military command tents. As we FOLLOW the assistant he passes several reporters doing "stand-up" reports.

REPORTER #1

...rumors continue to mount as to the origin of this, perhaps, lost dinosaur...

REPORTER #2

...having shut down the United Nations in the evacuation, foreign diplomats are demanding an international coalition be assembled to track the creature...

The assistant finally arrives at Caiman who is doing a live remote. Animal works the camera.

CAIMAN

...Maintaining a total media blackout, officials remain silent this evening as to their progress in containing this creature...

Behind him, in the crowd we SEE Audrey pushing her way through the reporters, her fake ID pinned on her shirt.

She turns and sees Caiman. Quickly she ducks down and moves deeper into the crowds.

Suddenly there is movement as the crowd turns their collective attention over to a group of cars pulling up nearby. Audrey pushes her way to see what's happening.

The cars are BLOCKED from returning to the command tents as the reporters MOB the first car in line.

INT. SEDAN - NICK - NIGHT

Nick observes the chaos. Through the crowd he SEES a Pharmacy, a neon sign reading: Never Closes.

He looks back down at the blood sample he holds in his lap and gets an idea.

NICK
 (to the driver)
 It's okay, I'll get out here.

He opens the car door and pushes his way through the crowds who are less interested in him as they are the military officials.

NICK'S P.O.V. - MEDIA CIRCUS - CROWDS - NIGHT

Pushing his way through, Nick SEES what a circus this has become; t.v. news camera crews, journalists, concerned citizens, worried mothers, and of course, merchandising...

STREET STANDS

Nick passes several vendors selling dinosaur toys, copies of Animal's now famous news video clip and, of course, tee shirts with still images from that same clip.

ANGLE - AUDREY

Through the dense crowd, Audrey SEES Nick in the distance. Excited she starts to push her way through.

INT. PHARMACY - SECONDS LATER - NIGHT

Ringling the night bell, Nick calls for the PHARMACIST who enters, weary eyed.

PHARMACIST
 Can I help you, young man?

NICK
 Do you have any home pregnancy tests? Especially ones that test for catastrophic hormones or clomiphene citrate.

PHARMACIST
 This is all we've got.

The Pharmacist puts onto the counter six different off the shelf home pregnancy tests.

NICK
 I'll take them all.

AUDREY (O.S.)
 You must have quite some harem.

Nick spins to find Audrey standing right behind him.

Embarrassed, Nick awkwardly pays for the tests.

NICK
 Audrey?! Is that you? Hi, hello.
 You look, wow, uh, how've you been?

AUDREY
 It's good to see you, Nick.

The Pharmacist puts out Nick's change. He scoops it out and we FOLLOW them as they exit together.

NICK
 So you made it.

AUDREY
 What?

He points to her fake press ID she's still wearing.

NICK
 You're a reporter. That's what you
 always wanted to be, right? I'm
 happy for you. Really, I am.

AUDREY
 Yeah, well...

EXT. PHARMACY - CONTINUOUS - NIGHT

Nick opens the door for Audrey and follows her out.

AUDREY
 So, you still picking apart
 cockroaches?

NICK
 No, I'm into earthworms now. You
 wouldn't be interested. They're
 real "boring" creatures. Very
 reliable, dependable, no
 surprises...

AUDREY
 You're still mad at me, aren't you?

NICK

You just left me without a phone call, a letter, nothing. All this time. Yeah, I guess I'm still a little mad.

AUDREY

That was eight years ago. Some people change, you know.

NICK

Most people don't.

AUDREY

I'm sorry you feel that way.

Audrey turns and walks away. Nick regrets his behavior and calls after her.

NICK

Wait. I'm sorry. You're right. Eight years is a long time. Can I offer you a cup of tea?

AUDREY

Sure. I'd like that.

There's an awkward moment as neither knows what to say.

AUDREY (CONT'D)

One, thing, though. Who'd you get pregnant?

Off Nick's awkward reaction...

CUT TO:

INT. NICK'S TENT - LATER - NIGHT

Nick has set up a mini-lab in his private, small, tent.

The home pregnancy tests have been ripped apart. Nick mixes some of the contents together.

AUDREY

I still can't believe it. How does a guy go from an anti-nuke activists to working for the Nuclear Regulatory Commission?

NICK

When you and I use to attend rallies in college, we helped to create awareness. But from the inside now I can actually effect change.

(pointedly)

I never lost my idealism.

AUDREY

And exactly what changes are you trying to effect?

NICK

I have this theory that we're inadvertently creating new species as a direct result of what we've done to nature.

AUDREY

And you think this creature is one of them?

NICK

Yes. The first of its kind. I found this blood sample earlier this evening...

AUDREY

Blood sample? How close did you get to that thing?

NICK

I got pretty close.

AUDREY

What else do you know about it?

Nick finishes his concoction, adding the blood sample into it. He takes the piece of litmus paper from one of the home test boxes and dips it in.

NICK

Well, we know he eats fish, he's of reptile genus, he's a burrower, he's amphibious and...

Nick points out the litmus paper. It turns RED.

NICK (CONT'D)

...he's pregnant.

AUDREY

Are you sure?

Nick gets up and starts to gather his materials.

NICK
(thrilled)
Well, obviously these tests weren't designed for this but fundamentally they're looking for the same hormonal patterns that would indicate pregnancy.

AUDREY
I don't get it. If it's the first of its kind, how can it be pregnant?

Excitedly Nick begins to pace.

NICK
The ultimate expression of evolution, it reproduces asexually. Think about it, all kinds of creatures have been known to travel great distances for reproduction. That's why he came to New York. Like every species of insufficient progenitors, he's nesting!

AUDREY
Nesting?

NICK
Yes. Do you realize that a creature like this could lay as many as a dozen eggs at a time!

Nick moves to the front exit of the tent.

NICK (CONT'D)
Forgive me but I've got to get this into the lab, to confirm all this. I'll be right back.

Nick rushes from the tent. Alone, Audrey can't help but poke around a bit. She opens one of his CASES. Taped to the roof of the case she SEES...

INSERT PHOTOS - NICK AND AUDREY

Happy times long ago. They're both young and in love.

Audrey is surprised Nick still keeps them. She's touched.

Feeling guilty she quickly closes the case and sits back down.

As she does she notices a video tape labeled FIRST SIGHTING. Unable to resist, she puts it in and turns on the t.v. The shot of the Japanese Cook appears.

COOK
(filtered through t.v.)
...Gojira...Gojira...

She hits the fast forward tape and SEES, the enormous footprints in Panama. She fast forwards again and sees the beached cargo ship in Jamaica.

Audrey is torn. She makes a decision, pops the tape back out, puts in her purse and takes off out the back of the tent. Moments later, Nick returns from the front.

NICK
Audrey? Audrey?

A flash of lighting and thunder accents Nick's confusion.

CUT TO:

INT. EDITING BAY - LATER - DAWN

On two monitors we SEE Audrey doing a "stand up."

AUDREY
(filtered)
...which is why in this case "all the kings horses and all the kings men" may not be able to put the big apple together again. Audrey Timmons, WNEW.

We pull back to reveal Audrey, Animal and an editor, ED, watching the piece.

ED
That's it. You owe me a breakfast.

AUDREY
(turning to Animal)
So, what do you think?

ANIMAL
It's good. It's a real good piece. But how'd you get a hold of this material?

Audrey covers her own mixed emotions.

AUDREY

Like you said, "Good guys finish last."

She snatches the tape and she takes off running.

Concerned and worried, Animal watches her leave.

CUT TO:

EXT. WNEW TRUCK - COMMAND TENT AREA - RAIN - DAWN

Rushing out of the WNEW truck and into the rain, Audrey spots her Station Manager, Murray. In the b.g. we SEE Caiman getting make up, about to do a live spot with another cameraman.

AUDREY

Murray, I need you to look at this tape.

MURRAY

Not now, Audrey, we've about to go live with the morning report.

AUDREY

You're going to want to include this. I've got exclusive footage of other places this thing has attacked.

MURRAY

(suddenly interested)
You do? Who's story is this?

AUDREY

Mine!

ANGLE - CAIMAN

About to go on, Caiman waves off his make up artist as he watches Audrey hand Murray the tape. His field producer counts down to going live.

P.O.V. THROUGH BINOCULARS - NICK - RAIN - MORNING

Through the lenses we SEE exiting his tent and moving on towards the large center command tent. We REVERSE to reveal...

INT. RAYMOND'S MOTEL ROOM - SAME - RAIN - MORNING

One of Raymond's men observes with binoculars from the window. Tucking his napkin into his lapel, Raymond eats breakfast with his men. Another man, JEAN-CLAUDE, listens at the monitoring equipment. He turns to Raymond.

JEAN-CLAUDE
Taisez-Vous.

He turns on the room speaker.

MALE VOICE
(filtered)
...Major Hicks, what makes you
believe another attempt to gun that
creature down will work?

INT. COMMAND TENT - WAR ROOM - RAIN - SAME - MORNING

Nick is moving to take his seat next to Elise at this very crowded conference. The big wigs are here and the room is packed. Major Hicks walks to a large map of Manhattan.

MAJOR HICKS
General Anderson, the problem was
the terrain. If we lure him out
into a more open area such as this
portion of Central Park...
(points to the map)
We should be able to take him down.

MAYOR
Last time you didn't even scratch
it!

MAJOR HICKS
That's not true. Our worm guy, er,
I mean, Dr. Tatopoulos found blood.

All eyes turn towards Nick who's still arranging his papers. Nervously Nick addresses the crowd.

NICK
Well, yes. I did. Clearly he was
injured and bled.

MAJOR HICKS
You see, all we need to do is get a
better shot at it with weapons that
don't rely on heat seeking...

NICK

Um, excuse me, sir, but the situation's more complicated than that. The blood I recovered revealed that the creature is either about to lay eggs or already has.

GOVERNOR

Are you trying to tell us there's another one of those things out there?

NICK

I don't believe so.

MAYOR

Then how can it be pregnant? What is this, the "virgin lizard?"

There's a smattering of laughter in the room.

NICK

No, it reproduces asexually. That's why we must find the nest. If we don't, dozens will be born, each one capable of laying eggs of its own. Very quickly we could be looking at an enormous population.

MAJOR HICKS

So after we kill the creature we'll begin a search for the nest.

NICK

It may be too late by then. These eggs will hatch very quickly.

CLIVE

How could you possibly know that?

NICK

The fish. The fish we found down in the subway. He's not gathering all that food for himself. He's preparing to feed his young.

INT. RAYMOND'S MOTEL - RAIN - SAME - MORNING

Raymond listens intently. He grabs a folder off the desk and opens it. We SEE photos and documents of every member of the team. He finds the photo of Nick and examines it.

INT. DINER - RAIN - SAME - MORNING

Audrey shakes off the rain and moves over to join Ed and Animal at a booth.

ANIMAL

They just promo-ed your spot. It's coming on right after this.

INT. COMMAND TENT - RAIN - SAME - MORNING

An AIDE comes in and whispers something into the Governor's ear, who nods approval.

MAJOR HICKS

If Dr. Tatopoulos is right, we must act quickly before this problem escalates.

GENERAL ANDERSON

You want to divide our efforts based solely on a wild theory?

MAJOR HICKS

He's come through for us before and if he feels strongly...

GENERAL ANDERSON

Come through for you!? Major, your campaign's a disaster. You weren't even able to prevent this thing from coming to Manhattan.

GOVERNOR

Excuse me Gentlemen, but I think we should see this.

The Aide moves over to a television and turns it on.

Just as the t.v. comes to life we SEE the old Japanese Cook.

GENERAL ANDERSON

How the hell did this get out?

The image of the Cook saying, "Gojira" FREEZES and cuts back to reveal Caiman doing his "stand-up."

CAIMAN

(filtered)

From an old Japanese sailor's song called GODZILLA, a mythological sea dragon who attacked sailors, to our own modern day terror.

(MORE)

CAIMAN (CONT'D)

Today in my special report, who is this Godzilla, where did he come from and why is he here?

EXT. DINER - SAME - MORNING

Audrey is furious, on her feet.

AUDREY

You're special report! I'm the one that found that stupid song! That's my special report, you bastard!

Animal tries to calm her down as the story continues.

AUDREY (CONT'D)

And it's "Gojira" not Godzilla you moron!

INT. RAYMOND'S MOTEL - SAME - MORNING

Fiddling with the motel t.v., Raymond's men attempt to clear the fuzzy picture.

JEAN-CLAUDE

Merde!

RAYMOND

Allez, allez!

Finally the picture clears.

CAIMAN

(filtered)

...a path can be traced back from Manhattan, to Jamaica, back to Panama and all the way back to the French Polynesians where nuclear testing has been going on for over twenty years...

INT. COMMAND TENT - SAME

Everyone stares at the television. Major Hicks burns with embarrassment.

CAIMAN

(filtered)

...But why?

(MORE)

CAIMAN (CONT'D)

Research team member Dr. Niko Padopolus believes the creature is nesting, using Manhattan as ground zero to cultivate his species...

GENERAL ANDERSON

You went to the press with this?

NICK

No, I didn't...I didn't talk with anyone.

The military men are furious at the breach of security.

All eyes turn toward Nick.

GENERAL ANDERSON

They mentioned you by name!

NICK

Yes...but I...

MAJOR HICKS

You gave them the tape?

NICK

No, it's still in my tent.
It's...oh my God, she took it.

Pissed, GENERAL ANDERSON walks up to Nick.

GENERAL ANDERSON

Pack your stuff. You're officially off this project as of now.

INT. DINER - SAME - MORNING

Caiman is still on television, wrapping up.

AUDREY

He stole my report! That's my report!

ANIMAL

We know, Audrey.

CAIMAN

(filtered)
...and in this reporter's opinion,
"all the kings horses and all the kings men"...

Audrey wads up her napkin and heaves it at the t.v.

AUDREY
Caiman you suck!

INT. RAYMOND'S MOTEL ROOM - SAME - MORNING

The television is snapped OFF and Raymond walks over to the window looking out, thinking. Finally...

RAYMOND
We're leaving.

CUT TO:

A LARGE TRUNK
Slams shut. More suitcases and
trunks. Widen to reveal...

INT. NICK'S TENT - LATER - DAY

Nick is finishing packing as some soldiers carry his things away. Elsie enters.

ELSIE
I'm sorry about all this.

NICK
Me too.

Nick hoists his bag and moves to leave.

NICK (CONT'D)
Make sure they find that nest
before it's too late.

ELSIE
I'll try.

Reluctantly Nick nods acceptance and exits out into the rain. We SEE the torn photographs of Nick and Audrey laying on the floor.

ELSIE (CONT'D)
Bye worm guy.

CUT TO:

INT. PHONE BOOTH - MOMENTS LATER - RAIN - DAY

Audrey in a street phone booth.

AUDREY

What do you mean Murray's not there? A second ago you told me he was on the other line...

Something catches Audrey's eye.

AUDREY'S P.O.V. - THROUGH GLASS - NICK

Lugging his bags out into the rain, Nick moves over to a waiting cab.

EXT. COMMAND TENT AREA - NICK & CAB - RAIN - DAY

Lifting a heavy case, Nick places it into the cab's trunk.

CABBY

Where to?

NICK

Newark airport.

Audrey moves up behind Nick.

AUDREY

You're leaving? Why?

Nick ignores her and continues to load the cab.

AUDREY (CONT'D)

Is this cause of me? Because of the story?

NICK

Well what the hell did you think was going to happen?

AUDREY

You never said it was off the record.

NICK

I shouldn't have to, Audrey. You're supposed to be my friend. I trusted you.

AUDREY

I didn't mean for it to turn out like this.

(confessing)

Look, I lied to you. I'm not a reporter.

(MORE)

AUDREY (CONT'D)

When we broke up and I came out to New York I was so sure I'd make it. But I haven't. That's why I needed this story so bad. I just couldn't tell you I'm a failure.

NICK

So you thought that made it okay to steal my tapes?

The last bag stowed, Nick moves to get into the cab. He stops and turns back to her.

NICK (CONT'D)

Good luck in your new career. I think you really have what it takes.

He gets in and slams the door. The cab takes off leaving a very alone Audrey standing in the rain.

AUDREY

(sad; to herself)
I'm sorry.

CUT TO:

INT. NEWARK AIRPORT - DAY

Long waiting lines for people trying to leave town.

People sleeping on the floors. Chaos. One group gathered around a television set.

T.V. NEWS BROADCAST - VIDEO

We see images from crowded refugee shelters.

REPORTER

(filtered)
...every shelter in the tri-state area has been overflowing with displaced people. Tent cities have begun to spring up all over the county...

As we TRACK away from the t.v. we FIND Nick taking a seat at a small bar next to the gate. A WAITER comes over.

WAITER

Can I get you something?

Before Nick can answer...

RAYMOND
Pernot, no ice.

Taking a seat directly across from Nick, Raymond sits down, sizing him up. Nick is confused.

NICK
Do I know you?

RAYMOND
We've met before.

NICK
(remembering)
Oh yeah, the insurance guy.

Raymond pulls out his badge and lays it on the table in front of Nick.

RAYMOND
SDECE, Service de Documentation
Exterieur et de Contre-Espionnage.
Agent Phillip Raymond.

NICK
Sounds like a big company.

RAYMOND
It's the French Secret Service.

NICK
Oh.

RAYMOND
We have learned that your American
friends have decided not to look
for the creature's nest.

NICK
(alarmed)
Are you sure? How do you know?

RAYMOND
We know.

NICK
Why are you telling this to me?

RAYMOND
I need you to trust me.

NICK
Why do you need that?

RAYMOND
I need your trust if you're to help
me find the nest.

NICK
Oh, my bags. I've checked them in.

RAYMOND
We, have already taken care of
them.

Nick realizes Raymond is serious. The waiter hands Raymond
his drink. Raymond toasts Nick.

RAYMOND (CONT'D)
Bon Chance!

CUT TO:

EXT. TENT CITY - AFTERNOON

A makeshift tent city has been set up in the park.

Animal video tapes an interview with a displaced person.

DISPLACED PERSON
No one tells us a Goddamned thing.
My family is getting soaked out
here. We have no place else to go.
We just want to go back to our
home.

Animal begins to PAN his camera around the tent city when he
SEES a SEDAN in the distance. He focus in on it and SEES...

ANIMAL'S P.O.V. - SEDAN - NICK AND RAYMOND

Coming to stop at a light. Animal quickly lowers his camera
and hands it off to the Reporter he's working with.

ANIMAL
I'll be right back.

Animal rushes over to the news van and takes off after them,
following.

EXT. WAREHOUSE - MOMENTS LATER - AFTERNOON

Pulling up in front of a warehouse, Nick and Raymond step out of the sedan. Staying hidden from view, Animal pulls over. Intrigued, he watches them enter the building.

INT. WAREHOUSE - RAYMOND'S MEN - AFTERNOON

Raymond enters with Nick. The room is filled with equipment; radios, guns, explosives and armored vehicles. We notice that more of Raymond's support team are here.

NICK

How did you get all of this stuff into the country?

RAYMOND

This is America. There is nothing you can not buy.

Raymond gives Nick a tour.

NICK

So why all the secrecy? Why aren't you guys working with the US military?

RAYMOND

I am not permitted to speak of such things.

Nick stops and confronts Raymond.

NICK

You said you wanted my trust, then I need yours.

Raymond considers this. Finally...

RAYMOND

I am a patriot. I love my country. Can you understand that?

NICK

Sure.

RAYMOND

It is my job to protect my country. Sometimes I must even protect it from itself. From mistakes we have made. Mistakes that we do not want the world to know about.

NICK

Your talking about the nuclear testing in the Pacific.

RAYMOND

Yes. This testing done by my country left a terrible mess. We are here to clean it up.

EXT. WAREHOUSE - ANIMAL - SAME - RAIN - AFTERNOON

Moving down alongside the building, Animal walks down the side alley. He climbs up onto a garbage hamper and peers into a cracked opened window.

ANIMAL'S P.O.V. - WAREHOUSE

Animal sees Nick and Raymond with all the hardware.

Several of the men are repainting the vehicles to resemble those of the US Army.

INT. WAREHOUSE - SAME

Nick walks past the myriad of warfare tools. Jean-Claude turns from the radios.

JEAN-CLAUDE

They will set the trap at thirty minutes to ten.

RAYMOND

That is when we will go in.

Raymond leads Nick over to a large map.

RAYMOND (CONT'D)

We know how to get into the city. We just do not know where to start looking.

Nick moves closer to the map, putting his finger on the Flat Iron square subway station.

NICK

Here. 23rd street subway station. Where we first found the fish. With a little luck, this will lead us right to it.

RAYMOND
So you're in?

NICK
Are you kidding? I always wanted to
join the French Foreign Legion.

CUT TO:

INT. LUCY'S APARTMENT BUILDING - LATER - LATE AFTERNOON

Animal quickly climbs the stairs. People are everywhere.

He has to step over them to get to his apartment. AS he opens
the door to his apartment he SEES...

INT. APARTMENT - CONTINUOUS - LATE AFTERNOON

Filled with people, Lucy is serving coffee. She smiles at
Animal as he enters.

ANIMAL
Who the hell are all these people?

LUCY
What? I just couldn't just let them
sleep in the street.

ANIMAL
Where's Audrey?

LUCY
In the bedroom. Crying her eyes out
because of you.

ANIMAL
What?

LUCY
All that "you gotta be vicious"
stuff you filled her head with.

ANIMAL
Me!? You where the one...

LUCY
Go in there. Talk to her.

Lucy pushes Animal towards the back bedroom.

INT. BEDROOM - SAME - LATE AFTERNOON

Audrey has been crying. Crumpled Kleenex wads piled up all around her. A television plays a news broadcast, boasting the headline: THEY CALL HIM GODZILLA! On the t.v. we SEE a news conference with General Anderson addressing some reporters.

REPORTERS

(simultaneously)

Can you comment on the nest? How many more of these things will there be?

GENERAL ANDERSON

(filtered)

That's why I'm holding this conference. To try and avoid a needless panic.

Animal enters and watches from the back of the room.

GENERAL ANDERSON (CONT'D)

Contrary to some frivolous reports, we have no information to lead us to believe that there are any eggs of the creature in the city.

AUDREY

Stupid idiots!

ANIMAL

You okay?

AUDREY

It's all my fault. What have I done, Animal? What have I become? Look at me. This isn't me. I don't do things like this.

ANIMAL

You made a mistake.

Suddenly someone exits the bathroom and crosses out of the room. Animal looks at the stranger as he leaves.

AUDREY

Yeah, I just screwed up with the only man who ever really cared about me.

ANIMAL

Didn't you tell me he left for the airport?

AUDREY

Yeah. Why are you asking?

ANIMAL

I just saw him. He's with a bunch of guys who want to sneak into the city tonight.

Audrey tries to make sense of this. Suddenly she realizes.

AUDREY

My God. He's going after the nest.

ANIMAL

Perfect! You wanted a story, well, baby, you got one.

Excitedly Animal goes to the closet and retrieves a big overcoat.

AUDREY

Animal, I can't.

ANIMAL

Look, you want to make it up to your friend? Well if he's right, this is your chance.

He starts going through his drawers, taking out battery packs, tapes, etc, and putting it in his pockets.

AUDREY

(misgivings)

I don't know. I've already made such a mess of things...

Animal walks up to the door, ready to exit.

ANIMAL

(smiling)

Audrey, I'm going after them. You can come with me or not.

Conflicted, Audrey is not sure what to do. Animal opens the bedroom window and begins to climb out.

AUDREY

What are you doing?

ANIMAL

Lucy'd kill me if she knew.

CUT TO:

INT. WAREHOUSE - LATER - SUNSET

Nick marches out of a changing room dressed in a military uniform. As he moves into the room we SEE all of Raymond's men dressed similarly.

As they climb into their vehicles, Raymond hands each a stick of chewing gum. Nick gets in the passenger seat of one of the vehicles, Raymond climbs in behind the wheel.

NICK

What's with the chewing gum?

RAYMOND

Makes us look more American.

Nick looks over at the faux Americans. It's a tough sell, gum or not.

NICK

Just let me do all the talking.

With that the vehicles pull out of the warehouse and out into the rainy night.

EXT. LINCOLN TUNNEL - ENTRANCE - RAIN - SUNSET

An armed blockage seals the Jersey entrance to the Lincoln tunnel. We widen to reveal Audrey and Animal by a small side entrance. Animal works the lock.

AUDREY

What are you doing?

ANIMAL

It's the maintenance entrance. Runs along the side of the tunnel. When they repaired it last year I worked on a piece about it.

Just then the lock TURNS and the door opens. They enter.

EXT. GEORGE WASHINGTON BRIDGE - JERSEY SIDE - SUNSET

A line of military vehicles approaches and slowly passes through a guarded entrance, each vehicle checked. Nick and Raymond's Humvee nears.

ANGLE - GUARDED BLOCKADE - CONTINUOUS

Raymond's Humvee rolls up and a GUARD walks up to the window.

GUARD
 (checking clipboard)
 Who you boys with?

NICK
 Oh, we're with the three two.

GUARD
 I didn't ask you, soldier.

NICK
 Sergeant O'Neal just called down
 for us to join in.

Now he's suspicious. The guard approaches Raymond, checks him out.

GUARD
 You got a problem talkin'?

RAYMOND
 (perfect southern accent)
 Why no sir, I'm fine.

The Guard is suspicious but on a tight schedule. Finally he waves him through.

GUARD
 All right, keep it moving.

RAYMOND
 (ala Presley)
 Thank you very much.

They drive off. Nick is stunned by the act.

RAYMOND (CONT'D)
 Elvis Presley movies.
 (by way of explanation)
 He was the King!

INT. LINCOLN TUNNEL - MAINTENANCE DOOR - SAME - NIGHT

The door creeps open. Animal leans out to find the tunnel deserted. He and Audrey step out and into the tunnel. We FOLLOW them as they are headed for the exit of the tunnel into Manhattan.

INT. RAYMOND'S HUMVEE - NIGHT

Raymond and Nick drive through Central Park. We can SEE dozens of military people and vehicles in a large meadow.

EXT. CENTRAL PARK - LARGE MEADOW - NIGHT

The enormous pile of fish is getting dumped in the center of the field as many others are planting land mines. Tanks, rockets and soldiers align the area.

The convoy of vehicles turn onto the meadow but Raymond and his men keep going straight. They drive slowly right past the trap sight and out of the park.

TIRES SQUEALING TO A STOP

Doors slam and immediately boots march past. We WIDEN to reveal Raymond's team quickly gathering their gear and heading down the subway entrance.

Raymond grabs a heavy bag and tosses it to Nick who nearly topples from the weight.

RAYMOND

Be careful with that.

Nick looks into the bag and sees a bag marked EXPLOSIVES. Shocked he looks back at Raymond, but he's gone. Nick regains his breath and follows.

THE FISH

Older and nastier, but the same fish we saw in the tunnel before. We FOLLOW the beam to its owner and find Nick. We WIDEN to reveal that we're....

INT. SUBWAY TUNNEL - MOMENTS LATER - NIGHT

The crisscrossing beams from the assault team's flashlights nearly blind us as Nick leads the team cautiously into the depth of this tunnel. Periodic fish are found along the way. Suddenly the faint HUMMING sound in the tunnel STOPS.

Everyone freezes as the wind shifts direction. A familiar SMELL passes over them as they sniff the air.

NICK

They've turned off the ventilation system. They're calling him to dinner.

RAYMOND

Let's hope we are not the hors d'oeuvres.

Nervously they continue onward.

EXT. 23RD STREET SUBWAY STATION - SAME - NIGHT

Animal and Audrey arrive, spotting the assault team's vehicles. They head carefully down the stairs.

INT. 23RD STREET SUBWAY STATION - SAME - NIGHT

Audrey and Animal, camera in hand shooting everything, climb down into the station. Animal rushes to the end of the platform and searches down into the tunnels.

VIDEO P.O.V. - DARK TUNNEL - DISTANT LIGHTS

Through the camera we SEE the lights in the distance of the tunnel.

ANIMAL
(whispering)
They're down there. Let's go.

Animal jumps off the platform, down onto what's left of the tracks. Audrey squeamishly follows.

INT. TUNNELS - NICK & TEAM - SAME - NIGHT

Nick kneels down to inspect some debris. An old SCREECHING SOUND is heard in the distance. Suddenly the ground begins to quake. Dust falling. The SCREECHING gets louder and louder.

Raymond moves up to Nick and points ahead. Nick nods in nervous agreement. Just as they move towards the sounds the ENTIRE WALL OF THE TUNNEL COLLAPSES next to them.

Bursting through the tunnel wall GODZILLA appears. His enormous claws burrowing, he makes his way through and into the tunnel. Quickly he moves past the team.

The team DIVES into a cross tunnel just as the colossal beast BLASTS past them, barely missing them.

INT. 23RD STREET SUBWAY STATION - TUNNEL ENTRANCE

Audrey and Animal have just gotten into the tunnel entrance. The entire place is shaking. Audrey is in a panic.

AUDREY
Animal, let's get out of here.

But Animal hoists his camera and starts filming as SOMETHING is moving TOWARDS them.

Audrey is tugging at him as the shaking gets more violent. With all her strength, she finally gets Animal to start moving backwards.

Just as they're out of the tunnel, the CREATURE BLASTS outward. Audrey and Animal DIVE into the maintenance ducts along side the tracks to avoid collision.

ANGLE - AUDREY AND ANIMAL

Animal is shielding Audrey with his body. She looks up just in time to SEE Godzilla CRAWLING UP and out through the ceiling. An amazing site.

AUDREY
Shoot! Shoot it!

Animal grabs his camera and gets the last moment of it disappearing from view. Once gone, they both break into enormous sighs of relief and nervous laughter.

INT. TUNNEL - SAME

Recovering, Raymond and the team walk back into the main tunnel. They near the hole Godzilla just created, examining it. Nick climbs into the hole.

NICK
I guess we go this way.

Raymond and his men follow.

INT. COMMAND TENT - WAR ROOM - SAME - NIGHT

Major Hicks is at the radio as the Generals sit behind him.

MAJOR HICKS
(into radio)
Sergeant, status?

INT. CENTRAL PARK - SAME - NIGHT

The park is bathed in light. Armed troops surround the area. Tanks and missile launchers are in place. Sergeant O'Neal kneels down by a sandbag fortification.

SERGEANT O'NEAL
(into radio)
Any sign of it?

EXT. ROOFTOP - SPOTTERS - SAME - NIGHT

From the rooftop of one of the central park south high rises, a team of SPOTTERS scan the area.

SPOTTER P.O.V. - THROUGH BINOCULARS - GODZILLA

Moving steadily towards central park, Godzilla makes his way up seventh avenue.

SPOTTER
Got him. Section 5, heading north
to target.

EXT. CENTRAL PARK - SERGEANT O'NEAL - SAME

The Sergeant gives the nod and several teams of shooters take off running, taking positions. The tanks turn their gun turrets towards downtown, expectantly. Missile launchers turn, arming devices locked.

INT. COMMAND TENT - WAR ROOM - SAME - NIGHT

Major Hicks stands near a computerized schematic of Manhattan. A large RED FLASHING BLIP nears Central Park.

EXT. SEVENTH AVENUE - GODZILLA - SAME

Godzilla moves up 7th Ave. He reaches Central Park South and STOPS. He glances over to the park where bright lights are glaring.

Something is making Godzilla more cautious this time.

Unsure he vacillates between moving forward and staying within the shelter of the tall buildings.

ANGLE - O'NEAL - CENTRAL PARK

SERGEANT O'NEAL
(into radio)
Don't fire until he's cleared the
buildings and has moved into the
park.

ANGLE - GODZILLA

Still unsure, he ROARS out, frustrated with his own indecision.

SERGEANT O'NEAL (CONT'D)
Come on, come on!

INT. TUNNELS - SAME - NIGHT

Nick leads the team through the cross town tunnel created by Godzilla. Climbing over the debris, they make their way to another opening. We FOLLOW them as they clamber through the hole and into...

INT. PENN STATION - CONTINUOUS - NIGHT

The largest subway/rail station in New York. Godzilla has torn it to shreds. We get the feeling this is where Godzilla has spent most of his time. Scattered fish abound.

High above, there is a immense black hole in the tall ceiling. Wherever it leads to is very dark. Nick and Raymond stare at the hole together.

RAYMOND
What is up there?

EXT. 34TH STREET - MOMENTS LATER - SUBWAY ENTRANCE -

NIGHT
Climbing the stairs out from the subway, Nick et all walk up onto the street to SEE...

MADISON SQUARE GARDEN
The team cautiously approaches the building.

EXT. CENTRAL PARK - SAME - NIGHT

Carefully moving out from between the buildings Godzilla takes a step into Central Park.

SERGEANT O'NEAL
(into radio)
Prepare to fire!

Guns are cocked, locked on and hoisted. Suddenly Godzilla gets cold feet and starts to turn around.

INT. COMMAND TENT - WAR ROOM - SAME - NIGHT

The RED BLIP suddenly begins to move away from the park.

MAJOR HICKS
(into radio)
Damn it! Fire! Shoot it before it
gets away!

EXT. CENTRAL PARK - SAME - NIGHT

SERGEANT O'NEAL
Fire at will! Fire at will!

All the weapons surround the area FIRE AT ONCE. Several more
Cobra Helicopters ZOOM DOWN out of nowhere.

Plunging downward, they FIRE at Godzilla.

The firepower ripping up everything around him, Godzilla
ROARS and deftly DIVES out of the park and back between the
buildings.

But as he bounds over to 57th street, there is a contingency
of MOBILE ROCKET LAUNCHERS waiting. They FIRE. Godzilla
DODGES and the rockets DESTROY PLANET HOLLYWOOD as Godzilla
races by.

With the helicopters right on his tail, Godzilla makes a
westward run across 57th street. Smashing parked vehicles and
his tail SWIPING buildings as it DASHES.

WEST SIDE HIGHWAY
Godzilla is heading straight for
it, the helicopters SHOOTING from
the air. Suddenly Godzilla LEAPS
higher than we've seen before. He
hurls himself OVER the West Side
Highway and SPLASHES DOWN into the
Hudson River, vanishing beneath the
water's surface.

INT. COMMAND TENT - WAR ROOM - SAME - NIGHT

Furious, Major Hicks throws his headset against the console
violently. ADMIRAL JOHNSTON leans down into frame.

ADMIRAL JOHNSTON
Don't worry. The Navy has a little
something there waiting for him.

THREE NUCLEAR SUBMARINES
In the murky waters of the Hudson
river.

INT. NUCLEAR SUBMARINE - THE ARIZONA - SAME - NIGHT

The alarm KLAXONS are RINGING OUT as everyone rushes to battle stations. The CAPTAIN moves over to a sonar screen; a large MASS nearby blips on the screen.

CAPTAIN
(into radio)
We've got him on sonar. Arizona
closing in.

INT. COMMAND TENT - SAME - NIGHT

Different monitors have put up a three dimensional schematic of the Hudson river. We SEE outlines of the three nuclear subs approaching their target.

RADIO VOICES
(filtered)
...Indiana, closing in...Calvin
Coolidge, closing in...

INT. LOBBY - MADISON SQUARE GARDEN - SAME - NIGHT

The doors are pried open. It's very dark in here, only the assault team's flashlights illuminate. As they enter the lobby, the team splits up into different search groups.

Nick, Raymond and Jean-Claude move down the large front lobby and turn down one of the many hallways surrounding the main auditorium.

ANGLE - HALLWAY - ENTRY LEVEL - CONTINUOUS

Cautiously they move towards us. In the distance we see the rest of the team moving the other direction. Raymond and Nick arrive at a door leading to the main auditorium. Nick is about to push the door open when Raymond stops him.

RAYMOND
Jean-Claude.

On command, Jean-Claude snaps together his automatic rifle as Raymond pulls out his semi-automatic pistol. He nods "okay" to Nick who slowly opens the door.

As the door opens a small pile of FISH tumbles down over their feet. They step over the fish and enter.

INT. AUDITORIUM - ENTRY LEVEL - CONTINUOUS - NIGHT

Total darkness. Nick, Raymond and Jean-Claude cautiously step over the fish inside. Only their flashlight beams can be seen.

NICK'S P.O.V. - TRASHED AUDITORIUM

His beam cruises over the area nearby. It's been gutted.

Fish lay strewn on the floor everywhere. Suddenly Nick spots a strange cluster of OBJECTS. He moves closer.

Raymond follows. With their combined light we can

SEE...

THREE ENORMOUS EGGS

A pile of reptile eggs nearly twice
as tall as they are.

Raymond walks behind the egg, illuminating it from the other side, making it partially translucent. We can SEE THE EMBRYO inside the egg and IT'S MOVING!

NICK

Three eggs. I thought there would
be more.

RAYMOND

You were right.

Slowly Nick turns and SEES what Jean-Claude is staring at open jawed...

DOZENS OF EGGS

Together their beams of light scan
across the main auditorium floor
surrounding the gaping hole to
discover DOZENS OF EGGS piled in
clumps everywhere.

NICK

That can't be. That's got to be
over twenty eggs.

INT. OTHER HALLWAY - SAME - NIGHT

Another of Raymond's men (R-MAN #2) has found a switchboard, he examines the switches.

INT. PENN STATION - SAME - NIGHT

Animal and Audrey are wandering through the debris.

AUDREY

Okay, where'd they go from here?

INT. OTHER HALLWAY - SAME - NIGHT

R-MAN #2 locates the switch he's looking for and hits it.

INT. AUDITORIUM - SAME - NIGHT

Nick, Raymond and Jean-Claude are stunned as the work lights suddenly TURN ON illuminating the room, revealing...

HUNDREDS OF EGGS

All over the main auditorium floor.
A stunning tableau.

Nick is speechless. Raymond turns to him.

RAYMOND

Start counting.

INT. PENN STATION - SAME

The light filters down from the gaping hole in the ceiling.

ANIMAL

They must have climbed all the way
up into there.

Together they notice some large metal piping that has fallen from the auditorium. They move over to it and begin to climb.

EXT. UNDERWATER - HUDSON RIVER - NUCLEAR SUB - NIGHT

The Arizona races past us.

INT. COMMAND TENT - WAR ROOM - SAME - NIGHT

We follow a runner who hands a report to the Admiral who is conferring with the General and Major Hicks by the schematic. The Admiral reads the report.

ADMIRAL JOHNSTON

They've surrounded the target just
at the mouth of the Hudson river.

EXT. UNDERWATER - GODZILLA - SAME - NIGHT

He swims at enormous speed heading directly at the Arizona.

INT. SUBMARINE - ARIZONA - SAME - NIGHT

The lights dim as they prepare for battle.

CAPTAIN
Are we locked on?

ENSIGN
Locked on, Captain.

CAPTAIN
Fire.

EXT. UNDERWATER - GODZILLA - SAME - NIGHT

The torpedo is FIRED and comes darting directly at Godzilla who abruptly SWERVES. The torpedo, however, FOLLOWS him.

ANGLE - SUBMARINE - CALVIN COOLIDGE

From the other direction, closing in. Godzilla DIVES, skidding close to the bottom. The TORPEDO begins to close the gap.

Suddenly Godzilla SHOOTs UPWARDS heading directly for the underside of the Calvin Coolidge.

INT. CALVIN COOLIDGE SUB - BRIDGE - SAME - NIGHT

The Calvin's CAPTAIN rushes over to the sonar screens.

ENSIGN #2
He's shifted course. He's heading
right at us!

CALVIN'S CAPTAIN
Full stern!

EXT. UNDERWATER - GODZILLA - SAME

Godzilla RAMS the underside of the Calvin Coolidge before she can turn. The entire sub SPINS, TWISTING OVER its side and colliding directly with...

THE TORPEDO
 slams into the side of the rolling
 and dented nuclear submarine. With
 a CONCUSSION the sub EXPLODES.

EXT. HUDSON RIVER - SAME

An enormous SPRAY OF WATER erupts from the river, bubbles and
 debris float to the surface.

INT. COMMAND TENT - SAME

The computerized representation of the Calvin Coolidge
 VANISHES off the monitor.

RADIO OPERATOR
 We've lost the Coolidge, Sir.

The Admiral burns.

INT. ARIZONA SUBMARINE - SONAR CONSOLE - SAME - NIGHT

The BLIP representing Godzilla turns.

ENSIGN
 He's shifted course, Sir. He's
 heading back towards Manhattan.

CAPTAIN
 Full ahead. Close in and lock on.

EXT. UNDERWATER - GODZILLA - SAME - NIGHT

Godzilla attempts to make his way back to the shore. The
 Indiana and Arizona close in on either side.

INT. ARIZONA - SAME

ENSIGN
 Locked on, Sir.

CAPTAIN
 Fire!

EXT. UNDERWATER - GODZILLA - SAME - NIGHT

Boxed in from either side, Godzilla RACES through the water.
 At the same moment both submarines FIRE their torpedoes.

SOLDIER
They got 'em!

The Generals congratulate each other and Major Hicks.

EXT. UNDERWATER - SAME - NIGHT

Toppling down out of the murky turbulence, we SEE Godzilla falling away from the shoreline, backwards the ocean floor, drifting down to the bottom of the Hudson river like so many cement shoed gangsters.

INT. MADISON SQUARE GARDEN - SAME - NIGHT

Raymond and his men are laying out the plastic explosives around the room by the clumps of eggs.

Jean-Claude walks up to Raymond.

JEAN-CLAUDE
We do not have enough explosives.

Raymond turns and sees Nick, across the room studying a group of eggs. Raymond goes towards him.

ANGLE - AUDITORIUM FLOOR - HOLE - SAME

Crawling out from the hole in the center of the floor, Animal and Audrey appear. They're stunned at what they see. Quickly Animal hoists his camera and begins to film as an amazed Audrey walks through.

ANGLE - NICK AND EGGS - MID-LEVEL DECK

Kneeling down along side the eggs, Nick examines them.

Raymond approaches.

RAYMOND
Nick, we have a problem.

Nick silences him with a gesture as he moves in to listen to the egg. He leans his ear against the shell.

Suddenly we HEAR a loud CRACK. Nick jumps backwards.

The shell RUPTURES and an large FISSURE opens up across the egg. As we hear other CRACKS O.S., Nick turns and SEES more eggs beginning to open all around them.

ANGLE - AUDREY AND ANIMAL - FLOOR LEVEL

Hidden in this forest of tall eggs, Animal leans in close to one getting video footage of it cracking.

Audrey nervously watches. What she doesn't see, however, is a BABYZILLA, fish hanging from its jaw, as it approaches from behind.

ANGLE - NICK AND RAYMOND

Stunned, they can only stare as the BABYZILLA BREAKS FREE of his shell and gives a mini version of the famous

WAIL.

RAYMOND

I think we should leave now.

NICK

Good idea.

The BABYZILLA kneels down and immediately starts GOBBLING UP the dead fish laying nearby. Cautiously Nick and Raymond slowly back away until they are a far enough distance, they they break into a run and head for the exit.

ANGLE - AUDREY AND ANIMAL - FLOOR LEVEL

The Babyzilla continues to chomp on its fish as it nears Audrey. Animal continues to shoot the cracking egg.

ANIMAL

(whispered)

One more second. This is fantastic.

Just then Animal turns to SEE the Babyzilla right behind Audrey.

AUDREY

Don't you think we have enough?

ANIMAL

Yes. Definitely. Definitely enough.

Audrey turns to see what Animal is staring at. Her eyes go WIDE as she backs up into Animal. Another BABYZILLA appear on the other side of them.

ANIMAL (CONT'D)

Just be calm. Don't startle them.

Animal leads Audrey backwards as they make their way towards the large "team" entrance at the end of the floor. The two Babyzillas swallow their fish and begin to SNIFF the air.

Audrey moves up the isle. An egg CRACKS and an ARM breaks out through a shell, GRABBING HER LEG. Audrey FREAKS and frantically she KICKS herself free. They both suddenly take off running.

INT. MID-LEVEL HALLWAYS - SAME

Nick and Raymond race to the stairwell. Raymond pulls out his radio.

RAYMOND
(into radio)
Everyone, outside! Now!

ANGLE - JEAN-CLAUDE - MID-LEVEL DECKS - ACROSS THE ROOM

Laying down the plastic explosives. Hearing the radio, he drops what they're doing just as several eggs near them begin to CRACK. Quickly he and his partner take off running.

INT. FAR BACK WALL - LOWER LEVEL - SAME

Two other men are still laying cables for the explosives. One of them is kneeling in a pile of FISH near the eggs.

R-MAN #2
Come on, let's go.

R-MAN #3
One moment. I've almost got this.

Just then a BABYZILLA pops up behind the eggs, a fish in his mouth. He SWALLOWS the fish and begins SNIFFING THE AIR. He turns and stares directly at the slowly retreating R-MAN #3.

He smells his own hands and realizes he smells like fish, quickly he turns and RUNS.

But Babyzilla is faster. He runs up from behind and LEAPS onto R-MAN #3's back. R-MAN #2 begins to FIRE at Babyzilla just as another one TACKLES HIM from the side.

In moments, they are both devoured.

INT. TEAM ENTRANCE - FLOOR-LEVEL - SAME

Audrey and Animal reach the entrance and race inside.

The main exit doors are locked from the outside. They turn back just as...

THREE BABYZILLAS
appear in the team entrance doorway
SNIFFING THE AIR. Audrey SEES
something, grabs Animal's wrist and
pulls him to one of the Locker room
doors. It's open.

INT. LOCKER ROOM - CONTINUOUS

Through the door we SEE the Babyzilla approaching as Audrey and Animal leap inside, slamming the door behind them. There is a sudden THUD against the door.

Animal rushes over to a large LOCKER CABINET and, with all his strength, PUSHES it over, blocking the door.

AUDREY
Great. Now what do we do?

INT. HALLWAYS - MID-LEVEL - SAME

Nick and Raymond run up to another open doorway and look inside.

NICK'S P.O.V. - AUDITORIUM

Dozens and dozens of eggs HATCHING. BABYZILLAS everywhere begin to awaken and immediately begin to devour all the fish. A Babyzilla appears only feet away and turns and stares directly at us.

Quickly Raymond slams the doors shut as they both retreat back into the hallway. Raymond SMASHES the glass covering of a nearby FIRE HOSE and raps it around the door handles, locking it closed.

Suddenly a loud THUD as something begins to BANG against the locked doorway.

RAYMOND
We've got to lock them inside while
we can.

Raymond tosses his cellular phone to Nick.

RAYMOND (CONT'D)
Contact the military and get them
to send a bomber to blow up this
building before these things
escape.

NICK
How do I do that?

RAYMOND
555-7600. Tell them it's a code
dragonfly. They should get you
through.

Amazed by Raymond, Nick just stares at him.

RAYMOND (CONT'D)
What are you waiting for?

Nick snaps out of it and dials.

OPERATOR
(filtered)
...all circuits are busy right now.
Please hang up and try again...

EXT. GEORGE WASHINGTON BRIDGE - SAME - NIGHT

A large and ANGRY mob has gathered at the roadblock to the bridge. People, their cars packed with belongings, are screaming to be let back into Manhattan. Horns honk and the blockade guards are getting nervous.

INT. COMMAND TENT - SAME - NIGHT

The Mayor marches over to Major Hicks who is consulting with the Generals.

MAYOR
Do you have any idea what's going
on out there? The phones are
ringing off the hook with people
screaming to be let back into the
city.

MAJOR HICKS
We're sending divers into the river
now to retrieve the body.

MAYOR
That thing's dead. What the hell
are we waiting for?

Just then Elise rushes over to the Major.

ELSIE

Major, if Nick is right, this could be our last chance to do something about it. We have to search for the nest, now.

Major Hicks is torn. Finally he nods in agreement, turning to another officer.

MAJOR HICKS

Organize a search party. I want a complete sweep of the entire city and subway system.

MAYOR

You don't have the authority to do that.

The Major turns and coolly approaches the Mayor.

MAJOR HICKS

Try and stop me.

Major Hicks smiles at the Mayor who exits, petulantly.

INT. AUDITORIUM - MADISON SQUARE GARDEN - DOORWAY -

NIGHT

We SEE dozens and dozens of Babyzillas fighting with each other over the last of the fish. Suddenly this image is SLAMMED SHUT as doors are closed and a FIRE HOSE is rapped around door handles. We widen to reveal... Raymond fastening the hose around the door. Secured, Raymond takes off running.

INT. MADISON SQUARE GARDEN - HALLWAY - SAME

Nick is on the pay phone frantically dialing as Raymond comes up. We hear a BUSY signal from the phone. Nick dials again.

RAYMOND

What'd they say?

NICK

I can't get through. I don't know what's wrong.

OPERATOR
(filtered)
...all circuits are busy right
now...

Jean-Clude and his partner arrive.

JEAN-CLAUDE
We've secured the doors on both
levels.

RAYMOND
Where's Luc and Pierre?

JEAN-CLAUDE
They didn't make it.

RAYMOND
(quickly recovering)
Nick, my men and I will hold them
here. You will have to go and get
help!

Nick nods in agreement and takes off down stairs. The rest of the team SNAP TOGETHER their automatic rifles and prepare for a fight.

INT. LOCKER ROOM - SAME

Animal and Audrey are checking out every corner of the room.

ANIMAL
There's got to be another way out
of here.

Audrey climbs up onto a table and yanks out a grate covering the air vent.

AUDREY
Think we can fit up in there?

ANIMAL
Only one way to find out.

He rushes over to her and helps her climb up inside.

INT. FLOOR-LEVEL HALLWAYS - SAME

Jean-Claude sends Luc up ahead as they guard the doorways. A loud THUMP is heard on the door they are guarding. Each turns their weapon towards the doors.

Suddenly a portion of WALL BETWEEN THEM COLLAPSES.

A DOZEN BABYZILLAS leaping through the plaster. As they spill out into the hall, Jean-Claude attempts to open FIRE. One of the Babyzilla's is HIT.

His brothers ATTACK. Luc from the other side tries to lay down cover fire but he's overrun by the herd.

INT. HALLWAY - MAIN LOBBY LEVEL - SAME

Nick comes racing down the stairs and into the hallway.

Just then, he passes a locked door, BANGING on the other side.

Just up ahead he can SEE the main lobby. But before he can get there, a LOUD CRASH is heard as the locked door in front of him SMASHES TO BITS as...

DOZENS OF BABYZILLAS
Flood into the main lobby only a few yards ahead. Nick slams on the breaks and quietly tries to back away. He turns to run the other directions when...

MORE BABYZILLA
Come BURSTING THROUGH the locked door behind him. Pinned down with no way out. Nick SEES the elevator nearby and races over, slamming his hand against the button.

NICK
Come on, come on.

The Babyzillas by the front door spot Nick. A couple of them start to SNIFF THE AIR and start to move towards him. Behind, the Babyzilla also catch the scent and turn.

NICK (CONT'D)
This is not good.

Just then the elevator doors open, Nick LEAPS inside.

INT. ELEVATOR - SAME

Nick frantically pushes the CLOSE DOOR button but it's painfully slow to react.

NICK
I hate these things!

Just then the Babyzillas appear. They're just about to move in when the doors finally CLOSE. Nick breaths a sigh of relief just as a loud THUD is heard as one of them SLAMS against the door. It's too late, the elevator begins to rise.

INT. AIR VENT - SAME - NIGHT

Climbing upward, Animal reaches a plateau and crawls into cross vent. He reaches back and grabs his camera.

Putting it down he turns back and helps Audrey up and in.

ANIMAL
You okay?

Out of breath, she nods. Animal takes the lead again, pushing his camera in front of him. He reaches another vent that looks down. He's about to pull it free when something catches his eye.

ANIMAL'S P.O.V. - THROUGH VENT - RAYMOND

Standing guard, automatic rifle in hand, Raymond appears with his back toward us. Animal lifts his camera to shoot.

AUDREY
(whispered)
What? What is it?

Animal doesn't answer, he just shoots.

INT. HALLWAY - SAME

The elevator doors open and Raymond SWERVES his gun around ready to shoot. Frightened, Nick throws his hands in the air.

NICK
Hey, it's me!

INT. VENT - SAME

Audrey has pushed her way up alongside of Animal to peer down through the grating.

RAYMOND
What happened?

INT. HALLWAY - SAME

Nick keeps dialing the cell phone, still busy.

NICK

They're loose. They're all over the main lobby. I couldn't get out.

Just then the vents above COLLAPSE and Animal and Audrey come tumbling down. In a flash, Raymond has his weapon trained on their heads.

RAYMOND

Who the hell are you?

NICK

It's okay. I know her.

Raymond turns his gun towards the fallen video camera and FIRES, ripping the camera apart.

ANIMAL

Hey! What gives?

RAYMOND

No cameras.

Nick moves to Audrey's side, helping her up.

NICK

What are you doing here?

AUDREY

I thought you said there'd only be a dozen eggs.

NICK

I was wrong.

Just then a LOUD THUMP is heard against the near locked door. The THUMPING gets louder and heavier.

RAYMOND

Do you have a radio, a walkie-talkie? Anything we can use to contact the outside.

AUDREY

What about the phones?

NICK

Circuits are overloaded.

AUDREY
(gets an idea)
I know a way. I know how you can
get a message out of here.

The door BURSTS OPEN and TWENTY BABYZILLAS stampede into the hallway. Audrey is fast on her feet.

AUDREY (CONT'D)
This way.

She takes off running and they follow. The Babyzillas give chase. Animal, hangs back and runs over to the destroyed video camera and PULLS OUT THE TAPE. Just as he does, the Babyzillas are nearly on top of him. He dashes off.

ANGLE - END OF HALL - BACK DOOR

Audrey gets there first and opens the small doorway that leads to a back stairwell, she ushers the rest inside.

She slams the door behind her as the Babyzillas appear and begin to SNIFF the doorway.

INT. HALLWAY - LUXURY BOXES - SAME - NIGHT

They spill out into the hall and rush past all the luxury boxes overlooking the auditorium.

AUDREY
Come on, the broadcast booth is
right over here.

NICK
How do you know?

AUDREY
Our network covers the Ranger
games.

INT. MID-LEVEL - END OF HALL - BACK DOOR

The Babyzillas are gathered by the doorway SNIFFING. One of the more aggressive ones starts to CLAW at the door, RIPPING into it. Another charges it, THUD.

INT. LUXURY BOX HALLWAY - SAME

They rush up to a door marked BROADCAST BOOTH. Audrey tries the door, it's locked. Animal charges his shoulder into it, but it doesn't give.

Raymond gently moves Animal out of the way and SHOOTs the lock to pieces. He opens the door for everyone to enter.

INT. BROADCAST BOOTH - SAME - NIGHT

They rush into the empty broadcast booth. Animal turns on the lights as Audrey goes over and boots the computer terminal. Raymond moves some equipment against the door, securing it closed.

AUDREY

The network is on an intranet. It's a direct feed into our computer system.

NICK

Your station won't have any easier time contacting the military than I did.

That stumps her. Animal gets an idea.

ANIMAL

When you worked with them, did they monitor the news broadcasts?

NICK

(getting the idea)
Yes, they did.

ANIMAL

We'll go live! We'll broadcast from here. Hopefully they'll see it.

INT. MID-LEVEL - END OF HALL - BACK DOOR

More of the creatures have gathered by the door. Two more CHARGE and the door collapses. The Babyzillas rush up the stairs.

INT. WNEW NEWS TRUCK - EDITING BAY - SAME

Ed is watching the news feed. Caiman is on.

CAIMAN

(filtered)
...Yes, the threat is over but the pain continues...

Suddenly Ed's computer begins to BEEP. Ed slides his chair over and looks at his monitor. It reads NEW MAIL:

URGENT! He double clicks it and a letter pops up that reads.
Ed pick up transponder CFX 1 and watch the feed.

ED
(to himself)
There's no Ranger game on tonight.

Ed makes a couple of adjustments on his controls and turns on
a blank monitor. He SEES...

C.U. MONITOR - AUDREY

Racing in front of the camera we SEE Audrey in the control
booth.

AUDREY
...If you're seeing this, Ed,
please put us on Live! This is
urgent! I know this sounds crazy Ed
but you have to do it. Please,
trust me.

ED
(incredulous)
I'm not putting you on live!

INT. BROADCAST BOOTH - SAME

Nick turns on a small television and we still SEE Caiman
doing the news. Audrey turns to Animal.

AUDREY
He's not going to do it.

ANIMAL
Oh yes he will.

Animal turns the camera and points out the window at the
BABYZILLA'S below.

INT. WNEW NEWS TRUCK - SAME

Ed's eyes nearly pop out of his head.

AUDREY
(filtered)
Ed, you see that? They'll be all
over the city if we don't stop
them!

Ed rushes over to the console and goes to work.

INT. COMMAND TENT - SAME

The mode is festive. The Generals are preparing to leave as is Major Hicks. Sergeant O'Neal and some of his men are watching the t.v. news.

CAIMAN

(filtered)

...as our fears have been allayed
thanks to the dedicated work of our
boys in uniform...

Everyone in the room begins to cheer. Suddenly Caiman's image goes fuzzy. In a moment it's replaced by Audrey.

AUDREY

(filtered)

Are we on? Are we live?

INT. BROADCAST BOOTH - SAME

Nick SEES Audrey on the t.v. and gives her the thumbs up.

AUDREY

We're live from inside Madison
Square Garden where Dr. Niko
Tatopoulos has discovered the
beasts lair. Doctor, tell us what
is happening here.

Animal swerves the camera over to Nick. Raymond stays back behind the camera, watching.

NICK

We've discovered over two hundred
eggs which began hatching only
moments ago.

INT. LUXURY BOXES HALLWAY - SAME

The creatures come bursting out of the stairwell and flood into the hall. Sniffing around they pick up the scent and take off.

INT. COMMAND TENT - SAME

A Soldier tugs on Major Hicks shoulder, try to get his attention.

MAJOR HICKS

What is it?

SOLDIER
You better see this.

The Major turns around just in time to SEE Nick on the t.v.

NICK
If the military are listening, they
must immediately destroy this
building before they can escape.

AUDREY (O.S.)
Oh my God! They're coming!

The camera SWERVES to SEE through the luxury booths across
from them, the dozens of Babyzillas approaching.

INT. LUCY'S APARTMENT - BEDROOM - SAME

The bedroom is packed with Lucy's "guests" as they watch the
t.v., SEEING the Babyzillas.

LUCY
Oh my God!

On the screen the image turns to Nick.

NICK
(filtered)
If those creatures escape and
multiply, in a very short time a
new species will emerge. One that
could replace us as the dominant
species of this planet.

INT. COMMAND TENT - SAME

Major Hicks is on the phone.

MAJOR HICKS
(into phone)
That's correct, I want you to blow
up Madison Square Garden. No I'm
not drunk.
(to O'Neal)
Contact the news station. Tell them
we're on the way.

INT. BROADCAST BOOTH - SAME - NIGHT

Raymond spots a large spool of co-axle cable. Quickly he ties
it to the support beam.

AUDREY
Reporting live from Madison Square
Garden, this is Audrey Timmonds,
WNEW.

INT. AUDREY'S APARTMENT - BEDROOM - SAME

Everyone is breathless watching the news. Lucy beams.

LUCY
That's my girl.

INT. BROADCAST BOOTH - SAME

Animal lowers the camera and everyone is silent.

NICK
Thanks, Audrey.

The computer beeps, Animal reads the message.

ANIMAL
The good news is they got the
message. The bad news is we've got
five and a half minutes to get out
of the building.

Suddenly the room ROCKS as the Babyzillas begin crashing
against the blocked door. Raymond jumps to his feet.

RAYMOND
Okay, party's over. Time to leave.

With that he SPRAYS bullets into the front glass window
SHATTERING IT. Glass rains down below. Raymond tosses the
spool of cable out the broken window.

RAYMOND (CONT'D)
Anyone care to join me?

Animal dislodges one of the video cameras, hoists it on his
shoulder and moves over to join Raymond.

EXT. AIR BASE - F-18 SQUADRON - SAME - NIGHT

Several F-18's prepare to take flight. We focus on one, an
enormous bomb attached under its wing. The F-18 taxis away
from us.

INT. MADISON SQUARE GARDEN - AUDITORIUM - SAME

Repelling down from the broken window of the broadcast booth, Animal and Raymond land on the upper-level balcony. Raymond signals to the others to follow.

INT. BROADCAST BOOTH - SAME

Audrey and Nick are nervous as they stare at the long drop down. The door is begging to give way from the repeated THUMPING. Suddenly Audrey leans over and kisses Nick.

AUDREY

In case I can't later.

With that she JUMPS out, repelling downward. Nick is stunned by the unexpected kiss. Suddenly the door GIVES and the Babyzilla FLOOD into the room. Nick jumps.

INT. AUDITORIUM - CONTINUOUS

Audrey hits the ground followed by Nick. Raymond leads as they make their way out.

On the other end of the room some Babyzilla appear in a doorway and watch our friends scurry away. The Babyzillas take off in hot pursuit.

INT. DARK SKIES - F-18 SQUADRON - NIGHT

The F-18's fly in formation. Their leader carrying the same bomb we saw loaded earlier.

INT. FLOOR-LEVEL HALLWAY - SAME - NIGHT

Raymond, guns in each hand, comes rushing into the hallway. He SEES a small group of Babyzillas down the hall and gestures for the group to go the other way.

Raymond backs away, guns trained on the Babyzillas who SNIFF the air and decide to pursue. Raymond turns and runs.

ANGLE - FARTHER DOWN HALLWAY - AROUND THE CORNER - SAME

As they tear forward they nearly run smack into a heard of several dozen Babyzillas who are tearing the concession stands to ribbons looking for food.

Spotted, the Babyzillas LEAP forward after the team.

Raymond spots the escalators across the hall.

RAYMOND
The escalators, hurry!

EXT. SKIES - F-18'S - NIGHT

We FOLLOW the squadron as they pass us to reveal the beautiful MANHATTAN SKYLINE approaching.

INT. ESCALATOR CORRIDOR - MADISON SQUARE - SAME

The team races into the corridor. Animal reaches down and hits the POWER button near the moving stairs. The escalator comes to life.

The team runs down the "down" escalators as the Babyzillas flood into the corridor. Some try to go down the "up" escalator and fall all over themselves. Others are spooked by the moving down escalator. Finally, the brave ones begin to LEAP down the "down" escalator.

INT. MAIN LOBBY HALLWAY - SAME

Racing out of the escalator corridor the team moves into the main lobby and FREEZES. They are surrounded on all sides by Babyzillas!

Like the scene in Hitchcock's "The Birds" it is eerily still as everyone freezes.

EXT. MANHATTAN SKYLINE - F-18'S - NIGHT

Closing over the city, the lead bomber breaks formation, flying lower, closer to the rooftops.

INT. COCKPIT - HUD DISPLAY - NIGHT

Through the windshield's Heads-Up-Display (HUD) we SEE a target LOCKING ON, flashing.

PILOT
I'm locking on now.

INT. MAIN LOBBY - MADISON SQUARE - SAME

As several SNIFF THE AIR, they begin to CLOSE IN. The Babyzillas from the escalator corridor finally get to the ground level and rush over from behind.

Raymond spots the large hanging CHANDELIERS in the front lobby. He FIRES a short BURST, SLICING the cable supporting the chandelier.

The chandelier DROPS and SHATTERS in the center of the main lobby. The Babyzillas scatter, opening a pathway to the front door.

RAYMOND

Go! Now!

Raymond PUSHES the team forward as he takes the rear through the pathway which begins to close up as they pass through.

The Babyzillas recover and begin to charge. As Raymond passes some CANDY MACHINES, he grabs one and SMASHES IT to the ground.

THOUSANDS OF GUM BALLS

Scatter all over the floor. As the Babyzillas run, they begin to stumble all over each other, tripping on the gum balls.

Animal is the first to reach the main door, he opens it and Audrey and Nick are the first to exit. Raymond, FIRING MADLY behind as he rushes for the door.

INT. COCKPIT - F-18 - NIGHT

The locked FLASHES RED.

PILOT

Stallion 15, Fox 6.

EXT. SKIES - F-18 - BOMB - NIGHT

The immense BOMB drops and takes flight on its own. We can see it's heading directly for MADISON SQUARE

GARDEN.

EXT. MADISON SQUARE GARDEN - NIGHT

Raymond exits and Animal shuts the door behind him. The Babyzillas SLAM against the doors. It takes all of Animal's and Raymond's strength to hold the doors closed.

Raymond slides his rifle barrel between the handles as a temporary lock. He pulls Animal away and they take off running.

BOMB'S P.O.V. - MADISON SQUARE - NIGHT

Rapidly approaching the famous forum.

ANGLE - RAYMOND, ANIMAL

Not far behind Nick and Audrey as they race from the building. Behind them we SEE...

BOMB AND BUILDING
Collide and an ENORMOUS EXPLOSION
ERUPTS, engulfing the entire
building in a mountain of flame.

Raymond, Animal, Audrey and Nick are THROWN several feet forwards, toppling to the ground from the incredible impact.

As the building CRUMBLES in FLAMES we HEAR several of the Babyzillas SCREAMING. Soon they are silenced.

Slowly Nick sits up and turns to Audrey. They're both shaken up. Nick touches her cheek gently.

NICK
Are you okay?

AUDREY
Somehow I never thought your life
was this exciting.

NICK
You'd be surprised.

AUDREY
Really? I'd like to find out.

She hugs him tightly. Nick smiles. Animal turns to Raymond who has cut above his eye.

ANIMAL
Hey Man, you all right?

RAYMOND

I could use a coffee.

We begins to pull away from this tableau, slowly lifting upwards when suddenly...

THAT FAMOUS WAIL

Is heard! Then, violently BURSTING up through the ashes, a very angry GODZILLA emerges!

Bleeding from his injuries, Godzilla leans down and nuzzles the burned out remains of his young. For the first time in the film we can SEE a partial expression of Godzilla's face; pain.

But quickly that pain turns to burning anger as he focuses his hatred downwards, staring directly, and accusingly, at our heroes.

NICK

Ohhhhhhhh.....shit.

ANIMAL

What do we do?

RAYMOND

Running would be a good idea.

And they do just as Godzilla POUNCES. Fortunately our team DARTS around a corner just in time.

EXT. SIDE STREET - SAME

As our heroes come rushing around a corner, Godzilla BURSTS THROUGH the building in front of them, sealing off their exit. Raymond notices a very narrow alley.

ANGLE - ALLEY WAY

Raymond leads them through this slim alley between to large brick buildings. They run for their lives as Godzilla appears behind them.

His claws are too big to reach into the alley so he BULLDOZES his way into it, the building ripping apart as he marches forward.

Bricks go FLYING as debris showers down on our team just they make their way to the other side.

Slowed down by the the position of the alley, Godzilla SWINGS his arms violently to clear a path.

EXT. 29TH STREET - CONTINUOUS - NIGHT

Racing from the alley Raymond races over to a parked YELLOW CAB.

INT. CAB - CONTINUOUS - SAME

In one deft move, Raymond draws a screwdriver out of his belt, pops the ignition device off the steering column and hot wires the car in under 15 seconds. It's amazing.

As he does this the others pile into the car. Not even completely all in, Raymond takes off as soon as the engine turns over. Animal nearly falls out.

EXT. 29TH STREET - CONTINUOUS - NIGHT

Just as GODZILLA bursts out from between the buildings the CAB DARTS away, squealing around the next corner.

EXT. 8TH AVENUE - CONTINUOUS - NIGHT

Power sliding around the wet street corner, the Yellow Cab FISHTAILS onto 8th Ave. Whipping around the corner behind them Godzilla appears.

As he's MUCH faster, he nearly overtakes the car in a single LEAP but the cab SWERVES AGAIN moving down another street.

EXT. 27TH STREET - SAME

The cab darts onto 27th street. DEBRIS tumbles down in their path as GODZILLA SMASHES through another building.

INT. CAB - SAME

The rear window SHATTERS as falling bricks and debris HIT THE CAR. Again, the Cab darts down a small side street.

EXT. LEWELLEN DRIVE - SAME

Using this small cut-across, the cab quickly exits out onto the next main street (28th). Godzilla rushes down the side street, his TAIL shattering buildings as he does.

INT. CAB - SAME

Animal fumbles with his camera trying to get it to power up. The light goes ON and Animal quickly holsters it and begins filming out the shattered back window.

AUDREY

Cut uptown, take 8th to 57th then
cut up Broadway.

ANIMAL

You're crazy, go to the east side
and take the park avenue to the
JFK.

AUDREY

The JFK? In the rain!?

EXT. STREET - CAB & GODZILLA - NIGHT

LEAPING forward, Godzilla BITES down, SNAPPING at the cab as it SWERVES just out of danger, gunning it.

INT. CAB - SAME - NIGHT

ANIMAL

What are you talking about? The
east side is always faster.

AUDREY

But we can get to the west side
faster.

Through the rear window we SEE Godzilla SNAPPING down trying to take a bite. The cab, again, SWERVES wildly, darting down a side street.

RAYMOND

Somebody make up your mind!

AUDREY & ANIMAL

Take central park!

EXT. 8TH AVENUE - SAME

Taking her advice, Raymond swerves up 8th Ave. uptown.

He GUNS IT and RACES up ahead.

EXT. 28TH STREET - SAME

The last two turns of the cab have temporarily disoriented Godzilla who looks around to find the cab.

He moves up a block and begins to look around.

GODZILLA'S P.O.V. - CAB - SAME - NIGHT

Several blocks ahead, Godzilla spots the cab. He narrows his eyes and WAILS ANGRILY. Suddenly he BOLTS after the cab.

INT. CAB - SAME

Animal clears away the broken glass and leans out the back window.

ANIMAL'S P.O.V. THROUGH WINDOW - GODZILLA

Gaining on them GODZILLA is in hot pursuit.

ANIMAL

Better step on it Frenchie!

EXT. MEADOW - SAME

The military is cleaning up the trap from before.

Sergeant O'Neal SPINS as the cab LEAPS out from behind the trees.

SERGEANT O'NEAL

What the hell....?

The cab POWER SLIDES right past and out of the Meadow again just as GODZILLA STOMPS directly into the clean up crew. Soldiers DIVE for cover as others scramble out of the way.

Godzilla MARCHES after the cab, his tail SWIPING several vehicles which tumble, crashing into the troops.

In a flash, Godzilla disappears back into the forest on the other side. O'Neal grabs his radio.

SERGEANT O'NEAL (CONT'D)
Command, Command, this Sergeant
O'Neal. He's back!

INT. COMMAND TENT - SAME - NIGHT

Major Hicks moves over towards the radios.

MAJOR HICKS
Captain Rogers, do we still have
those F-18's in the air?

RODGERS
They're heading back to base now,
sir.

MAJOR HICKS
Turn 'em around.

EXT. BROADWAY - UPTOWN - SAME

The cab heads up the deserted streets, racing full tilt.

INT. CAB - SAME

Animal pulls himself back into his seat.

ANIMAL
I think we lost him.

EXT. BROADWAY - SAME

Wrong again! Leaping out several blocks ahead, GODZILLA
emerges. He KNEELS DOWN and gives a gigantic POWER BLAST of
his BREATH.

Cars, street signs, vending machines SAIL BACKWARDS from the
force.

A Newspaper vending machine SLAMS into the hood of the cab as
the cab SQUEALS around a corner, avoiding the rest of the
onslaught of debris.

EXT. SKIES - SAME

The F-18's BANK and head back towards Manhattan.

EXT. HARLEM - SAME - NIGHT

Racing up through the streets of Harlem we SEE the cab.

INT. CAB - SAME

Everyone is looking around for the creature.

RAYMOND

Anyone see him.

Suddenly from behind, Animal spots the creature several blocks behind. Again, he lifts the camera.

ANIMAL'S P.O.V. - GODZILLA

Running full boar directly at them.

EXT. HARLEM STREETS - CONTINUOUS

Godzilla quickly makes up ground. Running at the cab it's only a matter of seconds before he'll reach them.

INT. CAB - RAYMOND - SAME

Raymond looks up, spots something.

RAYMOND'S P.O.V. - SIGN

Up ahead is a sign for the exit for the George Washington Bridge. Raymond decides to take it.

EXT. HARLEM STREETS - SAME

The cab SWERVES heading towards the bridge entrance just as Godzilla BITES DOWN, barely missing the cab as it turns the corner.

Godzilla LEAPS OVER THE ENTIRE BLOCK, landing directly

IN FRONT OF THE CAB.

The cab SPINS, pulling a full 180 degree turn, and PEELS OUT just before Godzilla can SNAP DOWN again, just missing the cab.

The cab PEELS around the creature and UP THE ONRAMP.

Just then Godzilla LEAPS AFTER THEM. His jaw open, he BITES DOWN ON THE CAB.

INT. CAB - CONTINUOUS

Everyone ducks as the enormous JAWS OF THE CREATURE CLAMP DOWN OVER THE CAB.

EXT. EXIT RAMP - SAME

Taking a gigantic BITE out of the highway, some high tension wires and the support structure over the bridge, Godzilla CHOMPS DOWN on the cab.

The large cement SIGN SLAMS into the roof of the creature's mouth, preventing him from crushing the cab with his teeth.

INT. GODZILLA'S MOUTH

The sign supports will not hold much longer as it crumbles just above the cab. The torn electric cables DANGLING dangerous close to the cab.

Godzilla PUSHES his TONGUE towards the back of the car, trying to draw it into his throat!

INT. CAB

They're freaking out as the jaws are closing in on them.

AUDREY

Gun it! Gun it!

RAYMOND

I'm trying!

C.U. CAB'S WHEELS

Spinning in vain against the gigantic tongue that pushes against it, LIFTING the REAR of the vehicle.

EXT. HIGHWAY - GODZILLA - SAME

Like a dog with a bone, Godzilla SHAKES his head trying to rip the rest of the highway free. The portion of highway in front of the cab TEARS FREE, lifting.

INT. GODZILLA'S MOUTH

From the cab we SEE the horizon LIFT as the road begins to give way. The sign above CRUMBLING FURTHER.

Nick turns and SEES...

ELECTRIC CABLES - SPARKS

Sparking as they hit against the supports of the sign, Nicks sees the cables dangling close to the cab. He takes off his jacket, wraps it around his hand and opens the cab door.

Grabbing the cable with his wrapped hand, he JAMS THE CABLE DOWN into Godzilla's TONGUE. SPARKS FLY! Nick leans back inside, slamming the door shut.

EXT. HIGHWAY - GODZILLA

He temporarily opens his mouth wider with a scream just before he is about to SLAM his jaws shut again...

C.U. TIRES - SUDDENLY CATCHING

As the tongue momentarily retreats from the SHOCK, the wheels CATCH and the CAB LURCHES FORWARD.

EXT. GODZILLA - CONTINUOUS

As the sign CRUMBLES and the JAWS CRUSH DOWN, the cab SAILS OUT OF HIS MOUTH as the beast SWALLOWS the piece of highway.

Landing, hard, onto the pavement, the cab PEELS OUT, burning rubber as it enters the George Washington Bridge.

Godzilla SWALLOWS only to realize he didn't get them.

Seeing the cab on the bridge Godzilla gives chase.

EXT. GEORGE WASHINGTON BRIDGE

The cab races towards us when Godzilla STEPS ONTO THE BRIDGE. His enormous weight makes the entire bridge

WOBBLE.

The Cab goes airborne then bottoms out as it returns to the asphalt as the bridge undulates beneath them. It's as though they were driving during an earthquake.

With each stride Godzilla takes, the bridge becomes more unstable.

EXT. SKIES ABOVE THE HUDSON - F-18'S - SAME

Swooping down the F-18's head directly towards the bridge. We see Godzilla about to overtake the Cab.

INT. COCKPIT

The HUD begins to FLASH, LOCKED ON!

PILOT #2
We are red and free. Stallion 10,
Fox

EXT. BRIDGE - CAB AND GODZILLA

Only a stride away from being overtaken.

INT. OTHER COCKPIT - SAME

PILOT #3
Stallion 12, Fox 2.

ANGLE - F-18 SQUADRON

All at once they FIRE. Missiles heading right at camera.

GODZILLA
opens his mighty jaw about to CLAMP
DOWN on them. The missiles CONNECT,
SLAMMING INTO HIS CHEST, EXPLODING.
His torso, rips apart. He SCREAMS
OUT. His WAIL a painful death cry.
His foot STOMPS DOWN as he tries to
retain balance. The impact of the
stomp acts like a shockwave that
KNOCKS the Cab into a SPIN.
SLAMMING into the guard rail, the
cab bounces back into the road and
keeps going. The injured Godzilla
bites the bullet and continues
pursuing, his gait slowing. The cab
is able to make some distance.

ANGLE - F-18 SQUADRON

Again they FIRE. A group of missiles darting out.

GODZILLA

The missiles HIT, ripping into him.
Again GODZILLA SCREAMS out, his
forward motion stopped.

EXT. OTHER SIDE OF BRIDGE - CONTINUOUS

Where the blockade and angry mob still wait and watch in horror. The Cab SLIDES INTO A SPIN as it comes to a stop just in front of the crowd.

Nick jumps out first, staring back at Godzilla. Audrey comes up from behind.

NICK'S P.O.V. - GODZILLA

His eyes rolling back into his head as he SCREAMS OUT.

Slowly he TUMBLES.

ANGLE - BRIDGE

Godzilla's enormous head comes
CRASHING DOWN in front of us. The
tremendous impact sends TREMORS
across the bridge.

EXT. OTHER SIDE OF THE BRIDGE - CONTINUOUS

The gathered crowd is ROCKED from the impact of the toppled Godzilla.

GODZILLA

His last breath escaping. Defeated and weary, his eyes blink slowly as we watch his life slip away.

NICK AND AUDREY

Oddly, Nick stares sympathetically at Godzilla's sad and lifeless face.

The stunned silence melts away as the mob behind them begins to applaud nervously, then vigorously. The mob breaks through the blockade and rushes over to our heroes, surrounding them. Cheering enthusiastically.

INT. LUCY'S APARTMENT - BEDROOM - SAME

The room is going berserk, everyone slapping hands. Lucy turns and gives a "high-five" to everyone around her.

EXT. JERSEY SIDE OF THE BRIDGE - SAME - NIGHT

Cameras flash like mad. Several news crews fight their way through the crowd.

REPORTERS

(overlapping)

How did you discover the nest? Dr. Tatopoulos, can you tell us what happened back there?

NICK

Sorry, guys, I've promised my story as an exclusive to another reporter.

Nick winks at Audrey. Caiman pushes his way through the crowd of reporters over to her.

CAIMAN

We did it! We've got the exclusive! Way to go, Audrey!

AUDREY

We? I don't think so.

CAIMAN

I want that story, Audrey. Remember you work for me.

AUDREY

Not anymore. Mr. Caiman, I quit.

Audrey waves goodbye as Animal walks over, checking his camera and his coat pocket.

ANIMAL

Audrey, did you take the tape out of the camera?

AUDREY

No.

NICK

Where's Raymond?

They look around, but he's gone. Nowhere to be seen.

ANIMAL

I couldn't have just lost it?

A phone begins to RING. Nick checks his pockets and finds Raymond's cellular phone. Nick answers.

NICK

Hello?

RAYMOND (O.S.)

It's Raymond.

NICK

Where are you?

EXT. PAY PHONE - DOWN THE BLOCK - SAME - NIGHT

Raymond watches the mob scene from a distance.

RAYMOND

Tell your friends I will send the tape after I remove a few items from it.

NICK AND AUDREY

Nick nods to Audrey that it's Raymond.

NICK

I understand.

RAYMOND

I just wanted to say, au revoir and thank you for your help, my friend.

NICK

Wait.
(line goes dead; to himself)
Au revoir.

AUDREY

Who was that French guy, anyway.

NICK

Oh, just some insurance guy.

Off Audrey's confused expressions we PULL BACK, farther and farther. We see the mob, the military, the command tents and finally we pull back far enough to reveal Godzilla's mighty head laying on the end of the bridge.

CUT TO:

INT. PENN STATION - SAME - NIGHT

We FLOAT through the demolished station almost as though we were a moving point of view. We travel thorough the debris of the station into one of the tunnels.

We travel deeper and deeper into the distance. A shaft of light up ahead. We move closer to it.

As we get nearer we realize it's one of Godzilla's gigantic EGGS. WE move closer and closer to the solitary egg. Just as we are about to collide with it. CRACK. IT OPENS.

FADE OUT:

THE END