

12 CLICKS

Kim Kardashian saves the world

Written by

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EXT. STREET IN A CITY - NIGHT

It's late on a foggy night and the streets are wet. An AUTONOMOUS VEHICLE with an unobservant codriver is out for a test drive and is traveling down a dimly lit street on the outskirts of a city.

No other vehicles are on the street and this vehicle is moving at a steady clip. It slowly picks up speed as the odometer matches a 35 MPH sign they pass. The driver, a middle-aged, slightly overweight female, notices the sign and glances at the odometer. She then goes back to watching a movie on her phone.

EXT. OFFICE BUILDING - NIGHT

At the top of a multi-story skyscraper, in large lighted letters, is the name "AUTOTRAC."

INT. OFFICE BUILDING - COMPUTER ROOM - NIGHT

A computer room with a bank of computers. Suddenly the computers come to life with a few blinking lights and a whirling sound.

INT. VEHICLE - NIGHT

Under the dash, a light blinks on a computer. The driver does not notice.

We hear a loud click that the driver does not hear.

The vehicle picks up speed as it passes a 35 MPH traffic sign. The driver does not react.

INT. OFFICE BUILDING - COMPUTER ROOM - NIGHT

The computer is louder and more active. On the computer screen appears the words, "target located."

INT. VEHICLE - NIGHT

The vehicle continues to gradually pick up speed. The driver does not notice. The light on the computer blinks again.

We hear a click. The driver does not.

INT. OFFICE BUILDING - COMPUTER ROOM - NIGHT

Janitor EDNA enters the computer room to mop the floor when the computer suddenly comes to life, startling her.

Lights are blinking faster and the computer is whirling faster.

Janitorial foreman, JUAN, enters the room. He looks concerned as he scans the room. He and Edna stand in front of the computer watching it.

JUAN
(Spanish)
Hey, Edna, was this on?

EDNA
(Spanish)
No, no, I just came in to clean the floors. . . . It just came to life! I've never seen it on.

Other workers come to look.

JUAN
(Spanish)
Me neither. . . . Oh, well, not my concern.

EDNA
(Spanish)
Those things run all the time anyway. My daughter leaves her computer on all night, says it is sleeping.

The workers look bewildered.

JUAN
(broken English)
Okay, we are getting behind, let's get this floor done.

INT. UBER VEHICLE - NIGHT

The vehicle picks up speed. The light blinks faster. The driver, preoccupied, does not notice.

We hear a click. The driver does not.

INT. OFFICE BUILDING - COMPUTER ROOM - NIGHT

Lights are blinking faster on the computer.

The workers are gone. The room and hall are now dark.

INT. VEHICLE - NIGHT

The light blinks faster as the vehicle maintains a steady speed.

We hear a click. The driver does not.

INT. OFFICE BUILDING - COMPUTER ROOM - NIGHT

Lights are blinking faster on the computer. Suddenly they stop blinking and form the words, "target identified."

INT. VEHICLE - NIGHT

The light on the computer is steady as a woman walking a bicycle crosses in the path of the vehicle.

COLLISION.

The woman is thrown onto the hood of the vehicle. The Uber driver is shocked as the vehicle comes to a halt. The light goes out on the computer.

We hear a click. The driver does not.

INT. OFFICE BUILDING - COMPUTER ROOM - NIGHT

The computer lights are slowing down. On the computer screen appear the words, "test completed - success."

The computer goes dark.

EXT. CRASH SCENE - DAY

The Uber vehicle is where it was when it hit the woman. The bicycle is next to it on the grass. The street is blocked off and several Autotrak employees are among the police.

A man is standing next to a chalk outline in front of the vehicle.

WALTER FRANKS, a fit, middle-aged, balding executive, clipboard in hand, points in the direction the women came from as BOB CONROY and BILL MEIR, his colleagues, approach him.

WALTER

Hi, Ken, Bob. Sorry to get you up so early. She came from that direction. I didn't get here until after daybreak so I don't know what could be seen. The driver was shaken up. I'll interview her later.

BILL

Do we have the tapes?

WALTER

Yes, back at the office. We have to let the police see them. . . We have no choice.

BOB

That means the press will get a hold of them.

WALTER

No choice there neither. I'll get them analyzed as soon as possible.

BOB

We need to go interview the driver before the press gets to her.

BILL

See if we can't keep her quiet.

WALTER

She will, she signed an agreement before she became a test driver.

BILL

Good. Let's remind her of that.

WALTER

What could have gone wrong?

BOB

Seems like the sensors would have plenty of visual, no obstructions.

WALTER

That's what worries me. Should have had plenty of time. That points to a malfunction.

BOB

Or driver error. The driver must have been distracted. . . We need to get ready for a lawsuit.

WALTER

Yes, let's get ahead of it. Call the lawyers.

BILL

And the press.

WALTER

Yes.

BILL

Spin something like the cost of progress.

BOB

Best to kill the story as fast as possible.

BILL

I'll come up with a plausible something.

WALTER

Okay, let's get to it.

A female officer approaches the trio.

OFFICER YATES

Are you the Autotec people?

WALTER

Yes, I'm Walter Franks, the lead on this investigation.

He offers his hand.

OFFICER YEATS

I'm officer Yeats.

WALTER

These are my assistance, Bill Meir, and Bob Conroy.

They all shake hands.

OFFICER YATES

Nice to meet you. So, any guesses, what do you think happened?

WALTER

I'll know more when I speak with the driver.

OFFICER YATES

Spoke with her. She won't be any help. She's at the hospital last I knew. She's not hurt, just shook up. She said she looked up and there the pedestrian was. No warning.

WALTER

No warning. . . Okay, I won't rush to her then.

OFFICER YATES

There were no witnesses, too late at night.

BOB

How dark is it here at night?

OFFICER YATES

Pretty dark. The street lights are the old ones, not much good on a foggy night.

WALTER

How about neighbors?

OFFICER YATES

One heard the crash. No one saw what happened.

WALTER

Okay, we'll be in touch throughout our investigation.

OFFICER YATES

I appreciate it. My guys are almost done here. Are you taking the vehicle?

WALTER

Yes.

OFFICER YATES

And let me know if I can help.

WALTER

Will do.

Bill starts taking pictures and Bob starts taking measurements.

INT. OFFICE BUILDING - COMPUTER ROOM - DAY

The computer room is alive with Uber employees. The main computer is whirling and the lights are blinking.

Walter Franks is studying the computer along with MARY, an attractive, thirty-year-old, lead computer technician.

WALTER

Was anyone here last night?

MARY

Not that I know of, why?

WALTER

I need to know if it logged some data last night.

MARY

I didn't find any unwarranted data. No intrusion.

WALTER

Do you check every day?

MARY

Every morning, first thing. I run all the checks and virus software. It was asleep just like every morning when I get here.

WALTER

Okay. . . We had a crash last night.

MARY

I heard.

WALTER

Is it on the news already?

MARY

I heard it on my way in.

WALTER

That was fast.

MARY
But that couldn't be on our end.
Probable an operator error.

WALTER
Let us hope.

Bob and Bill enter the room.

BOB
We have the tape.

WALTER
Okay, let's go watch it in my
office.

The two men head out the door. Walter follows.

WALTER (CONT'D)
Go over everything again. Look for
any abnormalities.

MARY
Okay.

INT. WALTER FRANKS OFFICE - DAY

The three men are watching the tape of the interior of the Autotec vehicle.

The video shows the driver in the passenger seat switching between writing in a log and watching a movie on her phone.

The video switches and we see the pedestrian walking the bicycle in front of the vehicle.

The video switches and we see the reaction of the driver as she crashes.

BOB
Again.

BILL
Six times and I don't see anything
unusual.

WALTER
It sure looks like everything was
working right.

BOB
A light, a red blinking light. Go
back to the first interior shot.

WALTER

Where?

BOB

Slow the film down and look at the driver's side door handle. There it is and there it isn't.

Walter slows the tape down as they huddle closer. He stops the tape and Bob points.

WALTER

There I see it!

BOB

Right there. The angle of the door handle, it looks like a light on the computer and it's blinking!

BILL

It should be solid green.

WALTER

If it was performing right.

BILL

That could mean a malfunction of any kind. . . It could mean an intrusion.

The trio exchanged a knowing look.

WALTER

Our worst nightmare.

BILL

Stopping and avoidance are our strongest programs. They should be flawless and impregnable.

WALTER

So we thought.

BILL

Is there audio?

WALTER

Nothing there. No strange noises. Just the driver gasping and the crash. She had a second.

BOB

How about the main-frame?

WALTER

I checked when I came in, nothing yet. I have the tech going over everything.

BOB

A hick-up?

WALTER

No, there has to be a cause.

BOB

How did the vehicle stop?

WALTER

According to the data, it stopped itself.

BILL

So, that program worked fine?

WALTER

Appears so.

BILL

Then it was a sensor system failure in the cameras.

WALTER

Possibly. A good place to start.

BOB

We just watched the video, the cameras must have been working. Were they shut off?

WALTER

We don't know yet. The tech will have a printout shortly.

BOB

At least it wasn't a full system failure. Looks like we have the problem isolated.

WALTER

I hope so. The press is going to be all over us, avoid them.

The tech enters the office reading a printout.

WALTER (CONT'D)

What do you have for us, Mary?

BOB
Were the sensors off?

MARY
Yes, they were.

WALTER
Who turned them off?

MARY
Looks like us, right around the
time of the crash.

BILL
The sensors were off but the video
kept recording. That's not how it's
programmed.

WALTER
How did this happen?

MARY
You and I are the only ones with
access. And besides, it would have
to be reprogrammed. It should have
been sleeping all night. The
vehicle should have been operating
on its own computer.

BOB
Could it be a signal from outside?

MARY
Someone figured out how to get past
our security, our worst nightmare.

WALTER
Okay, thanks. Anything else?

MARY
Just that, something was going on.
I don't know what, yet.

WALTER
Keep looking. Let me know if you
come up with anything else.

MARY
Okay.

BOB
What's the chance of someone
getting in to reprogram the
computer?

WALTER

Nil! They would have to get into the building, impossible.

BILL

What's it like here at night?

MARY

No idea.

WALTER

Cleaning crew. They take over the whole building. They go floor to floor. One floor at a time.

BILL

Have they been checked out?

WALTER

Every one. I went over the investigative reports myself. No computer genius among them. I made sure of that.

BILL

That leads us back to a malfunction.

WALTER

Something, somehow, someone, shut off the sensors on that vehicle.

BOB

That's my take on it too. . . . Security is better here than the federal government.

WALTER

It better be. I'll check with the cleaning crew just to be safe. Maybe they saw something. Why don't you two check out the vehicle's computer?

BOB

Got it.

INT. OFFICE BUILDING - NIGHT

Walter emerges from the elevator to a cleaning crew. He heads towards the dark computer room checking his watch. He is approached by Juan, the crew foreman.

JUAN

Mister Franks, what a surprise. Is something wrong, it is late?

WALTER

No, no I have some work to do on the computer. . . Does anyone go in there?

JUAN

Only to mop the floors and wipe the tables.

WALTER

Any strangers come in here at night?

JUAN

Never. We have to show our IDs to get in and we have all been working here for years.

WALTER

Okay.

JUAN

Wait! Three nights ago, the computer came alive!

WALTER

(shocked look)

What! What did it do?

Juan looks around the room until he spies Edna.

JUAN

(Spanish)

Edna, Edna come here.

EDNA

(Spanish)

Yes, sir.

JUAN

(Spanish)

Remember the night when Godzilla came to life.

EDNA

(Spanish - her eyes widen)

Yes!

JUAN

(English - to Walter)

It came alive one night. That's never happened before, scared her. She is the only one allowed in there, to mop and wipe the tables.

WALTER

What did she see?

EDNA

(broken English)

Lights, lights on Godzilla were blinking!

WALTER

Godzilla?

JUAN

We call the computer, Godzilla. Everyone stays away from Godzilla.

WALTER

Godzilla, everyone stays away from Godzilla, good. . . .What time was that?

JUAN

She is in there from 11 to 11:20. We have a schedule.

WALTER

And for sure it was three nights ago?

JUAN

Yes, I remember, it scared her.

WALTER

Okay, thanks.

He enters the room as they go back to work. He stands, staring at the computers.

WALTER CONT'D)

(to himself)

Godzilla. . . Godzilla, are you alive?

INT. OFFICE BUILDING - DAY

Walter is walking down the hall to his office. He sticks his head into Bob's office.

WALTER

Good morning. Grab Bill and meet me
in my office.

He continues down the hall as Bob reacts.

Walter is at his desk as Bill and Bob enter.

WALTER (CONT'D)

I found out something last night. I
came in around the time of the
wreck.

BOB

Good idea. What did you find?

WALTER

The computer was awake that night.

BILL

Can't happen! We checked everything
out.

WALTER

I know. We each checked it out and
so did Mary, nothing.

BILL

It has to be the car's computer. A
malfunction or an intruder.

WALTER

It was witnessed by the cleaning
crew.

BOB

Well, they couldn't turn it on,
could they?

BILL

Not unless one of them is a spy.

BOB

A spy with a master's in computer
science.

WALTER

This is not the federal government!
We're not that lame. I checked,
there are no new personal. And I
checked them out myself when they
were hired. Just like you two.

BOB

What do you mean it was on?

WALTER

Godzilla was making noise and the lights were on, according to the crew. They all seen it. Juan said it had never happened before.

BOB

Godzilla?

WALTER

That's what they call it. Everyone stays away from Godzilla.

BILL

So they would notice.

WALTER

Yes. Juan is the crew chief. If he said it happened, it happened.

BILL

Eyes don't lie.

WALTER

I had him stay till Mary turned it on so he could see if it was the same, it was.

BILL

That just can't happen!

WALTER

Yet, it did.

BILL

Don't tell me we're dealing with an outside source?

WALTER

That would be worse.

BOB

No, no, I can't believe that.

WALTER

Who hasn't been hacked?

INT. TUNA CANNING FACTORY - NIGHT

A loud ASSEMBLY LINE on a canning room floor on the third shift. A multitude of workers is servicing the line.

INT. OFFICE BUILDING - COMPUTER ROOM - NIGHT

The floor is dark. A clock on the wall reads 1:15.

With a whirl and blinking lights, Godzilla springs to life.

INT. TUNA CANNING FACTORY - NIGHT

Cans are running down the line at a steady clip. Spanish is spoken by the loud active crew. A Spanish station is on the radio.

INT. TUNA CANNING FACTORY - OFFICE - NIGHT

A TECHNICIAN is at a computer in a dark room with a large window that overlooks the assembly line. The lights are blinking and the computer is humming.

INT. OFFICE BUILDING - COMPUTER ROOM - NIGHT

Godzilla picks up speed.

INT. TUNA CANNING FACTORY - OFFICE - NIGHT

The computer's lights start to blink faster. The technician looks concerned.

We hear a click. The technician does not.

INT. OFFICE BUILDING - COMPUTER ROOM - NIGHT

Godzilla is humming and the lights are blinking. The lights show the words, "target located," on the computer screen.

INT. TUNA CANNING FACTORY - NIGHT

The line starts to speed up. The room gets noisier and the workers look confused as they try to keep up. Several look up at the technician.

INT. TUNA CANNING FACTORY - OFFICE - NIGHT

The technician is wide-eyed as he attempts to slow the assembly line as it speeds up.

We hear a click. The technician does not.

INT. TUNA CANNING FACTORY - NIGHT

The line is moving faster and the workers are having trouble keeping up. Cans are starting to fall.

INT. TUNA CANNING FACTORY - OFFICE - NIGHT

The computer is humming faster and the technician is starting to panic. He motions through the window to the shop foreman indicating he should pull the emergency switch.

We hear a click. The technician does not.

INT. TUNA CANNING FACTORY - NIGHT

The line is moving very fast and cans are hurled thru the room hitting some of the workers as they try to duck.

Screams are heard.

The shop foreman runs to the emergency shut off, pulling the switch, nothing happens. He has a look of panic as he looks up at the technician. Shrugging his shoulders, he is pelted in the head with a can. He goes down.

INT. TUNA CANNING FACTORY - OFFICE - NIGHT

The technician is in full panic making an attempt to shut off the computer. Nothing is working.

We hear a click. The technician does not.

INT. OFFICE BUILDING - COMPUTER ROOM - NIGHT

Godzilla is humming along, lights blinking show the words, "target attacked Ha Ha," on the computer screen.

INT. TUNA CANNING FACTORY - NIGHT

Smoke is filling the room as the line starts to crash. Panic everywhere as the workers scramble. The foreman is laying still where he fell.

INT. TUNA CANNING FACTORY - OFFICE - NIGHT

The technician is in full panic as he grabs the phone.

TECHNICIAN

Mr. Kimble, Mr. Kimble, you have to get down here! Everything is out of control! I don't know what happened! Come quick! I can't stop it!

He hangs up the phone and presses himself against the window watching the carnage below.

We hear a click. The technician does not.

INT. TUNA CANNING FACTORY - NIGHT

The room is engulfed in smoke and deafening noise as the assembly line crashes to a halt. Moans and crying can be heard as the smoke starts to clear. The foreman has not moved. Workers are slow to react as several come to the foreman's aide.

INT. OFFICE BUILDING - COMPUTER ROOM - NIGHT

Godzilla's lights are slowing down as is the whirling noise.

The words, "he shoots - he scores," runs across the screen before the computer goes dark.

INT. OFFICE BUILDING - DAY

Walter is at his desk reading a newspaper. He zeros in on a small article. He reads intently before reaching for the phone and pushing a button.

WALTER

Bob, could you come in here?

Seconds later Bob enters the room.

WALTER (CONT'D)

Bob, have you seen this article on the tuna factory in Maine?

BOB

Tuna factory, no. What about it?

WALTER

Seems they had a malfunction on a line.

BOB

That's news?

WALTER

The technician says the computer took over.

BOB

Ridiculous!

WALTER

They can't find a reason for the malfunction. Killed the foreman.

BOB

Really, killed the foreman! What did it do?

WALTER

Hit him in the head with a can.

BOB

A computer that can pitch. Now that's a story. Don't you think you're getting a little out there? The machines are not taking over.

WALTER

I know, I know. We can't find a reason for our problem and the bosses want answers.

BOB

We haven't had any more problems, it could have been just a burp, never to happen again.

WALTER

Let's hope.

BOB

And factories are notorious for having breakdowns.

WALTER

You are right. I'm grasping at straws. Bill couldn't find anything and he's the best.

BOB

It's died in the press. There is so much going on in the world our little misstep is soon to be forgotten

WALTER

I think your right.

EXT. TOWNHOUSE - NIGHT

Mary and her boyfriend, SAM, arrive at their townhouse after a late-night date. Parking in the garage, they enter the townhouse laughing and holding hands.

INT. TOWNHOUSE - NIGHT

Mary heads upstairs as Sam greets the dog and heads out the back door with him.

MARY

Hurry, and bring up a glass of wine.

SAM

I'll be right there.

INT. BEDROOM - NIGHT

Upstairs in the bedroom, Mary places her phone and keys on the dresser. The phone is leaning against an object and is pointed at the bed. She turns the music on as she starts to undress.

INT. OFFICE BUILDING - COMPUTER ROOM - NIGHT

The floor is dark. A clock on the wall reads 2:18.

With blinking lights and a whirl, Godzilla springs to life.

INT. BEDROOM - NIGHT

The phone remains dark and appears to be off.

Mary is under the covers.

We hear a click. Mary does not hear.

Sam enters the room carrying two glasses of wine. He places one of the glasses on the night-stand next to Mary. He lifts up the blanket.

SAM
Beautiful!

He walks around to the other night-stand, places the glass down, removes his clothes, and enters the bed.

We hear a click. They do not.

INT. OFFICE BUILDING - COMPUTER ROOM - NIGHT

Godzilla is operating at a steady pace. The word, "MARY," appear on its screen.

INT. BEDROOM - NIGHT

We hear a click. They do not.

Mary and Sam are making love.

The phone, still dark, begins to film and send a live feed to everyone in her phone book.

Sam's phone, in his jeans pocket, rings.

SAM
Forget it.

INT. OFFICE BUILDING - COMPUTER ROOM - NIGHT

Godzilla is operating at a steady pace. The words, "MARY - OH MY," appear on its screen.

INT. BEDROOM - NIGHT

Mary and Sam are making love.

We hear a click. They do not.

INT. OFFICE BUILDING - COMPUTER ROOM - NIGHT

Godzilla is operating at a steady pace. The words, "MARY, MARY, MARY," appear on the screen.

INT. BEDROOM - NIGHT

Mary and Sam are finished, exhausted, laying on the bed.

We hear a click. They do not.

INT. OFFICE BUILDING - COMPUTER ROOM - NIGHT

Godzilla is starting to slow down. The words, "He shoots - He scores," appear on the screen.

INT. BEDROOM - NIGHT

Mary and Sam are asleep.

We hear a click. They do not.

INT. OFFICE BUILDING - COMPUTER ROOM - NIGHT

Godzilla's lights go off and it goes back to sleep.

INT. BEDROOM - DAY

The next morning and Mary is in the shower and Sam, having showered, is getting dressed. He reaches into his pocket and retrieves his phone. He looks puzzled as he looks at the phone.

SAM

Hey, honey, did you call me while we were screwing last night?

MARY

(oc from the bathroom)
What?

SAM

Your number is on my phone last night.

Mary comes out in a robe and takes his phone. She hands it back to him and grabs her phone and turns it on.

MARY
Not mine. Mine was shut off.

She scrolls through her phone.

MARY (CONT'D)
No, no calls were made from my
phone.

Sam scrolls thru his phone and touches his e-mail. He stares.

SAM
(shock)
Oh god! Look at this!

He shows Mary his phone and the video from the night before.
She stares.

MARY
(choked up)
How, how did it

SAM
It's us! It came from your phone at
2:33.

Mary's phone rings. She is hesitant to answer. She looks at
the caller ID.

MARY
It's Julie. . . Julie, hi. . . You
saw that, oh shit, how? Oh god,
please delete that! I'll
call you later when I figure it
out! Delete it!

Mary hangs up and stares.

SAM
What's going on? Julie got that!
How?

MARY
(examining her phone)
I don't know. My phone was off.
There's no sign of my phone being
on or sending anything.

Sam and Mary stare at each other.

SAM
Did she say how we looked?

MARY

Oh, come on!How Many have seen it! Oh, hell!

SAM

Another sex tape in a long line of sex tapes.

MARY

(tense)

Why are you so filliped about this?
I work in a respectable business!

Sam is sitting on the bed looking at the video.

SAM

Because it's not half bad and with the dim lighting, it's hard to tell it's us.

Mary sits next to Sam and starts watching.

MARY

I guess it's not too bad.

SAM

Two people in love expressing themselves.

MARY

I wonder who at work saw it?

SAM

Look, you really can't tell it's us. The phone never moves. . . . Of course, I can tell it's your ass.

He pushes the phone closer to her. She takes it and examines it.

MARY

I guess you're right. We're hardly in it. But it did come from my number.

SAM

You were hacked. And besides, it's the weekend, no one will remember it by Monday.

MARY

That's believable.

They look at the video and start kissing.

EXT. EIGHTEEN-WHEELER - NIGHT

On a showy night high in the Colorado mountains, an autonomous eighteen-wheeler is being test-driven. The engine wanes as it strains to climb a mountain road.

INT. OFFICE BUILDING - COMPUTER ROOM - NIGHT

The floor is dark and quiet. The clock on the wall reads 3:02. Inside the computer room, Godzilla springs to life with blinking lights and a whirl.

INT. EIGHTEEN-WHEELER - NIGHT

The engine is whining as it strains to make it up the mountain. The driver, a sixty-year-old veteran with a potbelly to show for years on the road, pours himself a cup of coffee and adjusts his radio.

We hear a click. The driver does not.

INT. OFFICE BUILDING - COMPUTER ROOM - NIGHT

Godzilla is running faster. On the computer screen are the words, "target located,"

INT. EIGHTEEN-WHEELER - NIGHT

The driver is watching the road as he drinks his coffee. The eighteen wheeler reaches the crest of the mountain.

We hear a click. The driver does not.

INT. OFFICE BUILDING - COMPUTER ROOM - NIGHT

Godzilla's lights are blinking faster. On the computer screen are the words, "target accessed,"

INT. EIGHTEEN-WHEELER - NIGHT

As the eighteen-wheeler starts down the mountain the snow falls harder and the winds whip the rig.

The driver is alerted and sits up and puts his hand lightly on the wheel. He removes his hand, confident the auto-pilot is in control of the rig. He sits back, relaxed.

We hear a click. The driver does not.

INT. OFFICE BUILDING - COMPUTER ROOM - NIGHT

Godzilla is whirling louder and the lights are blinking faster.

INT. EIGHTEEN-WHEELER - NIGHT

The eighteen-wheeler is winding down the road. The engine is straining as the rig is kept at a slow pace.

The driver is relaxed, drinking his coffee as he watches the road.

Suddenly a jolt. The driver sits up straight. The roar of the engine sounds like it's fighting itself. The driver looks concerned.

We hear a click. The driver does not.

INT. OFFICE BUILDING - COMPUTER ROOM - NIGHT

Godzilla is louder. The words on the computer screen read, "engaged - having a good time,"

INT. EIGHTEEN-WHEELER - NIGHT

Panic on the face of the driver as he grabs the wheel with both hands struggling to gain control of the rig. The engine is whining louder and the rig starts to fish-tail.

We hear a click. The driver does not.

INT. OFFICE BUILDING - COMPUTER ROOM - NIGHT

Godzilla is humming along. It sounds gleeful. On the computer screen, in lights, are a big smile.

INT. EIGHTEEN WHEELER - NIGHT

In full panic, the driver is wrestling with the wheel. The rig starts to fish-tail more as it picks up speed.

The driver is stepping on the breaks as hard as he can. The steering wheel whips out of his hands as the rig plunges off the mountain.

CRASH

We hear a click. The driver does not.

INT. OFFICE BUILDING - COMPUTER ROOM - NIGHT

Godzilla starts to slow down. The smile fades from the screen and the computer goes dark.

INT. OFFICE BUILDING - DAY

Mary is exiting the elevator on her floor. She nervously looks around to see if anyone is acting differently towards her. She quickly walks to Walter's office and enters after knocking briefly. Walter is at his desk studying the computer.

WALTER

Come in! . . .Morning Mary.

MARY

Hi Walter.

WALTER

What's up?

MARY

Not too much. I stopped in to see how you are doing on the investigation?

WALTER

Dead end. Do you have anything?

MARY

No, not really.

WALTER

Here look at this.

He swings the computer screen around so Mary can see.

MARY

What am I looking at?

WALTER

This article on the autonomous test Simi running off the mountain road.

She reads.

MARY

Oh, what are you thinking? Another computer failure?

WALTER

Something like that, maybe. They pulled the driver's body out but left the wreck. Too far down to raise it out.

MARY

So the computer can't be examined.

WALTER

We didn't find anything wrong with the computer in our wreck. Thank god it wasn't our company this time.

MARY

Strange happenings.

WALTER

Yes, I hate it when we can't figure things out.

MARY

Are you ready for more strange?

WALTER

More computer strange?

MARY

Yes. My phone was off one night and it made a phone call.

WALTER

(coy)
I got that call.

MARY

(Embarrassed)
Oh god! I hope you deleted it!

WALTER

I did, right away. I thought it was a mistake. I couldn't tell who it was anyway.

MARY

My phone was off when I got up that morning and I remember turning it off that night.

WALTER

Well, that can't happen. Anything in your log?

MARY

No. I think it went to everyone in my phone book.

WALTER

So, with your phone off, it recorded you and sent it to everyone on your phone. That can't happen.

MARY

Yet it did. I've racked my brain all weekend and I can't understand this.

WALTER

(shakes his head)

I don't know. . . I read an article about a tuna factory line that had a computer melt-down.

MARY

Do they know what happened?

WALTER

I don't know, there was no follow-up article. Check out Godzilla, top to bottom.

MARY

Okay. . What a mystery. Well, I've got some calls to make, some explaining to my friends.

WALTER

(chuckles)

I deleted mine.

INT. NATIONAL WEATHER SERVICE - DAY

Meteorologist, JULIE JERGEN, mid-forties with a commanding demeanor, and RAMON DIAZ, her subordinate, are intently watching a weather radar in a large room full of computers and weather radars.

JULIE

Let's keep an eye on that high pressure in the Atlantic off of Brazil. It could become something.

RAMON

It looks weak now, could build. It looks to be one or two days out from the East coast of the U.S.

JULIE

Yeah, nothing to worry about for now, just keep an eye on it. Check on it in the morning when you get in.

EXT. ATLANTIC OCEAN - DAY

The Atlantic Ocean, Latitude N. 18 degrees Longitude - W. 45 degrees.

A storm is starting to form in the Atlantic Ocean East of Brazil.

Squalls are 20 mph.

INT. OFFICE BUILDING - COMPUTER ROOM - NIGHT

The clock on the wall reads 4:12. The floor is dark and quiet.

Godzilla springs to life.

INT. NATIONAL WEATHER SERVICE - NIGHT

Late at night and there is no personnel present. The floor is dark except for the glow from the radars and computers.

We zero in on the radar observed earlier in the day.

The storm has moved slightly to the North West heading towards Puerto Rico and the coast of the United States.

Squalls are 35 mph.

We hear a click.

INT. OFFICE BUILDING - COMPUTER ROOM - NIGHT

Godzilla's lights are blinking and the words, "stormy weather," appear on the screen.

INT. NATIONAL WEATHER SERVICE - NIGHT

We hear a click.

The blip on the radar suddenly shows the storm has moved from 18 degrees to the N. 42 degrees latitude - 45 degrees longitude. Moving away from the mainland of the United States.

Squalls are 50 mph.

INT. OFFICE BUILDING - COMPUTER ROOM - NIGHT

The clock on the wall reads 5:00. Godzilla is running faster.

INT. NATIONAL WEATHER SERVICE - DAY

Employees are arriving for work. Ramon Diaz approaches the radar. He looks puzzled as he studies it. He adjusts the monitor and tweaks the knobs.

He walks across the room out of sight, returning immediately with Julie Jergen.

RAMON
(pointing to the radar)
Look, look at this!

JULIE
What am I looking at?

RAMON
The storm that was forming in the Atlantic. It's moved to 42 degrees latitude from 18 degrees latitude.

JULIE
Straight North in one night?

RAMON
Seems like it, but that can't happen.

JULIE
That would be the fastest moving storm ever recorded, can't be.

They stare at the radar.

JULIE (CONT'D)

Are you sure it's the same storm we looked at yesterday? Where's it headed?

RAMON

Straight North. Looks like it's staying away from the U.S. I guess it could have died out last night and this one could have formed.

JULIE

Not that fast. Keep an eye on it.

We hear a click. They do not hear.

EXT. ATLANTIC OCEAN - DAY

The storm is becoming more intense as it approaches Puerto Rico.

Squalls are 78 mph.

EXT. COAST OF PUERTO RICO - DAY

The sky is starting to darken and the people on the beach are starting to notice.

A man out with his family, takes notice and turns on his radio and adjust it to a weather station.

RADIO

(oc)

The National Weather Service calls for a high today of 74 with mild winds and a clear sky. No sign of rain.

He stares at the sky as it darkens and the wind picks up. His wife joins him as do others.

WIFE

That's not clear skies.

Others on the beach are taking notice of the storm and are starting to pick up their belongings and leaving.

INT. NATIONAL WEATHER SERVICE - DAY

We hear a click. They do not.

Ramon is intently watching the radar. Julie rushes over, frantic.

JULIE

What's going on Ramon! I got a call from Puerto Rico, they have a full-blown hurricane about to hit!

Ramon looks shocked.

RAMON

What, no! Can't be. Look.

They study the radar and exchange a look.

RAMON (CONT'D)

The only storm is north moving away from the states. I show nothing around Puerto Rico!

JULIE

Last night, last night, there was a storm forming in that area. What happened to it?

RAMON

I don't know! . . . I expected something to be there when I came in. Either stronger or weaker, there should have been something on the radar.

JULIE

Let's check the TV.

We hear a click. They do not hear.

The rush off to her office.

INT. JULIE JERGEN OFFICE - DAY

Julie and Ramon are staring at a television. A hurricane is hitting Puerto Rico.

JULIE

Holly shit!

RAMON

That is what we saw last night.

JULIE

Computer malfunction?

RAMON
(shaking his head)
Never before. She always works
fine.

JULIE
I've got calls to make. See what's
wrong with that computer!

He departs as she reaches for the phone.

Seconds later he yells.

RAMON
Miss Jergen, Miss Jergen, come
quick.

She rushes out.

INT. NATIONAL WEATHER SERVICE - DAY

Julie and Ramon are standing, staring at the radar.

RAMON
(wide-eyed)
What is going on?

JULIE
I don't know. Computer failure, I
guess.

RAMON
Or a ghost. She has never done that
before.

JULIE
Well, there sure is a hurricane
passing Puerto Rico and heading to
the East coast. Better late than
never, I have to get the alerts
out!

She rushes off leaving Ramon staring at the radar.

RAMON
(To himself)
She is haunted.

We hear a click. He does not hear.

INT. OFFICE BUILDING - COMPUTER ROOM - DAY

Godzilla quickly shuts off as Mary opens the office door as she arrives for work.

She stands, looking at the computer for a second before putting her open hand on it.

MARY
Godzilla, you are warm. Why?

Mary walks over to a phone on a desk and makes a call.

MARY (CONT'D)
Walter, it's Mary, give me a buzz
when you get it.

INT. JULIE JERGEN OFFICE - DAY

Julie is sitting at her desk, distraught. She hangs up the phone and puts her head in her hands. The television is still on.

BILL
(oc)
Amazing, Jane, I don't believe the
weather service has ever gotten it
this wrong before.

JANE
(oc)
Hard to understand, Bill. How could
this happen?

BILL
(oc)
A major hurricane hitting the East
Coast and the weather service
misses it.

JANE
(oc)
Well, it formed at night, maybe
they were asleep.

Julie clicks the television off and puts her head on her desk.

INT. WALTERS OFFICE - DAY

Mary enters thru an open door. Walter is staring at his computer screen.

WALTER
Okay, look at this.

He turns his computer screen so she can see.

WALTER (CONT'D)
The weather service, for its first
time in its history, got it wrong.

MARY
How?

WALTER
They completely missed the
hurricane on the East Coast this
morning. . . They called it a
computer malfunction.

MARY
Miss a hurricane, are we seeing a
pattern?

WALTER
I don't know what we're seeing if
anything.

MARY
Did all this start with our wreck?

WALTER
I've been looking thru the papers
and I can't find any stories before
that.

He swings the computer back to himself.

MARY
Are we getting into the realm of
science fiction?

WALTER
No, this all would have been
science fiction fifty years ago,
but not today. Anything is possible
today even the computers thinking
for themselves. . . . Find Out
anything on your phone?

MARY
Not a thing. I went thru every
program. I even took it apart
thinking the Chinese bugged it,
nothing.

(MORE)

MARY (CONT'D)

But, Godzilla, this morning when I got to work, I got here early, the computer seemed warm as if it had been on.

He looks up from his computer.

WALTER

Was anyone around?

MARY

Nope. The guards were downstairs at the door and there was no one on this floor.

WALTER

Godzilla, wasn't on, just warm so it was on.

MARY

It's got to take some time to cool down in sleep mode.

WALTER

This keeps getting stranger. Our wreck, A tuna factory with a runaway line, your phone.

MARY

That Simi in Colorado.

WALTER

That's right.

MARY

What does this add up to?

WALTER

Computers running themselves.

MARY

Not possible. It must be something else.

WALTER

We better lock Godzilla up at night. We can clean up ourselves. Keep all unessential personal out of that room. I'll inform the cleaning crew.

MARY

Do you think he gets out at night and terrorize the peasants?

WALTER

Could be. We're over-thinking. This is probably something simple.

MARY

It's got me perplexed. Phones do not turn themselves on, let alone record and send, they just don't do that.

WALTER

And camera sensors do not turn themselves off. Or they never use to.

MARY

When I went to school for computer science, I understood everything. This makes no sense.

WALTER

I know, Bill tore into the car's computer and found nothing. He said the same thing.

EXT. HOLLYWOOD, CALIFORNIA - NIGHT

DAN and DAVE, two twenty-something tourists from the Midwest, are strolling Sunset Boulevard on a warm Summer evening. The area is alive with the usual tourist and local characters.

DAN

So we saw John Lennon's star, do you think Ringo has one?

DAVE

Naw, I don't think they give stars to drummers.

INT. OFFICE BUILDING - COMPUTER ROOM - NIGHT

The clock on the wall reads 9:12. The floor is dark and quiet. Godzilla springs to life.

EXT. HOLLYWOOD, CALIFORNIA - NIGHT

Dan and Dave come upon MADAME TUSSAUD'S WAX MUSEUM.

DAN
 How about this place? Want to take
 a look at some wax. Get out of the
 heat.

DAVE
 Sure, let's cool off. Maybe we can
 find Ringo.

We hear a click they do not hear.

Without warning all the lights in the area go out. With the
 stoplights out, instantly traffic comes to a halt and people
 start to wander into the street, looking confused.

The lights flicker for a few seconds before coming back on.
 Everything goes back to normal.

INT. OFFICE BUILDING - COMPUTER ROOM - NIGHT

Godzilla is running faster. The words, "Hurray for
 Hollywood," appear on the computer screen.

EXT. HOLLYWOOD, CALIFORNIA - NIGHT

Dan and Dave are paying to enter Madame Tussaud's.

DAVE
 We can spend a couple hours here.
 It should cool off by then.

DAN
 Sounds good.

We hear a click. They do not.

INT. OFFICE BUILDING - COMPUTER ROOM - NIGHT

Godzilla is humming and the words, "WAX MELTS," appear on the
 computer screen.

INT. MADAME TUSSAUD'S WAX MUSEUM - NIGHT

Dan and Dave are walking thru the exhibits along with several
 others. They pass a thermostat on a wall that reads 72
 degrees.

DAN
 They have everyone here.

DAVE

It's bigger than I thought, several floors.

DAN

It doesn't look this big from the outside. Let's head over to the rock and roll section.

We hear a click. They do not.

They pass a thermostat that now reads 74 degrees.

INT. OFFICE BUILDING - COMPUTER ROOM - NIGHT

Godzilla is humming and the words, "we're having a heatwave," appear on the computer screen.

INT. MADAME TUSSAUD'S WAX MUSEUM - NIGHT

Dan and Dave are lost in the maze of exhibits. The lights flicker and go out as does the air conditioner. The room is dimly lit by skylights. We hear the faint murmurs of people as they stumble in the dark.

DAN

There must be a problem with the grid.

Dave walks over to an air vent and puts his hand on it.

DAVE

It's off, the air is off.

DAN

Let's find an exit and make our way down, it's getting hot in here. We're on the top floor.

We hear a click. They do not.

INT. MADAME TUSSAUD'S WAX MUSEUM - BASEMENT - NIGHT

The air conditioner is switched off as the furnace is switched on.

INT. MADAME TUSSAUD'S WAX MUSEUM - NIGHT

Dave passes a thermostat that reads 82 degrees.

DAVE
Hey, look at this!

Dan comes over to look. The thermostat now reads 84 degrees and is rising.

DAN
We better get out of here. I'm sweating like a pig!

DAVE
It feels like the heat is on.

He places his hand on a vent.

DAVE (CONT'D)
It is!

DAN
Keep moving.

Other tourists are stumbling around trying to locate an exit. Some are starting to gasp for air.

We hear a click. They do not.

INT. OFFICE BUILDING - COMPUTER ROOM - NIGHT

Godzilla is running faster. The words, "melt humans," appear on the computer screen.

INT. MADAME TUSSAUD'S WAX MUSEUM - NIGHT

Dan and Dave continue their downward escape through the stairway exit along with several others.

Dan and Dave exit the stairs onto another floor as the others continue down the stairs.

DAVE
Why are we getting out here?

DAN
I need some water. There's a snack shop on this floor.

DAVE
I think we should get the hell out!

DAN
There's no fire. It's just hot.

DAVE
Hotter than hell! My clothes are
soaked!

They pass a thermostat that reads 110 degrees. Dave stops to
look.

DAVE (CONT'D)
110, Getting hard to breathe.

DAN
Maybe you're right, we better get
out.

They pause to watch the wax figures melt before running
through the displays towards the exit. They come across a
display of the Kardashians. They pause.

DAVE
The Kardashians are melting. Hey,
look!

The Kardashian's figures are slowly melting.

DAN
Look at this!

Dan puts his face close to Kim's derrières as it appears to
be getting larger.

DAN (CONT'D)
It's growing.

Without warning a wax bubble burst covering Dan's face with
hot molten wax.

Horrific screams as he thrashes on the floor. Dave comes to
his aid.

The figurines are melting, oozing bubbling wax upon the
floor.

We hear a click. They do not.

INT. OFFICE BUILDING - COMPUTER ROOM - NIGHT

Godzilla is running faster. The words, "KIM, OH KIM," appear
on the computer screen inside a pulsating red heart. The
heart fades as Godzilla slows and stops.

The room is dark.

EXT. HOLLYWOOD, CALIFORNIA - DAY

Two detectives are outside Madame Tussaud's. A large crowd has gathered behind police tape. A body on a gurney is being wheeled out.

DETECTIVE 1

Tourist?

DETECTIVE 2

Yeah, from Iowa. Dan Goins.

DETECTIVE 1

He was here with his buddy. He's the only casualty. His buddy and several others are at the hospital being checked out.

DETECTIVE 2

What happened.

DETECTIVE 1

Well, according to his friend, Kim Kardashian's ass killed him. It exploded.

DETECTIVE 2

Is that how your report is going to read? Be delicate, the press will want a statement. What really happened?

DETECTIVE 1

Seriously, he was looking at her ass and it exploded, according to his friend.

DETECTIVE 2

You're going to have to word that differently in your report. Now try again, it exploded, okay, how?

DETECTIVE 1

He said it started to get real hot real fast so they were trying to get out and they stopped to look at the statues melting and one exploded in his face, Kim Kardashian's' ass.
You've got to see the inside. .
Everything's melted.

DETECTIVE 2

Let's go.

INT. MADAM TUSSAUD'S WAX MUSEUM - DAY

The two detectives have entered and are staring silently at the statues in different stages of melting. The floor is covered in wax.

DETECTIVE 1

Watch where you walk and what you touch. The wax is still hot in spots. The air is back on.

DETECTIVE 2

Holly shit! It looks like a Picasso painting. Is it like this everywhere?

DETECTIVE 1

Every floor. Officers have scoured the building, ruined a lot of shoes and a couple guys got burns. No other victims.

DETECTIVE 2

So, this happened early evening and it's is now twelve hours later and it's cool in here and the air seems to be working fine. And there was no fire. What do we make of it?

DETECTIVE 1

The statues came to life, messed with the thermostat.

DETECTIVE 2

Not too interested in making sergeant?

A male in coveralls approaches the detectives.

DETECTIVE 1

This is Ed, the building, supervisor.

DETECTIVE 2

Hi.

ED

Hi. I can't find anything! It's working fine, now.

DETECTIVE 2

It can't be, look around. We have one dead.

ED

It's a computer run system. We've never had a problem before. It's pretty simple, it keeps a constant temperature by turning the unit on and off and directing the airflow.

DETECTIVE 2

Could it have jammed?

ED

Anything is possible I guess. I'll call the techs, have it all checked out.

DETECTIVE 1

Good idea, let us know what you find out.

DETECTIVE 2

What about the thermostats, could someone mess with them?

ED

No, they are there just to monitor the temperature on each floor, they have no controls.

DETECTIVE 2

Okay, thanks. Call me, let us know if you find out anything.

He hands him his card.

ED

Will do.

Ed departs.

DETECTIVE 2

Well?

DETECTIVE 1

I'm stumped. It's not murder.

DETECTIVE 2

No, write it up as an accident. Let the lawyers straighten it out. And leave out Kardashian's ass!

INT. WALTER FRANKS OFFICE - DAY

Walter and Mary are discussing what is written on a blackboard. On this blackboard is a list of the recent events starting with the Autotec crash.

MARY

Nothing adds up. I see no connection.

WALTER

Our wreck is just one of several.

The phone rings.

WALTER (CONT'D)

Yes? Really, make sure you check their IDs before sending them up.

He hangs up.

WALTER (CONT'D)

The feds. They're on their way up.

MARY

What do they want?

WALTER

They want to know about our wreck.

MARY

What are you going to tell them? We don't know anything.

WALTER

That's what I'll tell them.

A knock at the door.

WALTER (CONT'D)

Come in.

Enters AGENTS THOMES AND WATSON. Walter raises to meet them and offers his hand.

WALTER (CONT'D)

Hi, I'm Walter Franks, head of this department and this is Mary McHenry, head tech.

THOMES

I'm agent Thomes and this is agent Watson.

They all shake hands. Agent Watson notices the blackboard and nudges agent Thomes. Their eyes go to the blackboard and the list.

WALTER

Is that why you're here?

THOMES

Why did you compile this list?

WALTER

Just a thought, nothing serious. I am trying to understand our failure.

Agent Watson points to the list.

WATSON

What is that?

WALTER

What?

WATSON

Mary, Mary?

Mary blushes.

WALTER

Oh, a colleague's cell phone seemed to record and send when it was off. No one can understand how it happened.

THOMES

And the rest of the list are all unaccounted for actions. You figure that out?

WALTER

I just feel there might be a connection.

THOMES

So do we. And your wreck was the first. This seems to be when it started.

WALTER

I thought that. But what does it mean? We have found nothing here.

MARY

Well, there was that one incident.

WATSON

Incident?

WALTER

The cleaning crew found the computer to be on and that can't happen. And it happened to be the night of our wreck.

Thomes and Watson exchange a look.

MARY

We haven't a clue what was going on. Nothings logs. . .I think I came in one morning and Godzilla felt warm. I wrote it off as my imagination. . I'm stumped by my phone, I mean my college's phone.

THOMES

Godzilla?

MARY

Our computer has a name.

THOMES

Oh.

WALTER

Do you think there's a connection between our incident and the others?

THOMES

We are not sure what we have here. But if you see what we see, it could be they all connected.

WALTER

What would you like us to do?

THOMES

Mind if we look at Godzilla?

MARY

I've been through every inch, nothing.

WALTER

How serious is this? Could it be China or Russia?

WATSON

That's what we have to find out.

WALTER

If Mary's by your side. She knows the computer better than anyone.

WATSON

Fine with us.

MARY

Okay, let's go, but you won't find anything.

INT. OFFICE BUILDING - COMPUTER ROOM - DAY

Godzilla is running with agent Watson is at the keyboard. A laptop is connected to Godzilla. Agent Thomes and Mary are watching.

WATSON

Nothing unusual here.

MARY

I've been through it several times since the accident.

THOMES

What was the best guess?

MARY

The sensor on the camera was shut off. We don't know how. It has not happened since.

WATSON

Computers all over are malfunctioning.

MARY

And you think it started here?

WATSON

Yours was the first.

THOMES

And yours is one of the most powerful on Earth. You do call it Godzilla.

MARY

Godzilla got loose and terrorized Tokyo.

THOMES

So, we better stop him.

WATSON

We have to identify him first.

MARY

Anyway, I can help. It's gotten personal. Invasion of privacy.

WATSON

Keep an eye on him, don't let him escape. . . . We have what we need. We can analyze what we have back at our lab.

MARY

Keep me informed.

WATSON

Will do. We will be flying out tonight. We should have some results in a day or two.

INT. AIRPORT - NIGHT

Watson and Thomes are boarding a flight in a crowded AIRPORT.

THOMES

Can't wait to get back home, get this to the lab. See what we have.

WATSON

Strangest case I've been on. We better figure it out fast before something major happens.

THOMES

Something worse than melted wax.

INT. OFFICE BUILDING - COMPUTER ROOM - NIGHT

The clock on the wall reads 9:18. The office is dark and quiet. Godzilla comes to life. The words FBI appears on the computer screen.

INT. AIRPLANE - NIGHT

Watson and Thomes are taking their seats. Thomas places the laptop in an overhead bin.

THOMES

Okay if I take the aisle?

WATSON

Sure, I'm going to sleep.

We hear a click. They do not.

INT. OFFICE BUILDING - COMPUTER ROOM - NIGHT

Godzilla is running faster. The letters, "FBI" are blinking on the computer screen.

INT. AIRPLANE - COCKPIT - NIGHT

Passengers are settled. The pilot is preparing for takeoff.

PILOT

(oc)

U.S. Air flight 437 to Washington is ready for takeoff. The sky is clear with a wind out of the North at 5MPH. A perfect night for flying.

INT. AIRPLANE - NIGHT

THOMES

Good to get home.

WATSON

Thank god it's a short flight.

We hear a click. They do not.

INT. OFFICE BUILDING - COMPUTER ROOM - NIGHT

Godzilla is running at a steady clip. The words, "up-up and away," appear on the computer screen.

INT. AIRPLANE - NIGHT

Sporadic overhead lamps keep the airplane from being in total darkness. Most of the passengers are asleep as are agent Thomes and Watson.

We hear a click. They do not.

INT. AIRPLANE - OVERHEAD BIN - NIGHT

The computer, stuffed between luggage, comes to life, lighting up the bin. This goes unnoticed.

INT. OFFICE BUILDING - COMPUTER ROOM - NIGHT

Godzilla is running faster than ever. The words, "leaving on a jet plane-don't know if I'll be back again," appear on the computer screen.

INT. AIRPLANE - OVERHEAD BIN - NIGHT

The laptop is running and starting to smoke. This goes unnoticed.

INT. AIRPLANE - NIGHT

Most of the passengers are asleep and the lights are off.

We hear a click. They do not.

INT. AIRPLANE - OVERHEAD BIN - NIGHT

The bin is full of smoke and the luggage is starting to catch fire.

INT. AIRPLANE - NIGHT

A stewardess slowly starts down the aisle from the front of the plane. She smells the smoke and starts to look through the plane.

After a moment she sees the smoke filtering from the overhead bin and runs to it.

Trying to open the bin, she burns her hand.

She runs to the cockpit.

We hear a click. They do not.

INT. OFFICE BUILDING - COMPUTER ROOM - NIGHT

Godzilla is running even faster. The words, "die-die-die," appear on the computer screen.

INT. AIRPLANE - NIGHT

The bin is engulfed in flames. Passengers are in full panic. Agents Thomas and Watson, sitting under the bin, are engulfed in flames, screaming. The plane goes down.

CRASH

We hear a click. They do not.

INT. OFFICE BUILDING - COMPUTER ROOM - NIGHT

Godzilla is slowing down. The words, "getting stronger," appear on the computer screen. Godzilla goes off and the room goes dark.

EXT. CRASH SITE - NIGHT

The plane is in pieces and burning.

INT. OFFICE BUILDING - COMPUTER ROOM - DAY

Mary is working on Godzilla. In burst Walter staring at his iphone.

WALTER

Did you see the morning news?

MARY

No, why?

WALTER

Plane crash. I received a call from the management, those two agents were on that plane.

A silent stare. Mary slowly turns and looks at Godzilla. Walter follows.

MARY

Can't be.

WALTER

Way too far-fetched.

MARY

There has to be an explanation, a simple explanation.

WALTER

We don't even know if any of this has anything to do with us.

MARY

Did they unknowingly find out something? . . I haven't found anything.

WALTER

Could be. If they got back to their lab they might have found something.

MARY

It's starting to sound like science fiction. Do they know what happened to the plane?

WALTER

No, too early.

MARY

What do we do?

WALTER

Keep an eye on it, I guess. Maybe set up a camera. See if someone is getting in at night.

MARY

Better make it hidden. That's one smart computer.

WALTER

(chuckles)

It's not alive. But you're right. I'll have maintenance handle it.

INT. WALTER FRANKS OFFICE - DAY

Walter is at his desk reading a printout. Mary enters.

MARY

Hi.

WALTER

Morning Mary. Have you completed your morning check?

MARY

Yes, nothing unusual. And I haven't heard of any strange malfunctioning computers lately.

WALTER

Me neither. I had a camera installed outside the room.

MARY

I saw it.

WALTER

Security has special instructions to keep an eye on it all night long. I had them put a sensor on the door.

Bob knocks and enters.

BOB

Morning everyone. Any new information on the crash?

WALTER

No, we're stumped. All these strange occurrences and not a clue.

BOB

There has to be something that leads to something. Things can't happen for no reason.

MARY

Or cause.

WALTER

Now we have a new mystery.

BOB

What's that?

WALTER

The plane crash, it was the batteries in the agent's laptop. It was in the overhead bin right above the agents. They were burned to a crisp. The FBI wants another crack at Godzilla.

MARY

Fine by me. Do they think there's a connection?

(MORE)

MARY (CONT'D)

Was there something in the laptop?
Batteries have been known to ignite
in flight.

BOB

I wonder what the Feds know that we
don't? Do we really know every
computer malfunction?

WALTER

We better figure this out, people
are dying!

INT. OFFICE BUILDING - COMPUTER ROOM - NIGHT

The clock on the wall reads 3:12. The floor is dark and
quiet. Outside the room, there is now a ceiling-mounted
camera pointed at the computer room door.

Godzilla springs to life.

EXT. OMAHA SKYLINE - NIGHT

The sky is clear on a quiet night. All appears normal. We
move through the sky and end up at Offutt Air Force Base
outside of Omaha.

INT. STRATEGIC AIR COMMAND - OMAHA - NIGHT

A busy radar room at SAC. Six personnel are manning various
equipment.

Studying a radar screen is SERGEANT ROBERT HODGES.

We hear a click. The Sergeant does not.

INT. OFFICE BUILDING - COMPUTER ROOM - NIGHT

Godzilla is running at a steady pace. On the computer screen
are the words, "engage the enemy."

EXT. OMAHA SKYLINE - NIGHT

Without warning the Southeast section of the city goes dark.

INT. STRATEGIC AIR COMMAND - OMAHA - NIGHT

At the same time, the power goes out at the Base. The room goes eerily quiet as it is swept into darkness.

We hear a click. They do not.

SERGEANT HODGES
(concerned)
This has never happened before.

PRIVATE KILROY
What should we do Sergeant?

SERGEANT HODGES
This is not good. Our radars are out. We have no eye in the sky. Let's call communications.

He picks up the phone.

SERGEANT HODGES (CONT'D)
Yes, Sergeant, do you know what's going on? Right, blackout in the city. Okay, copy, let us know.

He hangs up.

SERGEANT HODGES (CONT'D)
Looks like a blackout in the city.

SERGEANT PACKER
But, we are on our own power.

SERGEANT HODGES
That's what Command says. Stay put until they get it back on.

We hear a click. They do not.

INT. OFFICE BUILDING - COMPUTER ROOM - NIGHT

Godzilla is running faster. The words, "bombs away," appear on the computer screen.

INT. OMAHA SKYLINE - NIGHT

The darkened section of the city springs back to life.

INT. STRATEGIC AIR COMMAND - NIGHT

With a jolt, the room comes back to life. Sirens are going off. Panic sets in.

SERGEANT PACKER

(tense)

Bogies coming across the Pacific.
Holly shit, this is it!

SERGEANT HODGES

God-damn-it! I've got them coming
from Russia!

He picks up the phone.

SERGEANT HODGES (CONT'D)

(tense)

Master Sergeant, we have fifty-plus
coming across the Pacific.
Estimated time of impact, 22
minutes! . . .Yes Sir.

We hear a click. They do not.

Within a minute in burst the GENERAL JOHNS and several Officers.

GENERAL JOHNS

What do we have?

SERGEANT HODGES

(pointing to the screen)

It seems to be working fine. We had
a blackout and it came back to
this! Rockets from Russia, at least
fifty.

COLONEL LINKE

Holly shit, this is it! What the
hell has Putin done!

The commander picks up the phone.

GENERAL JOHNS

Get me, get me, all I get is
static. Has this happened before?

SERGEANT HODGES

Never! None of this has happened
before, the blackout, the phone to
the White House, the radar, were
all working fine.

We hear a click. They do not.

Across the room soldier 1, is trying to phone out.

SOLDIER 1
Nothing but static here Sir.

GENERAL JOHNS
How long until impact?

SERGEANT HODGES
19 minutes.

GENERAL JOHNS
We need six minutes to launch a counter-strike. . . Where are they headed?

SERGEANT HODGES
New York and the Eastern U.S.

The commander tries the phone again.

GENERAL JOHNS
Nothing, static!

SERGEANT HODGES
Should we launch, Sir?

GENERAL JOHNS
No, not yet! This doesn't feel right. Why isn't the White House calling us?

SERGEANT HODGES
No way for us to know. We can't call out, maybe they can't call in, but why?

He walks over and turns the television on. It all static as he switches the stations.

GENERAL JOHNS
No T.V., no phone, our radars, and lights are back on. What the hell is going on?

COLONEL LINKE
It's war, Sir! We must retaliate!

GENERAL JOHNS
It's something, but what?

SERGEANT HODGES

What are our orders, Sir? Do we launch?

GENERAL JOHNS

The very last minute. I need to be sure. Keep trying to get an outside line! This must be some sort of snafu. It's like we're in a bubble!

SERGEANT HODGES

Sir.

GENERAL JOHNS

Yes, Sergeant?

SERGEANT HODGES

I have a brother on the U.S.S. Ohio.

GENERAL JOHNS

They should be readying a launch. Okay, how does that help us? Our communications are down.

SERGEANT HODGES

I can communicate with him through the radar. It's something we worked out.

GENERAL JOHNS

How?

SERGEANT HODGES

Basically, a kind of Morse code. We devised our own using longitudes and latitudes. It's our own, kind of complicated, but it works. Our radars or on a different frequency than everything else.

GENERAL JOHNS

Do what you can!

Sergeant Hodges proceeds to type numbers, letters, etc. Nothing that makes sense to us.

We hear a click. They do not.

INT. U.S.S. OHIO - RADAR ROOM - NIGHT

PETTY OFFICER WILLIAM EARL HODGES is manning a radar. He is one of three personal. It's a quiet night.

The message comes onto his screen causing him to take notice. He chuckles as he reads.

He starts to type.

We hear a click. He does not.

WILLIAM HODGES
(to himself)
We're at war. Okay, brother, you
want to play.

INT. STRATEGIC AIR COMMAND - NIGHT

All are gathered around Sergeant Hodges's radar.

COLONEL LINKE
Did it work?

SERGEANT HODGES
Yes, he's replying. We worked on
our code for a year or so before
getting it right.

Numbers, letters, ect., come across the screen.

Sergeant Hodges reads.

SERGEANT HODGES (CONT'D)
Funny, brother, war with who? Did
you get your leave for mom's
birthday? I got mine.

Sergeant Hodges starts typing, talking to himself, without looking up.

SERGEANT HODGES (CONT'D)
No, not yet, I should know

COLONEL LINKE
Sergeant! The war!

SERGEANT HODGES
Oh, sorry. There doesn't seem to be
any war.

Sergeant Hodges starts typing again. He finishes and looks up.

SERGEANT HODGES (CONT'D)
He's sure, Sir. He thought I was
kidding.

(MORE)

SERGEANT HODGES (CONT'D)

There's no war that they know of.
And their communications are
working fine.

GENERAL

Holly shit! Some sort of
malfunction.

COLONEL LINKE

That was tense.

GENERAL JOHNS

(to the Colonel)

Shut us down and get on this and
find out what the hell is going on!

COLONEL LINKE

Yes, Sir!

INT. OFFICE BUILDING - COMPUTER ROOM - NIGHT

Godzilla is slowing down. On the computer screen are the
words, "Goodbye Mary."

Godzilla goes dark.

INT. AUTOTEC OFFICE BUILDING - SECURITY - DAY

Walter enters the building to start his day. He approaches
the security station.

WALTER

Hi Phil, any excitement last night?
Keeping an eye on my room?

PHIL

Sure am, Mr. Franks. Nobody goes
near your floor at night.

WALTER

Great, thanks.

PHIL

Mr. Franks?

WALTER

Yes.

PHIL

Some Feds and some corporate people
are in your office.

WALTER
(surprised)
Really, why?

PHIL
Don't know, I watched them go in.
They didn't say anything to me,
just went up. I'm low level.

INT. WALTER FRANKS OFFICE - DAY

Walter enters his office to find his boss, MR. WILLARD, an elderly, seldom involved boss, and FBI agents, QUIENT and WELLER, along with two others from corporate.

WALTER
This looks very serious?

MR. WILLARD
It is Walter. This is agents Quient and Weller from the FBI. And Barns and Rochell from our corporate office.

WALTER
Hello.

They all nod.

MR. WILLARD
This has to do with the other two agents and what they found out from our computer?

WALTER
Do we know what they found out?

AGENT QUIENT
No, they found something, we believe, we just don't what.

WALTER
Do you want another crack at it?

MR. WILLARD
Yes, that's part of it. They have to dismantle it.

WALTER
Oh, they can't do that. I built her, well with the help of my team here!

MR. WILLARD

Something has happened, something bigger than us. The FBI believes somehow our computer has something to do with an airbase being taken over.

AGENT WELLER

Actually a SAC base. One of our most secure.

AGENT QUIENT

We think you know what we mean.

MR. WILLARD

Has this something to do with our mishap.

WALTER

It may. Several times I've wondered when a computer malfunction is it related to us.

AGENT QUIENT

It may be tied into others, a Simi running off a mountain, a canning factory running amok, weather radars off the mark!

WALTER

Don't forget melting wax.

AGENT WELLER

None of these actions can be understood. Your incident was the first. That's where we start.

WALTER

And the plane crash brought down by a lithium battery. I don't know.

MR. WILLARD

Seems like planes would be dropping out of the sky everywhere.

AGENT QUIENT

Exactly!

WALTER

When was the last incident, the airbase?

AGENT QUIENT

Last night from 03:14 to 03:27.

WALTER

Easy to check. I put a camera on the door. No one could get in. Let's head down to security to check last night's video.

AGENT QUIENT

That sounds good.

Walter lead the group out.

INT. AUTOTEC OFFICE BUILDING - SECURITY - DAY

Walter, followed by the others, rushes over to the security station. Phil looks surprised.

PHIL

(reluctant)

Yes, sir?

WALTER

I need to see the tapes from last night!

PHIL

From your floor?

WALTER

Yes, just the newly installed camera!

PHIL

Okay.

Phil manipulates the keyboard.

PHIL (CONT'D)

There you go, it starts when everyone leaves work.

WALTER

We're looking around three a.m.

Phil adjusts the computer until the clock reads 03:00. Everyone leans in closer.

Suddenly at 03:14, the screen gets a little lighter. Everyone notices.

MR. WILLARD

The screen lightened.

PHIL

I saw that. It lasted for a few minutes. I never saw anyone, the door never opened.

AGENT WELLER

Is this the only time?

PHIL

Yes.

Suddenly at 03:27, the screen goes back to normal.

Everyone reacts.

AGENT WELLER

(checking his watch)

That's something. Right on time.

WALTER

(stunned)

It is the computer! It's turning itself on and off, that's impossible!

PHIL

That's what that light was?

WALTER

Yes. . . We all saw, no one went in.

PHIL

I have my eye on the elevators. No one got off that floor. No ones allowed.

MR. WILLARD

Now what?

Everyone looks at each other unknowingly.

WALTER

Do you want to examine the computer? My people are running checks now.

AGENT QUIENT

No. We may have the first civilian rogue computer.

WALTER

You mean a computer that thinks for itself?

AGENT WELLER
It had to happen sometime.

WALTER
Civilian?

AGENT WELLER
The government has been
experimenting. Maybe an app got
away from them.

AGENT QUIENT
We may have to dismantle your
computer.

MR. WILLARD
Oh no! That won't do. That would
cost us millions!

AGENT QUIENT
Worst case scenario. But don't
count it out.

AGENT WELLER
If we can retrieve the program and
understand how it got to your
computer, it might be saved.

AGENT QUIENT
Otherwise, build another. Start
from scratch.

WALTER
Sounds like no choice. How could it
get in?

AGENT QUIENT
Good question. We're hoping you'll
figure that out. Whatever we do we
need to do it fast.

WALTER
Phil, are you on tonight.

PHIL
Yes, all week.

WALTER
Keep a sharp eye out for what we
saw here, the screen getting
lighter. That's the computer going
on.

PHIL
Okay, should I call you?

WALTER
No, run upstairs and peek through the window to see if the computer's lights are on and take note of the time, on and off.

PHIL
Okay.

WALTER
If it's thinking for itself, we don't want to anger it.

PHIL
Got it. Don't anger it?

MR. WILLARD
What now?

WALTER
Wait and see. Confirm if there is another incident. And keep trying to figure this out.

AGENT QUIENT
Well, we need to get back to Washington. Keep an eye on her. We'll be in touch.

WALTER
Are you flying?

AGENT QUIENT
No, we drove.

INT. AUTOTEC OFFICE BUILDING - SECURITY - DAY

Walter is arriving for work. He stops by the security station.

WALTER
Hi, Phil.

PHIL
Morning, Mr. Franks.

WALTER
Anything exciting going on?

PHIL
No, very quiet.

WALTER
How about on my floor?

PHIL
Nothing, very quiet. I tested the alarm and the cameras are working fine.

WALTER
Good. How long has it been since we installed the camera?

PHIL
About three months and it was just after that we had the feds here. We had that incident.

WALTER
And nothing since?

PHIL
No, nothing, very quiet, eerie almost.

WALTER
I know. The computer has been working fine.

PHIL
It's a computer, it probably was a glitch.

WALTER
Yeah, a glitch.

EXT. BANGOR, WASHINGTON - PORT - DAY

The U.S.S. Ohio is preparing to set sail. Sailors are boarding. Supplies are being loaded in one area and missiles are loaded in a different, well-guarded area.

INT. U.S.S. OHIO - NAVIGATION ROOM - DAY

Chief Petty Officer William Hodges is at his radar, fine-tuning. Others are racing about. We see him testing the computer.

WILLIAM HODGES
(to himself and the room)
Radars engaged. All-okay with the
radar.

We hear a click. They do not.

INT. U.S.S. OHIO - RADIO ROOM - DAY

A very hectic scene with the ship's sailors running about preparing to set sail. A sailor is manning the computer.

SEAMAN 1
Testing intercom, 1,2,3. Testing
surface to air. Testing ship to
shore. All a go!

We hear a click. They do not.

INT. U.S.S. OHIO - ENGINE COMPARTMENT - DAY

Another hectic scene as preparations is underway. Equipment is being tested. A seaman is at a corner desk working on a laptop. We see a diagram of a turban lit-up in green. She shuts the laptop and unplugs it from the turban. She announces to the room.

SEAMAN 1
All ago here!

We hear a click. They do not.

INT. U.S.S. OHIO - NUCLEAR REACTOR COMPARTMENT - DAY

This is an unoccupied area.

We hear a click.

INT. U.S.S. OHIO - MANEUVERING ROOM - DAY

Another hectic scene with several personal moving about. Sailor 1 is on the computer.

SEAMAN 1
Engaging and testing autopilot.
Testing dive planes! All, okay!

We hear a click. They do not.

INT. U.S.S. OHIO - MISSILE CONTROL - DAY

Another hectic scene with several personal moving about.

SEAMAN 1
Missiles loaded and locked in.

SEAMAN 2
Computer engaged and in control of
the missiles.

We hear a click. They do not.

EXT. U.S.S. OHIO - DAY

A cheering crowd as the U.S.S. Ohio sets sail.

INT. OFFICE BUILDING - COMPUTER ROOM - DAY

Walter and Mary are standing in front of Godzilla.

WALTER
It has been six months since our
incident.

MARY
Six, months! And we haven't figured
out anything.

WALTER
It's been three months since any
computer malfunction, that I've
heard of.

MARY
And no more Godzilla turning itself
on at night.

WALTER
Strangest thing. Any more problems
with your phone?

MARY
No, nothing.

WALTER
At least we didn't have to
dismantle her.

MARY
It's almost like she decided to
behave when she heard that.

WALTER
(chuckles)
Come, on! This is nuts!

MARY
Is it? The FBI was real.

WALTER
Glad to have them gone. I haven't
heard from them since that day they
were here.

MARY
Back to normal here.

EXT. U.S.S. OHIO - DAY

Somewhere in the Pacific the U.S.S. Ohio is on patrol.

INT. U.S.S. OHIO - NAVIGATION ROOM - DAY

SEAMAN RANDALL WHITE is at the computer. Entering the room is
SEAMAN SAM GALT papers in hand.

We hear a click. They do not hear.

SEAMAN GALT
Coordinates for the day.

SEAMAN WHITE
Changing course?

SEAMAN GALT
Looks like it.

SEAMAN WHITE
Another routine trip.

He hands him the papers and departs. Seaman White proceeds to
input into the computer. After he is finished he walks away
from the computer. We stay with the computer screen and watch
the coordinates change. He does not notice.

INT. U.S.S. OHIO - RADAR ROOM - DAY

Chief Petty Officer William Hodges is at his radar next to
two of the same.

WILLIAM HODGES
Anyone ready for a break?

PETTY OFFICER RICKLES
Okay, by me. Nothing on my radar.

PETTY OFFICER LANGE
I'll keep an eye on things, bring
me back a coffee, black.

Hodges and Rickles depart.

We hear a click. He does not hear.

Suddenly the radars go black. PETTY OFFICER LANGE looks startled as he tweaks knobs and pushes buttons. He picks up the phone. Before he can call, the radars come back to life. He lets out a sigh of relief.

LANGE
That was weird! He tweaks the knobs
again before settling back in his
chair.

Hodges and Rickles return coffee in hand.

WILLIAM HODGES
Meatloaf for dinner tonight.

LANGE
Good, I love their meatloaf.

RICKLES
I saw them making pies.

LANGE
We had a short black-out.

WILLIAM HODGES
Black-out?

RICKLES
The lights were on everywhere else.

LANGE
Not on the radar.

WILLIAM HODGES
That's never happened before.

RICKLES
Not without the whole ship going
black, that's happened before.

WILLIAM HODGES
Keep an eye on it. How long was it
off?

LANGE

Seconds.

WILLIAM HODGES

Probably just a glitch. Nothing to report.

INT. U.S.S. OHIO - ENGINE COMPARTMENT - DAY

A laptop is on the desk in the corner. No personnel is nearby. It is on and a diagram of the engine is visible.

We hear a click. They do not hear

The diagram switches to red and back to green.

INT. U.S.S. OHIO - NUCLEAR REACTOR COMPARTMENT - DAY

This is an unoccupied area.

We hear a click.

INT. U.S.S. OHIO - MANUVERING ROOM - DAY

Two Seamen are moving about checking the equipment.

SEAMAN 1

Looks like they put in a whole new control panel.

SEAMAN 2

I thought it worked fine when we were here last. Must be an upgrade.

We hear a click. They do not hear.

SEAMAN 1

It doesn't seem to respond as well as it should. It seems stiff.

INT. U.S.S. OHIO - MISSILE CONTROL - DAY

Four ship personnel are manning the controls.

We hear a click. They do not hear.

Suddenly the controls go dark for a second before coming back to life.

The crew reacts with confused looks.

SEAMAN 3

What was that?

SEAMAN 4

Maybe they haven't got the bugs out.

SEAMAN 3

That's must be it.

SEAMAN 4

They go over it pretty good when it's in dry-dock. They have to tighten the nuts and bolts.

INT. U.S.S. OHIO - NIGHT

A skeleton crew is manning the ship.

Chief Petty Officer Hodges is asleep in his bunk.

INT. U.S.S. OHIO - CLIMATE CONTROL ROOM - NIGHT

In the unmanned climate control room, a computer is running. The screen shows a schematic of the ship. Airflow and temperature are shown. Everything is green.

Suddenly the screen turns red. We see the temperature start to rise as the words, "shut down," appear on the screen.

INT. U.S.S. OHIO - RADAR ROOM - NIGHT

On duty, at separate radars, are Seaman Lynda Smith and Seaman Jim Jacobs. It's a quiet night.

Without warning, Seaman Jacobs starts to gasp. Seaman Smith starts to do the same. She staggers over to him as he slumps in his chair. Her breathing is labored. She feels for his pulse. She finds the air vent and places her hand on it.

SMITH

(to herself)

It's off. The air is off!

Sweating, with a panicked look on her face, she staggers out of the radar room and down the aisle passing passed-out Seamen. She pauses to feel for a pulse. She reaches a room with scuba gear. Weak, struggling, and gasping she puts a tank on. As she gasps for air, she regains her strength.

As soon as she regains her strength and starts breathing steadily, she grabs two sets of gear and heads back down the aisle.

She reaches the Chief Petty Officers quarters. She starts shaking the Officers and feeling for a pulse.

She comes to Hodges and after feeling for a pulse, she places a scuba mask on him and twists the valve. As soon as he starts gasping, she races over to CHIEF PETTY OFFICER HARRIS and does the same. He slowly comes too. She goes around the room feeling for a pulse on the remaining. Hodges and Harris are sitting on their bunks recovering their strength. Harris pulls his mask off and immediately starts to gasp.

HARRIS

What happened!

He places his mask back on. Seaman Smith takes hers off to talk.

SMITH

No air, I don't know what happened.
There was no warning, no alarms.
People are dead!

They all scan the room. The three speak by lifting their mask.

WILLIAM HODGES

Is the whole ship like this?

SMITH

I think so. As far as I went.

Hodges picks up the phone.

WILLIAM HODGES

Anyone on the ship, respond!

They wait for a reply.

WILLIAM HODGES (CONT'D)

Nothing.

SMITH

What does this mean?

WILLIAM HODGES

I don't know.

HARRIS

Everyone is dead?

WILLIAM HODGES

Dead or passed out soon to be dead!
Let's see about getting the air
back on!

The trio takes off towards the climate control room. Moving past and checking several bodies.

INT. CLIMATE CONTROL ROOM - NIGHT

Upon entering, Hodges rushes to the computer. He sees it too have shut off the air.

WILLIAM HODGES

That can't be. It's been
reprogrammed!

He lifts the laptop and removes a piece of paper that was taped to the bottom.

SMITH

What's that?

WILLIAM HODGES

The code I can't remember. I was
supposed to remember it, next best
thing.

He manipulates the computer and the schematic goes from red to green. Seaman Smith walks over to a vent and feels for air.

SMITH

It's on.

WILLIAM HODGES

Give it some time to regulate the
air on the ship. . . . That had to
be reprogrammed somehow.

HARRIS

By someone? They could still be on
this ship!

WILLIAM HODGES

This ship has more computers than
an Apple warehouse. It could be a
malfunction or worse.

HARRIS

Worse?

WILLIAM HODGES

Someone could be taking over the ship! Someone or something. My brother told me about a situation they had at SAC. They thought the computers temporarily took over communications and their power source.

SMITH

It's come to that. What's next?

Hodges walks over to a phone on a wall.

WILLIAM HODGES

Hello, anyone! Nothing! Everyone could be dead!

HARRIS

Smith, here, saved our lives, good thinking.

WILLIAM HODGES

That's right. . . You two check out the rest of the ship! I'll get to communications, see if I can raise someone.

HARRIS

Right!

SMITH

Yes, Sir!

INT. U.S.S. OHIO - COMMUNICATION ROOM - NIGHT

Headphones on, Hodges is manning the board.

WILLIAM HODGES

Reaching out to any ship, SOS, U.S.S. Ohio, Mayday, Mayday!

He flips a switch and an intercom comes on.

WILLIAM HODGES (CONT'D)

All personnel report to communications. This is Chief Petty Officer Hodges, anyone able, report to communications.

Harris suddenly appears in the room out of breath.

HARRIS

Bill, Bill, the ship is running itself! I checked out the navigation room and the engine room, it's running itself!

WILLIAM HODGES

Please don't tell me that, it can't happen!

They pause to feel the ship.

HARRIS

We're moving!

WILLIAM HODGES

Yes, we are. What were the coordinates?

HARRIS

Looks like we are where we should be, off the coast of Africa.

WILLIAM HODGES

Okay, good. At least that's as it should be. The ship is autonomous, it can run itself.

Seaman Smith arrives in the room.

SMITH

The commander is dead, in his bed. Most of the Seaman died in their beds. Suffocated in their sleep.

WILLIAM HODGES

The ship is moving.

SMITH

I know, I can feel it.
Where are we going?

WILLIAM HODGES

I don't know but we better figure it out.

HARRIS

The missiles, we better make sure they're secure.

WILLIAM HODGES

Right! Let's go take a look. Seaman Smith, stay on the radio, keep trying to reach someone.

Hodges and Harris rush off.

INT. U.S.NAVY - SUBMARINE COMMAND - NIGHT

SEAMEN SHERMAN MEYER and RON OSAGE are manning the radars keeping track of the submarines.

SEAMAN MEYER

I'm going on leave next week, hold down the fort. I need a break.

SEAMAN OSAGE

Family vacation?

SEAMAN MEYER

I haven't seen my mom in a year. Packing up the kids and driving for two days. We'll see how that goes.

SEAMAN OSAGE

Time to check in.
(radio)
Command control raising U.S.S. Ohio, come in "Ohio!" Come in "Ohio!"

After a second the radio cracks to life.

RADIO

(oc)

U.S.S. Ohio, responding. Is that you, Kathy? All is a-okay here. How's everything at command?

The radio keeps talking as Seaman Osage attempts to respond.

SEAMAN OSAGE

No, Kathy is off

Osage and Meyer exchange a look as the radio keeps responding.

RADIO

(oc)

That's great you're going to be an aunt.

SEAMAN OSAGE

Come in, U.S.S. Ohio, who are you talking to?

SEAMAN MEYER
She's talking to Kathy Rhodes, she
signed off earlier.

SEAMAN OSAGE
This sounds like a recording.

They listen intently.

RADIO
(oc)
Sure, I can do that for you.

With a look, both men react. Osage grabs the intercom.

SEAMAN OSAGE
Will Seaman Rhodes, Seaman Kathy
Rhodes report to communications.

SEAMAN MEYER
(calls across the room)
Chief Petty Officer Cox, your
attention here, sir! Something is
not right with the Ohio, Sir.

CHIEF PETTY OFFICER COX
What do we have? Is she off course?

SEAMAN MEYER
No, that's not it! We're getting a
recording when we call in.

CHIEF PETTY OFFICER COX
What! Recording of what?

Enters Seaman Kathy Rhodes.

SEAMAN OSAGE
Seaman Rhodes, listen to this.

He manipulates the computer.

RECORDING
(oc)
This is great you're going to be an
aunt.

SEAMAN RHODES
That's my contact from earlier
today.

CHIEF PETTY OFFICER COX
 Why would they be sending a
 recording? Try and contact them
 again.

SEAMAN OSAGE
 Come in U.S.S. Ohio. This is Navy
 command, come in.

RADIO
 (oc)
 Is that you, Kathy. All is A-okay
 here. How's everything at Command?

Their attention goes to Chief Petty Officer Cox.

SEAMAN OSAGE
 Same recording.

CHIEF PETTY OFFICER COX
 Is she on course?

SEAMAN OSAGE
 Yes.

CHIEF PETTY OFFICER COX
 Keep trying to raise her.

He rushes out of the room.

INT. U.S.S. OHIO - MISSILE CONTROL - NIGHT

Hodges and Harris are looking over the controls.

WILLIAM HODGES
 I see nothing out of place. Seems
 like the computer is engaged.

HARRIS
 Yes, no problem here. Every missile
 is locked.

Suddenly they both look up. They start to shift their weight
 as the ship starts to turn.

HARRIS (CONT'D)
 We're turning!

WILLIAM HODGES
 Yes, we are, a sharp turn. Let's
 get to navigation, see where we're
 going.

They rush off.

INT. U.S.S. OHIO - NAVIGATION ROOM - NIGHT

Hodges and Harris are studying a radar screen. They are leaning slightly.

HARRIS

Where do you think we're going?

WILLIAM HODGES

Where are we going? How are we going? Who's piloting the ship?

HARRIS

And why?

WILLIAM HODGES

Someone has taken over the ship. Why? We have a Trident missile.

HARRIS

And we should be dead.
Who's doing it?

WILLIAM HODGES

My guess, the same as SAC,
something to do with computers.
That's it, my brother, come on!

He dashes out of the room followed by Harris.

INT. U.S.S. OHIO - RADIO ROOM - NIGHT

They arrive out of breath. Hodges slides into his seat and engages the radar.

HARRIS

What are you doing?

WILLIAM HODGES

Contacting my brother.

HARRIS

Really, how?

WILLIAM HODGES

Something we worked out, a code.

He feverishly types.

INT. STRATEGIC AIR COMMAND - SUBMARINE COMMAND - NIGHT

SEAMEN DIAZ and PATTERSON are manning the radars.

SEAMAN PATTERSON
Hey, look at this!

Diaz joins him.

SEAMAN PATTERSON (CONT'D)
The "Ohio," it's changing course.

SEAMAN DIAZ
It shouldn't be.

They watch the screen for a second. Diaz walks over to the phone.

SEAMAN DIAZ (CONT'D)
Communications, have you been in
contact with the "Ohio?"
Okay, I got it.

Hangs up the phone.

SEAMAN DIAZ (CONT'D)
They lost contact. They thought it
was a solar flare.

SEAMAN PATTERSON
This isn't right!

Diaz picks up the phone.

SEAMAN DIAZ
Chief Petty Officer, the "Ohio," is
changing course. Yes, sir!
Communications have lost contact!

He hangs up the phone.

Within a minute CHIEF PETTY OFFICER CLAGETT and two Officers
rush into the room.

CHIEF PETTY OFFICER CLAGETT
What's this!

SEAMAN DIAZ
Trouble with the "Ohio," Sir! She's
off-course and communications can't
reach her!

A message comes on the radar. It looks like gibberish.

SEAMAN 1
What is this?

Seaman 2 comes over to his computer.

SEAMAN 2
Oh, that's Hodges. He contacts his brother on the "Ohio," that way. That must be his brother.

SEAMAN 1
How?

SEAMAN 2
Some kind of code they worked out with longitude and latitude.

SEAMAN 1
Oh.

CHIEF PETTY OFFICER CLAGETT
Can't you decipher that?

SEAMAN 2
No, only Hodges.

CHIEF PETTY OFFICER CLAGETT
Where is he?

SEAMAN 2
He's off for two days. Probably with his family.

Clagett turns to his aide.

CHIEF PETTY OFFICER CLAGETT
Get him in here fast!

INT. STRATEGIC AIR COMMAND - NIGHT

A very hectic scene as SAC scrambles to intercept the U.S.S. Ohio. The radio operator is trying to reach the ship.

RADIO OPERATOR
Come in U.S.S. Ohio, respond U.S.S. Ohio!

GENERAL 1
Scramble a recon plane and two fighters. Where is she headed?

AIRMAN WATTS

Yes, sir. Scrambling recon 1 and fighters! She's in the Atlantic, possibly headed for China! She came around the Cape Of Africa.

GENERAL 1

Great, a war with China! He reaches for the phone.

AIRMAN WATTS

Or Japan, Sir.

INT. STRATEGIC AIR COMMAND - OMAHA - NIGHT

Sergeant Robert Hodges rushes into the radar room.

SERGEANT HODGES

(panic)

Is this true?

AIRMAN WATTS

We don't know what's going on yet. We lost communications. We think we have a message from your brother.

SERGEANT HODGES

Let's see it!

Watts brings up the message as the others gather around as Hodges reads.

GENERAL 1

What do we have?

SERGEANT HODGES

Lost communications, all dead but three, ship running on its own.

GENERAL 1

Ship running on its own, how?

SERGEANT HODGES

Sir! It's like when we had the situation several months ago. When we lost the computers and communication.

GENERAL 1

Yes.

SERGEANT HODGES

What do we do Sir, my brother is on that ship.

GENERAL 1

Respond, tell them to stand by. We're working on it.

Hodges starts to type.

SERGEANT HODGES

Okay. No response. They could be away from the radars. There's only three on the whole ship.

GENERAL 1

Impossible to run that ship with three crew, impossible.

SEAMAN 1

Someone is running it.

SERGEANT HODGES

Or something!

INT. U.S.S. OHIO - NAVIGATION ROOM - NIGHT

Harris, Smith, and Hodges are looking at a radar screen.

HARRIS

We've reversed and are going around the Cape.

SMITH

And heading straight for Asia.

WILLIAM HODGES

With nuclear weapons. We're going to light-up every Chinese radar in the Atlantic.

HARRIS

And we can't communicate.

SMITH

Can we surface?

HARRIS

We can if we want to be an easier target.

SMITH

What's command doing now?

WILLIAM HODGES

Panic, their worst nightmare, a
rogue sub! We're being tracked and
they're deciding whether to destroy
us.

SMITH

Can we get off?

HARRIS

Yes. We would need to get closer to
the surface. We could scuba out.

WILLIAM HODGES

We would be stranded in the middle
of the ocean.

HARRIS

They've got their eye on us. We
would be rescued.

WILLIAM HODGES

If we're not blown up first. As
soon as we start to surface, China
may see it as us getting ready to
launch. That may be it!

CHIEF PETTY OFFICER HARRIS

We know Command would be in contact
with Russia and China. They have a
protocol for this sort of thing.

SMITH

We need to get out!

HARRIS

Abandon ship?

WILLIAM HODGES

I don't think there's anything we
can do here. Let's get back to the
radar room. See if we got through
to my brother before we decide what
to do.

They rush off.

EXT. ATLANTIC OCEAN - DAYBREAK

Chinese military jets are scanning the ocean.

U.S. Reconnaissance plane and two jets are racing to the U.S.S. Ohio.

INT. U.S.S. OHIO - RADAR ROOM - DAY

The trio has arrived at the Radar room. Hodges slides into his console.

WILLIAM HODGES
Oh, great! He responded.

SMITH
Are they aware? Are they getting us out of here?

Hodges starts to decipher.

WILLIAM HODGES
Aware of your situation. Working on getting you out. Hang in there, brother. Respond if you can.

Hodges types.

SMITH
What are you saying?

WILLIAM HODGES
I'm here Bob, please advise.

CHIEF PETTY OFFICER HARRIS
What now?

WILLIAM HODGES
Now we wait. This is what the brass gets paid for.

INT. STRATEGIC AIR COMMAND - SUBMARINE COMMAND - DAY

At a large conference table are several high ranking officials. On a TV screen in a corner is Secretary of State, EDWIN TERRY.

EDWIN TERRY
(oc)
Give it to me straight, General!

GENERAL BRODE
We have a ship, a nuclear submarine, The "Ohio," running on its own, Sir.

EDWIN TERRY

(yelling)

Running on its own! How did this happen?

GENERAL BRODE

We are looking into it, Sir. We just regained communications through a back-channel. All of the crew are dead, suffocated, except three. They're maintaining the ship, best they can.

EDWIN TERRY

Where is it headed?

GENERAL BRODE

Best guess, Asia, could be China, maybe Japan. It's in open waters now. We have to stop it, somehow.

EDWIN TERRY

That's a lot to take in. I have to brief the president. Keep me informed of any new developments.

GENERAL BRODE

Yes, Sir!

The TV goes black.

GENERAL BRODE (CONT'D)

Okay, what do we have?

The Brass exchange a look waiting for someone to start.

GENERAL 1

We have a ship that is thinking for itself.

GENERAL 2

Can't happened.

GENERAL JOHNS

I'm not so sure of that. We had an incident at SAC where we believe the computers malfunction or were taken over by some outside force.

GENERAL 1

Yes, we're all aware of that. It's on all of our minds. A strange thing we never understood.

(MORE)

GENERAL 1 (CONT'D)

We have a sub to stop! Any ideas short of blowing it up!

GENERAL JOHNS

We have to find out more from the crew on the sub. Communications are underway.

GENERAL BRODE

How did it play out at SAC?

GENERAL JOHNS

It just went away. It stopped.

GENERAL BRODE

Come on now, it just stopped.

GENERAL JOHNS

It was isolated in a civilian computer. That's our best guess for where it originated.

GENERAL BRODE

What happened!

GENERAL JOHNS

(hesitant)

We believe that when we got close to it, it panicked and either stopped or disappeared.

GENERAL BRODE

What is it? You talk as if it were alive!

GENERAL JOHNS

As alive as a computer could be. We don't know much.

GENERAL BRODE

And this whatever could have infected the computer on the "Ohio?"

GENERAL JOHNS

Seems like the same situation we've been chasing. This may sound odd but we talked about dismantling it and it stopped.

GENERAL BRODE

You scared it!

GENERAL JOHNS
That's when it stopped.

GENERAL BRODE
Okay, then dismantle it. Try that
before we blow it up. And fast.

INT. STRATEGIC AIR COMMAND - OMAHA - DAY

The room is now crowded with several Brass. Sergeant Hodges is at his radar. In burst General Johns.

GENERAL JOHNS
How are we doing on communications?

GENERAL 1
We got them, Sir!

GENERAL JOHNS
Okay, tell them to start
dismantling the main computer.

Sergeant Hodges starts to input.

SERGEANT HODGES
Done!

All lean in when a reply comes in. Sergeant Hodges deciphers.

SERGEANT HODGES (CONT'D)
My brother is Okay. So are the
other two, Harris and Smith. He
understands and will comply. . .
He wants to know where the
mainframe is?

All look around until a Seaman steps forward.

SEAMAN 1
The mainframe is located behind the
captain's cabin accessed through a
panel behind his bunk, Sir.

GENERAL JOHNS
Got that!

Sergeant Hodges types.

SERGEANT HODGES
Yes, Sir.

INT. U.S.S. OHIO - RADAR ROOM - DAY

William Hodges is deciphering.

WILLIAM HODGES
Okay, behind the Captain's
quarters. They want us to dismantle
the computer.

HARRIS
Whatever they say.

SMITH
If that gets us out.

They rush off.

INT. U.S.S. OHIO - CAPTAIN'S QUARTERS - DAY

The trio has arrived, tools in hand.

WILLIAM HODGES
Grab the other end of the bunk and
pull it out.

Harris complies and both men proceed to unlatch the back wall panel to reveal a large mainframe that resembles Godzilla. Lights are blinking steadily until the panel is removed. As if spooked, they speed up.

They slide the panel aside.

SMITH
It's running!

WILLIAM HODGES
Yes, it is. It's running this ship.

HARRIS
Where do we start?

WILLIAM HODGES
Just start unscrewing anything. If
you see a screw or nut or bolt, get
rid of it. The thought is sooner or
later it will die.

HARRIS
Makes sense.

SMITH
Then who will run the ship?

WILLIAM HODGES

Oh, hell, one thing at a time!

HARRIS

I'm sure they're working on getting us off, aren't they?

Silence.

WILLIAM HODGES

Work fast!

After several minutes and a pile of computer parts on the bunk, the crew is startled as they hear a groan. They step back.

HARRIS

What the hell!

SMITH

This is too much! Is it alive?

WILLIAM HODGES

I don't know if it is but we better not stop! Command knows something, something we don't.

They feverishly get back to dismantling it. Lights are blinking and the computer lets out another groan. They work faster.

A phone in the back pocket of Seaman Smith's coveralls makes the you-got-mail sound. They all hear it. She removes the phone.

SMITH

Funny, an e-mail from no one.

She puts her phone back in her pocket and they get back to work.

As they keep working, suddenly the computer goes dark and the ship lunges. The lights go dark.

WILLIAM HODGES

Oh, hell, no what?

HARRIS

I don't think command thought this out. Now what?

WILLIAM HODGES

We sink! We're not that far off the floor, we may be all right. Brace!

EXT. ATLANTIC OCEAN - DAY

The submarine slowly sinks to the bottom and rest undamaged.

INT. STRATEGIC AIR COMMAND - SUBMARINE COMMAND - DAY

The room is crowded. The personnel from earlier are still here. They are watching the radar.

SEAMAN 1

The "Ohio," is on the bottom, Sir.
She seems unharmed.

GENERAL BRODE

Does that mean the computer is
knocked out?

SEAMAN 1

I believe so, Sir.

GENERAL BRODE

Then, get those sailors off that
ship! And get it off that floor or
get those missiles off the ship!

GENERAL 2

Yes, Sir. We have a mini-sub on the
"Washington," not far from the
"Ohio." The crew should have enough
air until we can get to them.

GENERAL BRODE

This is like from outer space! What
the hell is going on? Get me the
Secretary of State.

The rooms attention turns to the TV screen. Shortly the
Secretary comes on.

GENERAL BRODE (CONT'D)

Mr. Secretary, I believe we've done
it! The "Ohio" is on the bottom,
lifeless and otherwise undamaged
and no harm to anyone, we believe!

EDWIN TERRY

You believe?

GENERAL BRODE

Yes, Sir. We have no contact. We
will know more when our rescue gets
there within the hour.

EDWIN TERRY

At least I can put China and Japan
at ease.

GENERAL BRODE

Yes, Sir!

EDWIN TERRY

Keep me informed.

GENERAL BRODE

Yes, Sir.

EXT. ATLANTIC OCEAN - DAY

The U.S.S. Washington is uploading the mini-sub onto its deck. The crew has surrounded the sub and unhatched the latch. Seaman Smith is the first to emerge. Her phone, in her back pocket, sounds the you-got-mail sound. She grabs it, looks puzzled, and puts it back not acknowledging it.

INT. STRATEGIC AIR COMMAND - OMAHA - DAY

A new rise in rank puts Petty Officer Kathy Smith and Master Chief Petty Officer William Hodges in the office of intelligence. They have desks across from each other.

WILLIAM HODGES

Reading intelligence sure is
different than what we're trained
to do, run a sub.

SMITH

When they offered, the pay raise, I
could not pass it up. Good to be
back near home, anyway. Are you
getting the hang of it?

WILLIAM HODGES

It's not hard. Home, from here?
Where's home?

SMITH

Fremont. I just might stay here.

WILLIAM HODGES

Same here, I'm from middle Iowa,
Carroll. I guess we came home.

SMITH

I'm heading to get a coke, want
anything.

WILLIAM HODGES

Diet Coke, for me.

Smith picks up her phone and exits. Walking down the hall she sticks her head in the computer room. The room is manned by three Navy personnel. The phone in her hand is inside the room.

SMITH

Anyone want anything, I'm going downstairs?

Her phone lights-up, unnoticed. The computers in the room freeze briefly. The sailors notice momentarily, exchange a look, and shrug it off.

We hear a click. They do not.

SAILOR 1

No, I'm cool.

SAILOR 2

I'm heading that way.

SAILOR 1

Are you going to Coachella?

SMITH

Yeah! A bunch of us are. We can catch a transport to "Edwards."

SAILOR 1

Do you have room for one more?

SMITH

I'm sure. We have a shuttle from there. Coachella is about three hours from "Edwards."

SAILOR 1

Okay.

SAILOR 2

Do you have the logistics?

SMITH

Yes, they and back. I'll get them to you. There's a C-17 going to "Edwards" for maintenance. We have arranged for ground transportation and we have to be back at the base for the ride back here at 08 hundred.

SAILOR 1

Got it.

Her phone lights-up and shuts off.

She continues down the hall not noticing.

We hear a click. She does not.

EXT. STRATEGIC AIR COMMAND - OMAHA - PARKING LOT - DAY

Smith, Hodges, and several others are standing around a dozen cars engaged in lively conversations with drinks and backpacks in hand. Even in civilian clothes, the group has a military appearance.

WILLIAM HODGES

Everyone, have your military ID and the gate is free.

SMITH

And we'll have our own section close to the stage.

The crowd reacts shaking their heads.

WILLIAM HODGES

Bricholl and Anderson have arranged for the shuttle at "Edwards." They'll be our drivers. . . .Okay, let's go.

The group enters the Air Force troop Transport.

EXT. EDWARDS AIRFORCE BASE - RUNWAY - DAY

The C-17 has landed and the group, backpacks, and drinks in hand are deplaning and walking across the runway to a parking lot.

Gear is being stowed in the shuttle and personal are boarding.

Smith and Hodges sit together in the front seat. The group is loud and lively and music is playing.

EXT. INTERSTATE 10 - DAY

From inside the shuttle, we pass a sign that reads, "COACHELLA 42 miles." Smith points.

SMITH

Almost there.

WILLIAM HODGES

Party time.

Smith opens her pack and removes several IDs. She starts tossing them to the passengers.

SMITH

Okay, everyone, wear these around your neck at all times. This gets you into the festival and into our section, which is left of the stage if you get lost. You also get beer and food at half price.

The group roars.

EXT. COACHELLA MUSIC FESTIVAL - DAY

The shuttle is bypassing a line of cars entering the festival grounds.

The group, loud and lively exits the shuttle and enters the grounds.

The group has settled into an area fenced off to the left of the stage and next to the VIP area. A sign next to the entrance reads, "Military Personnel only." Smith's group has mixed with other military personnel.

EXT. COACHELLA MUSIC FESTIVAL - DUSK

The sun is setting and the crowd is getting louder.

Hodges is standing behind Smith holding her as they sway to the music.

Entering the military area is Kim Kardashian and her entourage.

People stop and stare. Kim moves through the crowd greeting her fans until she comes to Smith and Hodges.

KIM

This looks like a happy couple. Hi, I'm Kim.

SMITH

I'm Petty Officer Kathy Smith and this Master Petty Officer William Hodges.

KIM

Looks like you're on a date. Would you mind if I take a picture?

SMITH

No, that would be fine. Okay If I take yours.

KIM

Of course.

Unnoticed, Smith's phone comes to life. A red heart appears on her screen. She snaps a picture.

Kim raises her phone and it is dead. She looks at it puzzled.

KIM (CONT'D)

I know I charged this before I left.

WILLIAM HODGES

The battery could be old. They lose their ability to hold a charge after a few years.

KIM

That could be it. I've had this forever.

SMITH

I have a Samsung. It can power your phone. Here, just put yours on top of my phone.

Smith lays her phone on a nearby table. Kim places hers on top of it.

KIM

Thanks.

SMITH

Sure, it should only take a minute. It will only give you a partial charge.

On Smith's screen, the red heart reappears. We see Kim's phone light-up.

After a minute Kim picks up her phone and turns it on. A red heart appears and fades on her screen.

We hear a click. They do not.

KIM
 Look at that, it's fully charged. .
 . . It takes an hour when it's
 plugged in.

WILLIAM HODGES
 There could be something wrong with
 the battery connection.

KIM
 Well, it's working now. How about
 that picture.

Smith and Hodges pose smiling.

INT. WEST ESTATE - NIGHT

Kim arrives at her residence tired from the festival. She places her phone on a charging station on a hall table and starts to walk away. The phone lights up with a red heart that fades. She pauses to pick it up, a puzzled look on her face.

KIM
 (to herself)
 I need to get this fixed.

We hear a click. She does not.

Later that night.

In the darkness, the phone comes to life lighting up the room and casting shadows.

From the outside, a guard making his rounds notices the light coming from the house and reacts. He enters a side door, gun in hand. As he does this the phone goes dead darkening the room. He looks bewildered as he searches the room and adjoining rooms in the darkness. After a few minutes, he exits the house and continues his rounds.

The phone comes back to life with a muted light, barely emitting a light.

INT. WEST ESTATE - BASEMENT COMPUTER ROOM - NIGHT

We hear a click.

A computer is running with lights blinking and a low hum. It suddenly speeds up going faster and faster.

INT. WEST ESTATE - KIM'S BEDROOM - NIGHT

A laptop sitting on a desk with the screen opened and pointed at the bed comes to life with a black screen. Kanye and Kim are sleeping. A small red light comes on the laptop next to the camera.

INT. WEST ESTATE - HALL TABLE - NIGHT

The screen on Kim's phone returns to the red heart with the word KIM in red. The phone then shows Kim sleeping.

INT. WEST ESTATE - HALL TABLE - DAYBREAK

The phone shows Kim naked getting out of bed and walking out of sight. When she is out of sight the red heart comes back on the phone and pulsates. Seconds later Kanye gets out of bed also naked. The heart on the phone turns to solid black.

Kim and Kanye, dressed, are coming down the stairs with the children running ahead of them.

KIM
(to Kanye)
Are you having breakfast this morning?

KANYE
No, I'll grab something on the way. I have to get to a meeting. I'm running late. . . . Come here kid, give daddy a hug, I've got to go to work.

Kim picks up her phone from the charging station and hands it to Kanye.

KIM
Can you get this fixed? It won't hold a charge. Maybe I need a new one.

He exams the phone, turning it on.

KANYE
It's fully charged now. Could be the battery going dead. Take mine, I'll check it out.

He hands her his phone and takes hers. He kisses her and hugs the children.

KANYE (CONT'D)

I'll be back in a couple of hours.

INT. KANYE'S VEHICLE - DAY

Kanye is driving, music is blaring. Kim's phone is on the seat next to him.

We hear a click. He does not.

The black heart appears on the screen. Kanye does not notice. The heart starts to pulsate.

Without warning all the lights on the vehicle start to blink. A concerned look on Kanye's face as the vehicle speeds up. He slams down on the brake pedal to no effect. A shocked look on Kanye's face as his vehicle slams into the back of a pickup flipping Kanye's vehicle several times. The vehicle sits resting on its side.

EXT. ROADWAY - DAY

A chaotic scene as the road is blocked and Kanye is being extricated from his vehicle. Kim's phone is off and laying in the wreck.

Kanye, alert, and talking, is being loaded into an ambulance. An EMT looking over the wreck and spies Kim's phone. He picks it up and runs over to the ambulance. He tucks it into Kanye's gurney.

EMT

Here, you need this.

OFFICER

Do you know what happened? Were you on the phone?

KANYE

No, no, not at all. I was driving and the truck just sped up. The lights blinked and the brakes were gone.

OFFICER

Sped up? That's odd, a malfunction in the computer, maybe. That could explain why your air-bags didn't deploy. . . Never saw that before.

Kanye, cut, and bruised, is loaded into the ambulance.

INT. WEST ESTATE - LIVING ROOM - DAY

Kanye is on the couch, bandaged and bruised with a brace on his leg. A doctor is in attendance. Two detectives are questioning Kanye. A concerned Kim comforts Kanye as does North, their eldest child.

DETECTIVE 3

You say the vehicle lost control.

KANYE

That's right! It just took off, out of control.

DETECTIVE 4

To your credit, they found no drugs or alcohol in your system.

KIM

He doesn't touch any of that's stuff.

DETECTIVE 4

Our techs are looking over the computer, maybe a problem there.

DETECTIVE 3

Lucky you were in a large SUV. . . It sure is odd about the air-bags.

DETECTIVE 4

We're looking at them, none of them went off. That is strange.

DETECTIVE 3

Any chance you were on the phone.

KANYE

No, no need too. I have hands free in the truck. All I have to do is push a button and talk. And I wasn't, you can check.

Kim's phone is back in the battery station in the hall. A black heart appears on the screen with the words, KILL KANYE." This goes unnoticed.

We hear a click. They do not.

INT. WEST ESTATE - LIVING ROOM - DAY

Kanye and North are on the couch watching a ball game. Kanye is bandaged as he was with his leg propped up. Kim and the kids descend the stairs, suitcases in hand.

KIM

Okay, North, get ready to go to grandmas.

NORTH

I don't want to go! I want to stay here and take care of daddy!

KIM

He has a nurse coming over. You don't need to.

NORTH

I want to!

KANYE

You don't want to go play with your cousins?

NORTH

No, I want to stay with you!

KIM

(to Kanye)

This really shook him up.

KANYE

Let him stay. He's getting to be a big boy. He doesn't want to play with those young kids anyway.

KIM

Okay, you can take care of your dad.

KANYE

Call and cancel the nurse. I can get around and we can order out for food. It's only two days.

KIM

Our boy is growing up.

KANYE

He is.

KIM

Don't take any more pain pills than you need.

KANYE

I took one, that's enough. They put me to sleep.

Kim retrieves her phone from the battery station. She attempts to turn it on. It is dead.

KIM

Damn-it, this phone has been charging all night and it's dead!

KANYE

It's the battery. Take mine. Go buy a new phone.

She tosses her phone on the table and picks up Kanye's. She kisses Kanye and North.

KIM

Okay, my men are on their own. See you in two days.

INT. WEST ESTATE - LIVING ROOM - NIGHT

Kanye is sleeping on one end of the couch and North is on the other.

We hear a click. They do not.

Kim's phone comes to life. The black heart appears followed by the words, "KILL KANYE."

INT. WEST ESTATE - BASEMENT COMPUTER ROOM - NIGHT

The house computer is running faster and faster.

INT. WEST ESTATE - FURNACE ROOM - NIGHT

The furnace is humming louder and louder. The metal starts to glow red. A fire breaks out. Shortly the room is engulfed.

INT. WEST ESTATE - LIVING ROOM - NIGHT

Smoke is whiffing through the air-ducts. Beads of sweat form on Kanye and North.

Kim's phone on the hall table comes to life. Through the smoke, the black heart appears on the screen followed by a pulsating, "KILL KANYE."

North slowly wakes up, smells the smoke. Smoke is filling the dining room adjacent to the living room as he reacts shaking his dad.

NORTH
(frantic)
Daddy, daddy, daddy, get up,
there's smoke! Daddy get up!

He continues to shake and pull Kanye. He panics as the flames shoot up from the dining room floor moving towards the living room. Kanye is in a stupor and after several attempts at rising, falls back on the couch. North grabs his arm and pulls with all his might. He pulls him off the couch and struggles to pull him towards the door. Kanye, attempts to push himself along.

The sofa catches fire.

The fire has reached the hall table. It climbs up the legs to Kim's phone. The black heart and the words, "KILL KANYE," fades. The word, "OOPS," appears in its place followed by, "I Love you, Kim." The interior of the house is entirely engulfed.

We hear a click that fades.

North alternates from pushing, pulling, and rolling Kanye to the front door. As he reaches the door it is flung open by a guard. The guard picks up Kanye under his arms and drags him out to the yard. North follows coughing and crying.

The guard lays Kanye on his back and lifts his stomach until he starts to cough and spit. He Then attends to North wiping his face with a handkerchief. He coddles a crying North as sirens blare.

INT. HOSPITAL - DAY

Kanye and North share a room. They have been cleaned up and are in good shape with a few cuts and bruises. Kim is sitting in North's bed comforting him. The two detectives from the Madame Tussaud's fire are present.

DETECTIVE 1
It appears the fire started in the
furnace room. Did you have any
problems before this?

KIM

No, nothing. The house isn't that old.

DETECTIVE 2

That's some brave boy you have there.

KANYE

That's my boy.

DETECTIVE 1

It will take a while for the investigation to be completed. I would guess some sort of malfunction in the heating system.

DETECTIVE 2

We had the same problem at another fire. The furnace went haywire.

KIM

My boys are safe, that's what matters.

The end.

(CONT'D)

