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Written by

Aaron W. Sala

VERVE
LIT ENTERTAINMENT GROUP

FADE IN:

EXT. ANTARTICA - DAY

SNOW. Innumerable crystals of it, spread before us in an untouched field. Beautiful. Remote. Serene.

And then someone crashes right through it. A BOY - 7, maybe 8 years old - rushes through the snow like it's his own back yard, his reflective orange coat popping against the white.

BEHIND HIM, his MOTHER & FATHER (*both Korean, both 40s, also in orange extreme-cold-weather gear*) call out:

MOTHER (IN KOREAN, SUB) FATHER (IN KOREAN, SUB)
Joo-suk! Joo-suk, come back! Come back here!

Around them are 20 OTHERS. We hear DIFFERENT LANGUAGES among them - it's an INTERNATIONAL TOUR GROUP. Guides point out various features. They marvel at the landscape like, well, tourists. "Beached" behind them are four ZODIAC BOATS.

MOTHER (IN KOREAN, SUB) (CONT'D)
I told you he's too young for this.

THE BOY keeps running, giggling with delight . . . All of a sudden he steps into DEEPER SNOW AND DROPS OUT OF SIGHT.

MOTHER (IN KOREAN, SUB) (CONT'D)
JOO-SUK!

Mother and Father rush to where the Boy disappeared. GUIDES, seeing the commotion, quickly follow. It's pure panic as Mother & Father reach the HOLE IN THE SNOW. The Boy is FACE DOWN in the ice. His parents turn him over -

And the Boy grins at them with a MOUTH FULL OF SNOW. He's fine. His parents scold him (with a sigh of relief) and pull him out of the snow. The GUIDES lead them back to the boats.

WE TILT DOWN, into the hole. We go DEEPER, INTO THE SNOW. Zooming in until our view is nearly microscopic.

Until we see A TINY ORGANISM. A virus? A bacteria? Something else entirely? Whatever it is, THERE ARE THOUSANDS OF THEM, FROZEN DEEP IN THE ICE. Waiting to thaw.

WITH THE BOY

HE SWALLOWS THE SNOW IN HIS MOUTH, smiling up at his parents. Beyond them, in the open water, we see:

THE CRUISE SHIP they came on.

CUT TO BLACK.

THE LAST TOWER

FROM THE BLACK

The building whine of engines, thunder, and rain lashing metal until finally we

SMASH TO:

INT. PLANE - FLYING - DAY

TURBULENCE rattles the FULL PASSENGER AIRLINER. The bumps are mild enough that most of the passengers don't mind them. We follow a FLIGHT ATTENDANT to the back half of the plane, where we find: THE FOREE FAMILY.

ZELDA FOREE (13) is in the middle seat, and she's *terrified*. She's pressed into her seat, eyes closed. One hand clutches her armrest in a death grip. Her other grips:

HAROLD FOREE (50s, screams "dad" without trying). He's not telling Zelda how much her squeezing his arm like this hurts. He looks across Zelda, to:

ANGELA FOREE (50s, composed, tough, no tolerance for bullshit) in the window seat. Her voice is calm and steely:

ANGELA
You have to breathe, Z.

ZELDA
I am - *aah!*

Zelda whimper-shrieks as turbulence rocks the plane again. Other passengers take notice. Harold leans in before Angela can speak again, his voice significantly more reassuring.

HAROLD
Hey, hey, Z. Close your eyes, yeah?
There you go. Remember: four, four,
eight.

Eyes closed, Zelda inhales for four, holds for four, exhales for eight. Harold breathes with her.

HAROLD (CONT'D)
It's just a car on a bumpy road.

Zelda nods and keeps breathing. Her grip on Harold loosens. Harold smiles at Angela. Angela's glad to see her daughter doing better. But when she turns away, we glimpse a look that says she's disappointed she couldn't calm Zelda down herself.

INT. MIAMI INTERNATIONAL AIRPORT - DAY

Zelda couldn't be happier to be on the ground. She waits with Angela as Harold gets their luggage off the carousel. They've packed for a week, not a weekend.

I/E. RENTAL CAR - HIGHWAY - DAY

Angela drives. Harold in the passenger's seat. Zelda swipes through TikTok. She stops on: *A NEWS CLIP OF A CRUISE SHIP ON THE WATER. Bold text splashes: "Now Headed to Miami."*

ZELDA
That cruise ship is coming here.

HAROLD
To Miami?

ANGELA
Wasn't it going to Brazil?

HAROLD
Brazil doesn't want 'em.

ANGELA
Florida does?

HAROLD
Probably some rich-ass snowbird donors on board.

Angela snorts. Harold confirms the news on his phone. Zelda looks out the window at the passing city.

ZELDA
Aren't we staying in South Beach?

ANGELA
I got a better deal on this hotel.
I stayed at it for work last year.

ZELDA
I thought this was a vacation.

ANGELA

It is.

ZELDA

Then why did work get you a deal on the hotel?

ANGELA

That's not -

Angela sees Harold's look and decides not to push it.

ANGELA (CONT'D)

You'll like it. You can see the ocean from our room.

EXT. ENTRANCE - FOUR SEASONS - DAY

Angela hands the keys to the VALET. Zelda gets out of the car and looks up at:

THE FOUR SEASONS MIAMI. AKA the Millennium Tower. A 70-STORY SKYSCRAPER. From down here, it looks even taller. THE BASE of the tower is thick, with floors of retail, offices, and parking on the east side, and a 22-story BANK BUILDING on the west. Above that, the tower narrows, reaching for the clouds.

Zelda can't help the twinge of fear that runs through her.

INT. ELEVATOR - MINUTES LATER

The family shares the elevator with a GORGEOUS WOMAN with long, painted NAILS. Angela catches Harold looking. Doesn't say anything. *Ding*. The elevator reaches the 7TH FLOOR . . .

INT. MAIN LOBBY - CONTINUOUS

The space is stunning to look at, from the furniture to the arcing lamps, to the LARGE SCULPTURE at one end.

Angela's been here before and Harold's been places like it, but Zelda hasn't and she's a little wowed. Angela heads for the front desk. A MAN IN A POLO (*RYAN, 20s, we'll come back to him*) cuts in front of Angela. Angela's annoyed, but says nothing. The other CONCIERGE signals her.

CONCIERGE

Welcome to the Four Seasons Miami.
Checking in?

ANGELA
Yes. Reservation for Foree, F-O-R-E-E.

Zelda looks through the big glass windows on the east side of the lobby. She goes through the door, stepping out onto:

EXT. POOL TERRACE - CONTINUOUS

Even in the winter, warm Florida sun bathes the massive pool area. Guests swim, sunbathe, relax. If this ain't paradise, it's close, and Zelda loves it.

INT. MAIN LOBBY - CONTINUOUS

ANGELA
I booked a bay view.

CONCIERGE
I am so sorry. I don't quite know
how this happened -

ANGELA
May I speak to your manager,
please?

EXT. POOL TERRACE - CONTINUOUS

Zelda marvels at the display of people and things. She goes past the MAIN POOL to the PALM GROVE POOL, shallow water with hammocks stretched between artfully-placed palm trees. She takes off her shoes and socks and steps into the knee-deep water, past a SCHLUBBY GUY playing on his Nintendo Switch (*BARRY, 40s - we'll get back to him too*).

INT. MAIN LOBBY - CONTINUOUS

Angela waits while the DAY MANAGER (40s) types.

DAY MANAGER
You should be all set now. Again, I
am so sorry for the inconvenience.

ANGELA
It's alright.

Angela takes the keys. She's used to winning arguments like this. She crosses to Harold, who's admiring the sculpture.

ANGELA (CONT'D)
We traded an ocean view for free
breakfast.

HAROLD
Same floor?

Angela shakes her head. Harold catches her meaning, "Zelda won't like this." He turns back to the sculpture.

HAROLD (CONT'D)
What do you think that is?

ANGELA
Art.
(then)
Where's Zelda?

EXT. POOL TERRACE - CONTINUOUS

Zelda steps out of the palm grove pool and wanders to the edge of the terrace. *City sounds* creep in as Zelda reaches the railing. She looks down before she can stop herself.

THE 7-STORY DROP over the side may as well be infinite. FEAR seizes Zelda. Her throat closes up, her heart pounds - *she's paralyzed by it*. The rushing of blood floods her ears -

HAROLD pulls her back from the edge and into a hug. Angela looks on as her husband comforts their daughter.

ZELDA
What floor is our room on?

INT. ELEVATOR - DAY

The numbers tick up as the elevator rises. Zelda tries not to pay attention to them.

XAVIER (20s/30s, Puerto Rican), a bellhop, handles their suitcases. *We don't pay attention to him now. But we will.*

INT. 22ND FLOOR - MOMENTS LATER

Xavier leads the family off the elevator to their room, 2218.

INT. FOREE'S HOTEL ROOM - CONTINUOUS

The room itself is nice and spacious, if not spectacular, with two beds and a view of the MIAMI SKYLINE.

ANGELA
Over there is good.

Xavier puts the bags where Angela indicates. Zelda closes the blinds so she doesn't have to look down. Angela tips Xavier.

XAVIER
Thank you. Is there anything else I
can do for you?

HAROLD
Know any good spots to eat?

Xavier quickly looks over the Forees, how they're dressed,
calculating what kind of audience he has.

XAVIER
Boia De is great if you like
Italian, small plates. Zitz Sum for
Asian, Los Felix for Mexican, they
have a DJ on weekends.

ANGELA
Have you actually eaten at any of
them?

It's not a challenge - more like bullshit detection. Xavier catches on. He grins, writes on the hotel stationary. Tears off the page and hands it to Angela.

XAVIER
Go here, tell them Xavier said to
give you his usual, and if you're
vegetarian, you're missin' out.

ANGELA
I'm not vegetarian.

Xavier exits. Angela puts the paper in her purse.

ZELDA
I wanna explore.

ANGELA
You two have fun.

HAROLD
You're not coming with us?

ANGELA
I need a shower and a lie down.

HAROLD
Okay Z. Let's let your mom rest.

Angela doesn't miss the disappointment on Zelda's face as she and Harold exit. She opens the blinds to see the city. Gets some HOME-PACKED SNACKS from her bag. Lies on one of the beds, trying to let it all go in one long exhale. She checks her phone. An urgent email from work. We catch highlights:

"Unusual activity . . . Large sell-off of Last Frontier Ventures Ltd shares . . . Can we check?"

OFF Angela reading:

INT. LEO'S APARTMENT - DAY

IN A SERIES OF CUTS, WE WATCH HOTEL STAFF PREPARE THE LUXURY APARTMENT FOR A RESIDENT'S ARRIVAL. Shades opened to the BAY VIEW from the 52ND FLOOR. The AC set to 73. Groceries put in the fridge. A bottle of wine and fruit display placed on the counter. A handwritten welcome note added by the RESIDENTS' CONCEIERGE (40s). She looks around and nods her approval.

KYLIE (V.O.)

What is it?

LEO (V.O.)

Money stuff.

KYLIE (V.O.)

Leo.

LEO (V.O.)

Tyler says some people are dumping stock in some travel company.

KYLIE (V.O.)

Do you need to call him?

CUT TO:

INT. ELEVATOR - DAY

LEO (30s/40s, born-into-money himbo) and KYLIE (20s/30s, you think "trophy girlfriend" right up until she cleans you out at the poker table) ride the elevator up. Leo texts.

LEO

Uhhhh . . . No. No. It's a Tyler thing, he'll handle it.

KYLIE

I bet it has to do with crypto.

LEO
What does a travel company have to
do with crypto?

KYLIE
Matt Damon had something to do with
crypto, who saw that coming?

INT. LEO'S APARTMENT - DAY

Leo and Kylie head for the welcome spread while the BELLHOP takes their bags to the bedroom. Leo is totally at ease here because, well, he owns the place. Kylie's not a fish out of water, but there's a tiny, nagging discomfort she has about places like this that she'll never get over.

KYLIE
This view always gets me.

Leo shrugs. He opens the wine. Brings Kylie a glass.

LEO
Do you have to work tonight?

KYLIE
Nope. You've got until we finish
that bottle to decide where we're
going.

LEO
Okay. Lemme think.

Kylie swallows the rest of her glass. Grins.

KYLIE
Think faster.

EXT. SOUTH BEACH - SUNSET

Golden light dances over the crowds enjoying the beach, before what passes for winter weather here turns too cold.

HAROLD (PRE-LAP)
Are you sure?

EXT. MOJO LOCO - NIGHT

Angela, Harold, and Zelda walk up to the almost literal hole-in-the-wall joint. Angela checks the note. It's the place.

ANGELA
We came all the way out here.

ZELDA
Will you guys just make a decision?

EXT. MOJO LOCO - NIGHT

The family eats from takeout containers at a bench in front of the joint. The food is so good Harold actually laughs.

EXT. BAYFRONT PARK - NIGHT

The family walks. The ocean to one side, MIAMI NIGHTLIFE to the other. *In the background, we see a COUPLE IN THEIR 30s (WALKER & BARB. They'll be important later).*

HAROLD
(re: Zelda)
If she wasn't here, we'd be getting into all kinds of trouble tonight.

ANGELA
Oh? You wanna take me clubbing?

HAROLD
Nah, we're too old for that. Skinny dipping, though . . .

Angela snorts. But she smiles too. That smile fades when:

HAROLD (CONT'D)
I wish you'd come with us earlier.
(off her look)
I'm not trying to attack you. I just . . . It's a family trip. Zelda wants to spend time with you. She doesn't say it because every time she does, you have to work.

ZELDA
What's all that for?

They look to where Zelda's pointing. In the distance, we see:

THE PORT OF MIAMI. GOVERNMENT PERSONNEL (FEMA, ARMY CORP OF ENGINEERS, COAST GUARD) are setting up HOLDING AREAS and QUARANTINE TENTS at one of the DOCKS.

HAROLD
Must have something to do with that cruise.

ZELDA

Are the people on it sick?

HAROLD

Dunno. I wouldn't worry. If we were in danger, they'd tell us. They're sure not worried.

Harold points to a (very gay) PARTY BOAT out on the water. Zelda laughs, loving it. Angela looks over the emergency preparations, the dozens of uniforms hurrying to put up more.

EXT. MIAMI - VARIOUS - MORNING

WE BOUCE AROUND THE CITY, peeking in on various people and slices of life. It's nothing if not a vibe.

EXT. MARINA - MORNING

Xavier sits on one of the docks, headphones on. He watches a SAILBOAT in the bay. He pays careful attention to how the boat's owner manages the sails, mimicking the motions with his hands and taking notes. Learning.

INT. LEO'S APARTMENT - MORNING

The empty wine bottle on the counter, last night's clothes scattered on the couch.

Kylie, facedown in the pillow, groans as Leo brings coffee to the bed. He's sweaty from the gym, doesn't look tired at all.

KYLIE

I would give anything. To see you with a hangover. Just one time.

Kylie's phone buzzes. She picks it off her nightstand (cluttered with paper and pens). Reads the PUSH ALERT. NYT: *Troubled Cruise to Make Landfall in Miami Today.*

EXT. OCEAN DRIVE - SOUTH BEACH - MORNING

Our family takes in the ocean view. Angela checks her phone, but puts it away when Zelda looks her direction. There's a big smile on Zelda's face. Angela likes seeing it.

ZELDA

Is that it?

IN THE DISTANCE, A CRUISE SHIP takes shape on the water. Smaller COAST GUARD VESSELS guide it along.

It's headed this way.

INT. HOTEL ROOM - DAY

Xavier helps *MIKE (late 30s, dad), KIMMIE (30s, mom), & ELLIE (6, their kid)* into their room. *We'll find them again later.*

Xavier glances out the window. OUT IN THE BAY, he can see the CRUISE SHIP. *Is it moving a little faster than it should be?*

INT. LEO'S APARTMENT - DAY

TV NEWS documents the ship's approach. It's background noise for Leo while he cooks for Kylie, who's still in bed. OUT HIS WINDOW, we see NEWS HELICOPTERS circling the bay.

EXT. SOUTH POINTE PARK - DAY

The helicopter noise is much louder here. Zelda, fascinated, leads her parents toward the water for a better view of the ship's approach. Others do the same.

Angela and Harold share a glance, "should we be going closer?" But they follow their daughter . . .

INT. LEO'S APARTMENT - DAY

WE PUSH IN on the TV. LIVE FOOTAGE from the news choppers give us closer views of the government "safe landing zone," the emergency personnel hustling about it.

ANOTHER LIVE VIEW, closer on the CRUISE SHIP. *There's no one on deck. The lounge area is in disarray. Windows up and down are broken. This doesn't feel right . . .*

EXT. SOUTH POINTE PARK - DAY

CLOSER NOW, the ship is chugging along. It's bow is still pointed right at South Pointe Park.

HAROLD

Shouldn't they be turning?

Angela looks at the COAST GUARD BOATS guiding the cruise ship. *The sailors wave their arms, frantically signaling. There's something wrong.*

WITH LEO & KYLIE

Leo brings Kylie brunch in bed.

KYLIE

I'd say you're my hero -

LEO

But we'd both know you're lying.

Kylie eats. Leo glances out the window. Off his look:

KYLIE

What?

LEO

It's not turning.

Kylie looks out the window too. The cruise ship is closing in on South Pointe, fast, and it's not turning toward the docks. The coast guard ships alongside it veer off . . .

WITH ANGELA'S FAMILY

The coast guard vessels turn *out of the cruise ship's path*.

ANGELA

We need to move.

INT. MAIN LOBBY - CONTINUOUS

Xavier sees the CROWD moving outside on the pool terrace.

EXT. POOL TERRACE - CONTINUOUS

Xavier moves with the CROWD OF GUESTS. Most make their way to the edge of the terrace. A few guests can't be bothered, stay by the pool with their drinks.

Xavier's stuck a few rows back. BODIES OBSCURE HIS VIEW, but he can see the SHIP CLOSING IN ON SOUTH POINTE PARK . . .

EXT. SOUTH POINTE PARK - CONTINUOUS

Water pulls back from the beach as it's displaced by the massive, oncoming ship. IT'S STILL NOT TURNING, JUST HUNDREDS OF FEET FROM THE EDGE OF SOUTH POINTE . . .

Fear works its way though the crowd. Angela pulls Zelda back, further inland . . .

ANGELA HAROLD
Come on. Come on. Z . . .

Zelda's almost frozen in place. People around her scream and run. THE SHIP'S SHADOW FALLS ON ALL OF THEM.

ANGELA (CONT'D)
ZELDA!

WITH LEO & KYLIE

KYLIE
Oh my god.

ON THE TV: The ship, just a few yards away from the beach.

ON THE POOL TERRACE - WITH XAVIER

Horrible anticipation grows. And then everyone reacts. People scream. It takes a moment for the SOUND of it to reach us:

IMPACT.

EXT. SOUTH POINTE PARK - CONTINUOUS

ANGELA, HAROLD, AND ZELDA RUN AS FAST AS THEY CAN AS THE CRUISE SHIP PLOWS ONTO LAND, CRUSHING EVERYTHING IN ITS PATH.

Zelda screams and grabs for her parents. Angela pulls them all along as a SHOWER OF SAND AND DEBRIS FALLS, SEPARATING HER from Zelda and Harold.

WITH LEO & KYLIE

Leo and Kylie watch in horror as the cruise ship gradually COMES TO A HALT ON LAND. The DEBRIS CLOUD around it puffs before beginning to settle. They cannot believe their eyes.

ON THE POOL TERRAACE

The sound of the crash echoes, but soon fades. The crowd doesn't know how to react.

EXT. SOUTH POINTE PARK - CONTINUOUS

WITH ANGELA. She picks herself off the ground. She's covered in sand, but otherwise unhurt. She looks around in a panic.

ANGELA
ZELDA! ZELDA!

HAROLD (O.S.)
Here! We're here!

Harold and Zelda emerge from the cloud. They're a little scratched up, but otherwise unharmed. Angela rushes to them.

ANGELA ZELDA

Are you hurt? I'm okay. I'm okay.

Harold nods that he is too. Around them, OTHERS get to their feet, recover, find their friends & family.

METAL GROANS. The Forees look up, through the clearing dust.
THE BEACHED CRUISE SHIP TOWERS ABOVE THEM. Water and detritus
slough off it. NEWS CHOPPERS circle high above.

WE CUT BETWEEN THEIR FACES, THE FACES OF OTHER WITNESSES HERE AND ELSEWHERE, as the horrible awe of it settles in.

CUT TO:

INT. FOREE'S HOTEL ROOM - DAY

ON THE TV: NEWS COVERAGE OF THE DISASTER. *Emergency personnel have cordoned off the ship and area around it.*

NEWS ANCHOR (V.O.)
 . . . death toll is expected to
 rise as rescue crews continue to
 search. We are still waiting for
 information on the status of the
 ship's passengers . . .

As the NEWS ANCHOR talks, we pull back from the TV, drifting past the window, where HAROLD watches the PARADE OF RED & BLUE SIRENS (*from this city view room, we can't see the disaster area*). He's still dirtied, shaken up.

ANGELA, likewise still covered in sand & such, is at the desk, laptop open, on the phone. She barely gives any indication that she was almost crushed by a cruise ship.

ANGELA
No. No. Because if we panic,
everyone panics. Put Harrison on.

IN THE BATHROOM: Zelda, showered & dressed, leans over the sink. Her body shakes - the beginning of a panic attack.

She can hear her mom's voice on the other side of the door, slowly overtaken by a *ringing* in her ears. Zelda does the 4/4/8 breathing we saw before.

IN THE ROOM, Harold stares in disbelief as Angela continues:

ANGELA (CONT'D)
 This is what you pay me for. We
 need to project calm.
 (waits, knows she won)
 Thank you, sir.
 (then)
 Yes, we're in Miami. My husband and
 daughter. We're fine. Thank you.
 We'll re-assess when we have more
 information.

Angela hangs up. Exhales.

HAROLD
 We are not "fine."

ANGELA
 Harold - I mean what the fuck, Angela?

Angela turns, a look of "are you fucking kidding me?" on her face. Harold's got just enough control to keep his voice low:

HAROLD (CONT'D)
 We were nearly killed. Our daughter
 was nearly killed. And you're on
 the fucking phone for work?

ANGELA
 Do you think I wanted to be on that
 call? I have a job -

HAROLD
 You have a family too.

If looks could kill, Angela's would strike Harold dead.

IN THE BATHROOM: Zelda's breathing exercise has calmed her enough for her to hear the argument.

BACK WITH ANGELA & HAROLD

ANGELA
 I am sorry that I do not have the
 luxury of being able to sit here in
 shock with you. If I don't do my
 job, by the time we wake up
 tomorrow, we might be dealing with
 more than one disaster.

HAROLD
It's money. It's not life and death.

Angela cuts herself off as Zelda opens the bathroom door.

ZELDA
I want to go home. I'm looking up trains.

ANGELA
Whatever happened is over. We -

ZELDA
I don't want to be here, I don't want to be in Miami, I don't want to be in Florida. I wanna go home.

HAROLD
I think Z's right.

ANGELA
Okay. Okay, I'll see about changing our flight out to tomorrow.

ZELDA
I'm not flying.

	ANGELA	ZELDA (CONT'D)
Z -		I DON'T WANT TO FLY!

HAROLD
Hey, it's okay, it's okay. Let's find a train, alright?

Harold puts his arm around her, soothing, coaxing her back to calm. Angela watches this and feels even worse about herself.

IN THE BATHROOM

Angela steps under the shower. She does the same 4/4/8 breathing exercise as Zelda. Water carries away sand, dirt, and a little bit of blood.

INT. LEO'S APARTMENT - NIGHT

IN THE DISTANCE, OUT THE WINDOW: Emergency workers swarm over the crash site. Helicopters circle above.

Kylie and Leo are at the island, mostly-untouched takeout in front of them. All of a sudden, Kylie snorts. Leo looks at her, "the fuck?" Kylie snort-laughs again.

KYLIE

I'm sorry. I'm - I just - I can't believe it. It's . . .

LEO

Fucking insane?

Leo snorts too. It is insane, when they think about it.

KYLIE

(re: food)
I'm not gonna -

LEO (CONT'D)

Yeah, me neither.

Leo puts the food away. Kylie lights the candles on the island with the nearby matches as she thinks . . .

KYLIE (CONT'D)

Why were they so far off course?

LEO

What do you mean? They were supposed to make land in Miami.

KYLIE

No, before that.

Kylie quickly pulls up the article on her phone:

KYLIE (CONT'D)

That cruise was supposed to return to Argentina. But when the distress signal gets reported, they're already up north in the South Atlantic Ocean. They try and make port in Brazil, Guyana, Venezuela -

LEO

And they all said no.

KYLIE

Why? Why didn't they offer aid? Why does a cruise ship in distress with 300 passengers sail nearly two weeks out of its way to get here?

Leo shrugs, hasn't thought about it. But Kylie, now that she is thinking about it, can't stop.

KYLIE (CONT'D)

I should make a phone call.

LEO

I don't want to be a dick, but I
don't think FEMA is going to talk
to a sports journalist -

KYLIE

I'm not calling FEMA.

Kylie grins - she's found a string, and she's gonna pull. She
dials, puts the phone to her ear:

KYLIE (CONT'D)

Hey, Craig? This is Kylie
Waterston. You got a minute?

EXT. POOL TERRACE - NIGHT

Angela, showered and changed, heads to the bar. The few
guests that are out here are muted. Angela wanders to the
north side of the terrace. She looks across the bay at the
CRASH SITE. *It's so small from here.* She's finished her drink
before she realizes it. She sighs, looks back at the bar all
the way across the terrace -

XAVIER (O.S.)

Need a refill?

Angela turns to see Xavier (in street clothes) in a lounge
chairs. He takes out his headphones, gestures to the bottle &
bucket next to him.

XAVIER (CONT'D)

It probably ain't what you're
drinking, but the walk's shorter.

Angela thinks for just a moment before joining Xavier. She
sits in the chair next to him. He fills her glass from the
bottle. Angela sniffs, then sips. She nods her approval.

ANGELA

Angela.

XAVIER

Room 2218. I remember.

It takes Angela a moment to recognize Xavier.

XAVIER (CONT'D)

It's the uniform. Xavier. You go to
the place I told you?

ANGELA

Mm-hmm. *Mm-hmm.*

Xavier smiles. He tops off his drink.

ANGELA (CONT'D)
Will the hotel care?

XAVIER
They got bigger problems tonight.

ANGELA
Everyone's panicking.

XAVIER
If this is what panic looks like on
you, more people should try it on.

ANGELA
It's my job not to panic.

XAVIER
You work for the government or
something?

ANGELA
No. I used to. I work for a bank.
I'm a risk manager.

XAVIER
What's that mean?

ANGELA
Even under the best circumstances,
you can't prevent every disaster.
No one can control when a wildfire
burns millions of acres of
farmland, or when an unstable
dictator starts a war. You can't
stop a disaster. But you can
mitigate its effects. My job is to
look at the data and decide what
actions lead to the least negative
outcome.

XAVIER
So for this?

ANGELA
We don't have the data yet. The
worst thing we can do is react
without knowing what we're reacting
to.

XAVIER
It's gonna be a minute before we
find all that out.

(MORE)

XAVIER (CONT'D)

They made all the news choppers
pull back. They don't want cameras
getting close.

INT. LEO'S APARTMENT - NIGHT

Kylie works the phone, pacing and scribbling notes while she talks (she loves this kind of work). IN THE BATHROOM, Leo takes out his CONTACT LENSES and puts on glasses. He comes back to the MAIN ROOM, sits on the couch.

KYLIE

Got it. Thank you. If you hear
anything else, text me.
(hangs up, turns to Leo)
It's not just the Heat. Every
Florida team that was traveling is
staying away.

Kylie keeps pacing. Leo's about to speak when she whirls:

KYLIE (CONT'D)

That thing, in the elevator,
Tyler's thing, the travel stock -

LEO

Uhhhh . . .
(checks his phone)
Last Frontier Ventures, LTD.

KYLIE

As in Last Frontier Cruises.

Kylie points out the window, at the crash site.

LEO

Oh, shit.

KYLIE

The people who own that boat know
what happened on it. So why the
fuck aren't they telling us?

EXT. POOL TERRACE - NIGHT

Xavier refills Angela's drink.

XAVIER

You mind me asking - why are you
here instead of with your family?

ANGELA

I do mind.

(then)

What's that for?

Xavier hesitates, then hands Angela his NOTEBOOK. She opens it to see *intricate, detailed drawings of a SAILBOAT.*

XAVIER

The most beautiful thing I ever saw was that sailboat. A Beneteau Oceanis forty-footer. I was at the marina one morning, and I saw it out in open water. The guy at the helm - I've never seen a man moving that fast be so relaxed. You think the wind's carrying him where it wants to go, but he's shaping it. He owns the wind.

Xavier realizes he's gone on a bit. Angela doesn't mind. She hands the notebook back to Xavier.

XAVIER (CONT'D)

I take a little out of every paycheck to put towards that boat. I'm gonna own the wind too.

INT. FOREE'S HOTEL ROOM - NIGHT

Angela enters. Harold's asleep. Zelda's on her phone, earbuds in. Angela thinks about saying something. But:

ANGELA

Goodnight.

Angela gets into bed. Zelda keeps scrolling.

ON THE PHONE: *TIK-TOK. Video from the edge of the CRASH SITE. Neon text declares: "CRASH SURVIVOR FOUND (SOUND ON)"*

IN THE VIDEO: *Shaky footage, bad sound. Zoomed in and blurry. A MAN is led away from the ship by first responders. He has books and magazines taped to his body. There's something yellow-green on his face. He yells incoherently. ADDED SUBTITLES (captioned: "best guess this is what hes saying"):*

SURVIVOR (ON VIDEO)

They're dead! They're dead! Burn it! Burn it doooowwwwwnnnn!

A SOLDIER rushes toward the camera. The video ends.

OFF ZELDA, as the video plays in a loop, and that sense of dread in her gut grows and grows . . .

FADE TO:

EXT. CRASH SITE - DAWN

The dust settled. The site secured by fences, tents, equipment. It takes us a moment to realize what's wrong.

It's nearly silent. Not a soul in sight.

EXT. SOUTH BEACH - DAY

Golden sun dapples the water as the tide laps up on the beach. The water wipes away FRESH FOOTPRINTS in the sand.

A YOUNG WOMAN (20s) walks barefoot on the beach. She wears last night's clothes, but they are dirty and torn. She holds her arm close, covering a wound with her other hand. As she staggers toward the BOARDWALK, the dawn light shines on the gunky, yellow-green tears streaming down her face.

INT. EMPLOYEES MEETING ROOM - MORNING

Xavier and other HOTEL STAFF, gathered to hear from:

DAY MANAGER

Thank you to everyone who came in today. I know circumstances are awful, but we're all hands on deck.

INT. FOREE'S HOTEL ROOM - MORNING

They've mostly packed (the SNACK BAGS still on the table). Zelda puts things into her bag. Harold's on the hotel phone.

ANGELA

Did you pack your toiletries?

ZELDA

Yes.

HAROLD

They're still not answering.

ANGELA

They can call the car up at the desk.

INT. 22ND FLOOR - MORNING

The Forees exit their room, bags in hand. Angela puts her ROOM KEY in her pocket. They head for the elevators.

INT. ELEVATOR - MORNING

The Forees reach the 7th floor. The doors open:

INT. MAIN LOBBY - CONTINUOUS

A few dozen guests and their luggage pack the area around the front desk. A nervous energy in the air. The Forees head to the back of the line.

EXT. POOL TERRACE - MORNING

A BIG MAN IN A CABANA (50s, wearing a distinct NECKLACE) signals for another mimosa. Despite the past 24 hours, plenty of guests are still enjoying their vacation.

INT. MAIN LOBBY - MORNING

The line has barely moved. If anything, it's grown.

HAROLD

Crap. I left the food in the room.

ANGELA

We'll get some at the station.

(then)

Valet's gonna be a mess.

HAROLD

I'll go ahead for the car.

ZELDA

No, Dad, stay.

HAROLD

It's okay. We'll be outta here
before you know it.

Harold squeezes Zelda's shoulder and heads for the elevators.

INT. LEO'S APARTMENT - MORNING

Kylie rubs sleep from her eyes and turns on the TV. It's on MUTE. She doesn't look at the screen at first. She sees coffee in the pot, goes for it.

ON THE TV: *The footage from the ground is shaky, frantic. We can't make out much. CAPTION: LIVE NOW: DISASTER IN SOUTH BEACH. All residents advised to shelter in place.*

A DULL ROAR as a HELICOPTER buzzes the building. Kylie watches it fly north . . . Her gaze lands on the TV. Her fingers go numb. She drops the mug. It shatters. Uncomprehending terror floods Kylie's face.

FROM THE FLOOR, a pool of coffee spreads outward from the shattered mug. IN THE BACKGROUND, just out of focus, THE TV. *Live news coverage shows a SWARMING MASS rushing through the streets of South Beach. Are those . . . People?*

INT. MAIN LOBBY - MORNING

Phones ding and buzz with notifications. People look at their screens in disbelief, make worried calls, text madly.

ZELDA
My phone won't load.

ANGELA
'Cuz everyone's using theirs.

Angela's won't load either. She calculates. Takes Zelda's arm, leads her toward the elevators.

ANGELA (CONT'D)
Come on.

Angela ushers Zelda onto the elevator just before the door shuts (already inside: the GORGEOUS WOMAN, NAILS).

INT. GYM - MORNING

Leo works out, hard. Unnoticed on the floor nearby, his phone buzzes with a call from Kylie . . .

INT. GROUND FLOOR LOBBY - MORNING

Angela and Zelda step off the elevator into a CROWD. More than 30 people are waiting for the valet, an Uber, etc. Angela pushes her way through the crowd, Zelda in tow.

ANGELA
Hold on to me, don't let go.

ZELDA ANGELA (CONT'D)
Mom, what's going on? Harold!

Angela looks, looks . . . through the mass of bodies, she sees HAROLD, just outside the doors.

ANGELA (CONT'D)
Harold!

HAROLD
(looks, sees her)
I don't have the car! It's -

A DULL BOOM echoes down the street. A hush falls over the crowd. *What was that?* Angela listens . . . And hears FAINT GUNSHOTS in the distance.

The shots get closer. Another BOOM! shatters whatever calm remained. The crowd SURGES for the elevator.

ANGELA ZELDA
Harold! Daddy!

HAROLD
Get back inside, go!

Full, the elevators take off. People pound on the closed doors. Some flee onto the street. Harold tries to push his way inside, but he can't reach them.

ZELDA HAROLD (CONT'D)
Daddy! DADDY! It's okay! It's okay! Stay with Mom! I'll find you.

Angela holds on to Zelda, tight. She keeps looking to Harold. The elevators are coming down again.

HAROLD (CONT'D)
I'll meet you in the room!

ZELDA
DADDY!

HAROLD
I'm right behind you.

Angela locks eyes with Harold. He's scared, but trying to put on a brave face. The GUNSHOTS and SCREAMS are getting closer.

Ding. The elevator doors open. The crowd surges again, bringing Angela and Zelda with them.

INT. ELEVATOR - CONTINUOUS

Bodies pull Angela and Zelda apart. Angela's on the elevator, Zelda isn't. Angela grabs for Zelda -

Mom! Mom! ZELDA Hey! ANGELA

Angela pulls Zelda onto the elevator, shoving a man back.

ANGELA (CONT'D)
That's my kid!

SCARED GUEST	NAILS (GORGEOUS WOMAN)
Let us on! Let us on!	There's no more room!

OLD MAN
Let the doors shut!

THE OLD MAN shoves people back with his CANE. Angela pulls Zelda as close as she can. Finally, the DOORS SHUT.

The elevator begins to ASCEND. People pound on the other side of the closed doors. The sound gets fainter as the elevator rises. But they can still hear the SCREAMING start.

The occupants of the elevator trade worried glances. *Ding*. The elevator reaches the 3rd floor. A few people get off and run. NAILS is about to join them; Angela stops her.

The elevator ASCENDS again. 4th. 5th. WHOOM! All of a sudden, the elevator STOPS. People react, terrified. They pound on the door. Zelda presses herself into Angela.

ANGELA
Hey. HEY! QUIET! The more you
panic, the harder this is.

OLD MAN
Who put you in -

ANGELA
You want out of here? Close your
damn mouth. Can anyone reach the
call button?

WOMAN
I can. There's no answer!

OLD MAN
We're gonna run out of air -

ANGELA

Elevators have circulation, the only way you run out of air is if you don't shut up long enough to breathe.

NAILS

We're supposed to stay put, right? We stay here and wait for help.

ANGELA

I don't think help's coming.

Zelda really doesn't like hearing that. Angela thinks.

ANGELA (CONT'D)

Press the stop button.

WOMAN

We're already stopped.

ANGELA

And we don't want to be moving again without warning. Press stop, then doors open when I say. Z, I need you to let me go.

Zelda's scared, but lets go. Angela grabs the Old Man's CANE.

ANGELA (CONT'D)

Now.

The Woman presses the button, the doors open a little. Angela jams the cane into the gap and levers on it. Others help her pry the doors open.

They've got just 2 FEET OF CLEARANCE between the floor of the elevator and the roof of the PARKING GARAGE. It's a six-foot drop to a concrete floor on the other side.

ANGELA (CONT'D)

Z, you go first.

ZELDA

I'm scared.

ANGELA

You'll be fine. It's not that far. Feet first. We'll help you.

They clear as much space as they can. Zelda takes her backpack off. Angela holds on as Zelda slides out the gap. She drops the last bit, but lands safely on her feet. Angela sends the backpack after her.

ZELDA
Mom, Mom come next.

INT. PARKING GARAGE - CONTINUOUS

Angela drops the last foot onto the concrete.

WE INTERCUT between the garage and the elevator as Angela helps other passengers off. The OLD MAN takes off the second he gets down.

A SCREAM echoes in the garage. *Another sound follows it. An animal snarl.* They need to hurry . . . NAILS is next. Angela takes her feet. She's halfway out . . .

IN THE ELEVATOR, someone bumps the "stop" button.

THE ELEVATOR STARTS MOVING AGAIN. It goes up, half of Nails still inside. Nails screams, everyone panics.

ANGELA
PULL!

Angela and another PASSENGER pull Nails down. Her head clears the gap - but the FINGERS ON HER LEFT HAND DON'T.

There's a *squelching crack*, and Nails falls back onto Angela. ALL FOUR OF HER FINGERS ARE GONE, torn off by the elevator. She can't even scream. Zelda, horrified, can't stop staring.

More screams echo. Angela grabs Nails, hauls her to her feet. She takes Zelda's hand. They hurry for the stairs.

INT. GYM - 4TH FLOOR - MORNING

Leo runs on the treadmill. Earbuds in, music loud. *He doesn't see or hear people fleeing the gym behind him.* His timer goes off. He steps off the treadmill. Wipes his face.

LEO
Shit.

He reaches up to fix his contact lens. A WOMAN BUMPS HIM as she races by. LEO'S CONTACT flops to the floor.

LEO (CONT'D)
Hey!

The Woman keeps running. Leo shakes his head, looks back where she came from, music still in his ears - *the fuck?*

FROM LEO'S HALF-BLURRED POV: One man tackles another at the other end of the gym. They go to the ground.

LEO (CONT'D)
Yo! What the fuck!?

The man doesn't stop. But SEVERAL OTHER MEN AND WOMEN hear Leo and RACE TOWARD HIM. No way that's good. Leaving his phone, Leo turns and SPRINTS for the exit.

INT. MAIN LOBBY - MORNING

Angela and Zelda exit the stairs, ushering Nails with them. The lobby's still packed, but whatever was happening down below hasn't made its way here yet.

ANGELA
We need help! We need a doctor!

Guests see them and gasp. HOTEL STAFF rushes to take charge of Nails, whisking her away.

Angela leads Zelda through the crowd. She catches a glimpse of XAVIER, trying to keep everybody calm. Angela and Zelda stop ACROSS THE LOBBY from the elevators.

ZELDA	ANGELA (CONT'D)
Mom, what's going on? Where's Dad? What's happening?	I don't know. I don't know, okay? I don't know.

Angela tries to call Harold, but there's no answer.

ZELDA (CONT'D)	ANGELA (CONT'D)
Where's Dad? I want Dad -	Zelda, I need you to keep it together, okay? Do your breathing exercises.

ZELDA (CONT'D)
I want Dad.

ANGELA
He'll meet us in the room. He'll meet us in the room.

Zelda's quiet, terrified. Angela knows she's not helping. She tries to hug Zelda, but Zelda pushes away.

Ding. ACROSS THE LOBBY, the elevator doors open.

CHAOS ERUPTS. A MASS OF BODIES surges away from the elevators. People fall over furniture. Crash into each other. Some run for the stairs. Everybody screaming.

Angela and Zelda are SEPARATED by the swarm.

ANGELA (CONT'D) ZELDA
Zelda! Zelda! MOM!

WITH ZELDA. Someone knocks her over. She hits the floor, covers her head. Someone steps on her. She yells and crawls UNDER A SMALL TABLE AGAINST THE WALL. All she can see are legs and lower torsos in a mass of panicked motion.

ZELDA (CONT'D)
Mom! Mom!

She can't hear anything over the SCREAMING. People aren't just screaming in terror, but in PAIN.

ZELDA (CONT'D)
MOM!

CRASH! Bodies smash through the TERRACE WINDOW next to her, sending GLASS flying. Someone else slams into the table. Zelda can't stay here.

She crawls toward the window. She accidentally puts her hand on BROKEN GLASS, crying out. She gets up and RUNS ONTO:

EXT. POOL TERRACE - CONTINUOUS

WE STAY WITH ZELDA, CLOSE TO HER, keeping everything else just out of focus. Bodies swarm around her. People running, other people chasing, she can't see her mom, where's her mom -

A FLOOD OF PEOPLE rush outside. ZELDA'S SWEEPED UP WITH THEM.

She sees people fall into the pool. Hit the deck. One woman hunched over another, her head against the woman's stomach. A man staggering by, hand pressed to his bloody throat. A TODDLER in the kiddie pool, screaming for his mother. People are darting around ON ALL FOURS...

Zelda runs with the crowd, she's supposed to run, right? Everyone's momentum carries them to:

THE EDGE. Zelda stops short. No no no, she can't look down.

To her horror, some people JUMP OFF THE TERRACE. She can't believe it, *what's going on, what's happening?*

The screams around her intensify. *The sound of flesh - skin and meat RIPPING. Someone being ATTACKED.*

ANGELA (O.S.)
Zelda!

Zelda looks around and sees her mom ON THE OTHER SIDE OF THE POOL TERRACE, by the lobby doors.

ZELDA

Mom!

Squeezing through bodies, Zelda runs for her mom. But there are too many in the way. *People go down left and right, tackled, dragged, attacking one another.*

A MAN RUNS RIGHT AT ZELDA. *His movements aren't right, there's something yellow-green and gunky on his face, but we can't think about that now.* ZELDA NEEDS TO MOVE. There's nowhere for her to go except -

With no other option, ZELDA JUMPS INTO THE POOL.

UNDERWATER

The once-pristine pool is littered with bodies and debris.

Zelda wiggles out of her backpack and kicks off her shoes. She SWIMS, staying underwater.

ABOVE HER, CHAOS REIGNS, *the horror of it only intensified by how little we can clearly see through the water.*

A BODY FALLS INTO THE WATER in front of Zelda - the BIG MAN FROM THE CABANA. He's dead, A BITE taken out of his cheek.

Zelda screams. She goes up for air. WE BREECH THE SURFACE WITH HER, just long enough to glimpse the madness.

THEN WE'RE BACK UNDER. Zelda swims as hard as she can. More bodies and belongings crash into the pool around her.

One body behind her flails - AND SWIMS AFTER HER.

Zelda goes up for air again. Back down.

Don't look just swim. Dontlookjustswim. *The "body" behind her is getting closer . . .*

A HAND PLUNGES INTO THE WATER, SEIZING HER, PULLING HER OUT -

ONTO THE TERRACE

IT'S ANGELA. She pulls Zelda to her feet. Holding Zelda tight, Angela pushes through the crowd, the screams, the chaos. They make it back into:

INT. MAIN LOBBY - CONTINUOUS

WE STAY WITH ZELDA & ANGELA as they run. A MAN grabs Angela, she shoves him away. Zelda slips, Angela helps her up. Their hands slip as they try to hold on to each other. Angela finally grabs on tight and pushes Zelda into:

INT. STAIRWELL - CONTINUOUS

ANGELA
Go go go go go!

They hurry UP THE STAIRS. The door shuts behind them. It won't stay shut for long.

CUT TO:

INT. LEO'S APARTMENT - MORNING

Leo stumbles in. Kylie smothers him in an embrace.

KYLIE	LEO
Thank god, oh thank god. On	I'm okay. I'm okay. They're
the news - that's -	in the building.

Leo pulls back. His mind working through his fear.

LEO (CONT'D)
We need to figure out who's home on these floors. Then we need to block off the elevators.

KYLIE
Why?

LEO
In case they come up.

INT. STAIRWELL EAST - DAY

Angela and Zelda climb. They're both absolutely exhausted. They can still hear the madness echo from below. Zelda's legs shake, she's near collapse. Angela supports her.

ZELDA
Mom, I can't. I can't.

ANGELA
Come on, Z. Just a little further.

INT. 16TH FLOOR - DAY

Angela and Zelda stumble off the stairs. Angela pounds on ROOM DOORS, tries handles, yelling:

ANGELA
Hello! Hello! Is anyone here? Open
up! Please open up! Please!

Finally, Angela knocks on a door that opens. A SCARED WOMAN (30s) looks past Angela to see who else is there.

KIMMIE (SCARED WOMAN)
Hurry.

KIMMIE ushers them inside and shuts the door.

INT. SUITE - CONTINUOUS

BARB
Here, here, sit down.

BARB (30s, calm under pressure) guides Angela and Zelda to the couch. as Kimmie throws the deadbolt and bar lock.

BARB (CONT'D)
Walker, honey, get them some water.
(to Angela)
Are you hurt?

Angela shakes her head. Barb looks to Zelda:

BARB (CONT'D)
Is it okay if I check her, make
sure she's alright? I'm a nurse.
(Angela nods)
What's your name, sweetheart?

ZELDA
Zelda.

BARB
Zelda. That's a great name. I'm
Barb. That's Walker.

WALKER (30s, Barb's boyfriend, southerner, ex-military) hands Angela and Zelda glasses of water.

ANGELA
Thank you.

BARB

You got a few scratches, but you're okay.

Barb squeezes Zelda's knee and steps back. Angela looks around the room at the others. WE RECOGNIZE THEM ALL:

Barb & Walker, Kimmie, MIKE (30s, Kimmie's husband, suburban dad), holding ELLIE (6, their daughter), BARRY (40s, sweet & schlubby), and RYAN (20s, fi-guy, kind of a dick).

BARB (CONT'D)

That's Kimmie, Mike 'n Ellie, Barry, and Ryan.

RYAN

It's my room. You're welcome.

BARRY

Dude.

KIMMIE

Do you know what's happening down there? The news . . .

ANGELA

Some kind of attack. I'm not -

ZELDA

People were hurting each other. I saw them jump - Dad. We have to find Dad. He said he'd be in the room, he'll meet us in the room -

ANGELA

Z, we need to stay here. We don't know what's out there.

ZELDA

Dad's out there.

ANGELA

If he made it to the room, he's safe.

ZELDA

If?

ANGELA

He made it. He'll be in the room.

Angela knows she fucked up. She sees the TV, the news.

ANGELA (CONT'D)
Is that live?

WALKER
See for yourself.

Angela extricates herself from Zelda. Dread weighs down her footsteps as she makes her way to the window and looks out.

ANGELA
Oh god.

FROM THIS CORNER SUITE, we have views of the city to the north and the bay to the east. What we see is HELL ON EARTH.

CITY STREETS swarm with people, masses chasing after each other, in and out of buildings. *FIRST RESPONDERS* are already overwhelmed. Sirens wail futilely. Anyone not running lies dead, on sidewalks, in streets. Scattered *SURVIVORS* scream for help from rooftops and balconies.

THE BEACHES are covered with bodies, the living staggering among the dead in the sand. *IN THE BAY*, dozens of *RABID ATTACKERS*, people, swarm over *BOATS* on the water, covering them like insects on a carcass.

As far as Angela can see, the city is utterly, inescapably, awesomely overwhelmed.

INT. RESTAURANT KITCHEN - DAY

CRABS, LOBSTERS, AND FISH swim in the LIVE SEAFOOD TANKS. Breakfast service, abandoned and burning on stoves and countertops. Kitchen staff, dead on the floor. XAVIER and TWO OTHER HOTEL STAFF hide behind a station.

CONCIERGE
Is it safe?

Xavier peers over the counter. The coast is clear. He beckons the others forward. They start for the door.

They hear footsteps, duck behind another counter. Thump . . . THUMP . . . Someone's coming closer. FROM UNDER THE COUNTER, Xavier sees shoes shuffling toward them.

THE CONCIERGE whimpers. Xavier covers her mouth. Too late - the footsteps approach - come around the corner - Xavier leaps up, grabbing a pot to swing - He holds up just in time. THE LINE COOK in front of him lowers his knife.

XAVIER (IN SPANISH, SUB)
Are you okay? What's happening?

LINE COOK (IN SPANISH, SUB)
I think everyone's dead. They all -

BOOM! The doors swing open. Before anyone can react, SOMEBODY HURTLES ACROSS THE ROOM AND TACKLES THE LINE COOK.

We don't get a clear look at the attackers, just enough to tell they're people, and THEY'RE NOT MOVING RIGHT. They're ON ALL FOURS, bounding like RABID, PREDATORY ANIMALS.

MORE RABID POUR INTO THE KITCHEN. The Concierge screams as she's tackled into the SEAFOOD TANKS. The glass shatters. *Water, fish, and crustaceans gush onto the floor.*

Xavier slips in the water - inadvertently saving his life as a RABID crashes into where he was. Xavier scrambles to his feet. He throws the pot at his attacker. He won't make it to the exit in time. Instead, Xavier ducks:

INTO THE WALK-IN FREEZER

LINE COOK (IN SPANISH, SUB) (CONT'D)
Xavier! Wait!

The Line Cook - bloody but alive - runs for the freezer. RABID right behind him. *Xavier hesitates - but if he holds the door, the Rabid will get in too.*

XAVIER PULLS AND HOLDS THE FREEZER DOOR SHUT. He can hear the Line Cook slam into it - followed by everyone else. Xavier cries as he listens to his friends dying on the other side.

INT. SUITE - DAY

ZELDA
 The army's here.

ON TV. *LIVE FOOTAGE shows THE NATIONAL GUARD erecting barricades and setting up roadblocks just outside of Miami.*

WALKER
 We need to get outta here.

KIMMIE
 Are you crazy?

WALKER
 Those are barricades. They're about to cut the city off.

BARRY
 What? No, they're here to help us.

BARB

Sometimes to save a life, you have to amputate a limb.

BARRY

That shouldn't be your first fucking option!

WALKER

We can't hunker down here forever. We'll run out of food, if the power goes, we'll run out of water. If we go now, we can get a car from the garage and make it to safety before the city gets sealed off.

ANGELA

You can't guarantee that.

Walker can't. Mike points to the window, the others look - *BELOW*, a few *CARS* speed down the street, *RABID* in pursuit. The cars race out of sight.

MIKE

They had the same idea.

RYAN

I'm with Walker. Let's make a run for it.

ANGELA

We need to think about this. We -

RYAN

I am not gonna die in this fucking hotel!

MIKE

I vote we go.

Mike raises his hand. So do Ryan, Walker, and Barb. Kimmie looks at her husband in disbelief. Angela realizes that no matter what she says, the group's made up their mind.

WALKER

Grab something you can swing.

ZELDA

What about Dad? He's upstairs -

ANGELA

I have to get you somewhere safe first. I'll make the army come back for Dad. I promise.

INT. 16TH FLOOR - DAY

Clutching whatever makeshift armaments they could find, OUR GROUP starts down the hall.

INT. STAIRWELL EAST - MINUTES LATER

With Walker in the lead, our group tentatively makes their way down the stairs. Angela peers over the railing. She can't see anything dangerous. They pass the 14th floor . . .

INT. 14TH FLOOR - DAY

The elevator *dings*. The doors open. A hotel worker's body flops out, a BIG BITE taken out of her face and neck.

Feet shuffle past her. We rise up as they pass, too close to get the full picture. But we see the long, painted nails on her right hand . . . And the SEVERED FINGERS on her left.

INT. STAIRWELL EAST - MINUTES LATER

Down two more floors. Angela brings up the rear with Zelda and Ellie, who holds Zelda's hand. Zelda almost peers over the railing, but stops herself. She's scared enough as it is.

Whoom. The lights GO OUT. Kimmie gasps, Zelda & Ellie too.

WALKER

Stay calm.

Walker turns on his PHONE'S FLASHLIGHT. The other adults do the same. Ellie giggles when she sees the lights dance on her SPARKLY SANDALS. They keep going.

Walker stops the group. He hears someone running...

The door below flies open. Walker's flashlight illuminates the terrified face of a HOTEL SECURITY GUARD.

HOTEL SECURITY

Run.

A DOZEN RABID erupt through the open doorway. They slam into the Guard, swallowing him. Others turn toward our group -

WALKER

EVERYBODY MOVE!

Our Group frantically retreats. Walker swings at the Rabid, fending them off.

The chaotic, swinging lights make it impossible to see details. The Rabid leap on all fours, bounding, more animal than human.

RYAN pushes past everyone, knocking Zelda and Ellie over. The kids scream for their parents. Barb brains a Rabid with a fire extinguisher. Angela gets Zelda and Ellie up.

MIKE IS SWALLOWED UP by the swarm of Rabid.

KIMMIE

NO! MIKE!

Walker catches her before she can rush after him. Barry yells as a Rabid grabs his arm. He knocks them away.

ABOVE THEM, the door to the 14th floor opens. A fingerless hand wrapped around its edge . . .

Barb SPRAYS THE FIRE EXTINGUISHER, temporarily driving the crowd of Rabid back. Our group runs up the stairs. Zelda loses her grip on Ellie. Angela, without hesitation, pulls Zelda with her. Kimmie moves to scoop up Ellie . . .

A RABID bounds down the stairs, CUTTING THROUGH THE GROUP. Just as Kimmie's fingertips reach her daughter - THAT RABID SNATCHES ELLIE UP.

Kimmie howls. Barb grabs her. *Angela's flashlight shines on Ellie, screaming, her captor's arms wrapped around her in a sick embrace. Angela sees the Rabid's FINGERLESS LEFT HAND before she runs, just as the LIGHTS COME BACK ON.*

INT. 16TH FLOOR - MOMENTS LATER

Ryan fumbles with his keycard as he tries to open the door to his suite. Angela and Zelda come out of the stairwell. Ryan unlocks the door, hurries in, STARTS TO SHUT THE DOOR -

ANGELA

HEY!

Angela sprints, sticking her foot in the door just in time. Ryan tries to shove the door closed. Angela yells, he's crushing her foot . . . Walker runs up and RAMS the door open. It smashes Ryan in the face, sending him to the floor.

INT. SUITE - CONTINUOUS

RYAN

You broke my -

Walker punches Ryan in the face, breaking his nose even more.

BARB

Walker.

Walker stops with his fist cocked over Ryan. Barb enters, supporting Kimmie, Barry behind them.

BARB (CONT'D)

We need to barricade those doors.

Walker gives Ryan a final shove, stands.

WALKER

Watch him. Barry, Angela, with me.

BARB

(re: Zelda)

I've got her.

INT. 16TH FLOOR - CONTINUOUS

WALKER

Get mattresses, luggage, anything heavy you can find.

Walker, with no small effort, kicks down the door to another room. He and Barry haul out the mattresses. Angela follows with the chair.

ANGELA

We should block off the stairwell, not just the door.

BARRY

Why?

ANGELA

So they can't get above us.

INT. LEO'S APARTMENT - DAY

Kylie's on the APARTMENT LANDLINE.

KYLIE

I don't know. Mom, I don't know anything more than you do. The news isn't - hello? Hello?

Kylie puts the phone down. Hurt and stunned. *There's no dial tone - the phone lines have been CUT.* The door UNLOCKS. Kylie wipes her tears as Leo enters with:

RONALD (60s/70s, nervous and not used to the feeling), MINNIE (60s/70s, quiet & stiff), and JASPER (20s, face of a future Republican congressman). They their belongings.

KYLIE (CONT'D)
Is this everyone?

LEO
I checked ten floors in both directions.

KYLIE
No, no, this can't be it. There are over 200 condos here, we can't be the only ones left.

RONALD
They're investment properties, dear. Hardly anyone's ever home.

Leo crosses to Kylie.

KYLIE
They cut the phone lines.

Leo reacts to that. Ronald & co. didn't hear. Ronald holds up a bottle of top-shelf liquor.

RONALD
I, uh, thought I should bring something? It's silly, at a time like this, but -

Kylie snatches the bottle from his hands.

RONALD (CONT'D)
Ronald Ives. This is my wife, Minnie, and our grandson, Jasper.

LEO
Leo. Kylie.

KYLIE
L'chaim.

RONALD
I don't suppose you have any idea what's really happening down there?

LEO
I think the lower floors are overrun.

Ronald takes his drink, turns to the TV. NEWS BULLETIN declares: "MIAMI SEALED OFF BY NATIONAL GUARD."

RONALD

Well, we're safe up here. There's now way to access the residences from the hotel. Nothing to do but wait for rescue.

EXT. MIAMI - VARIOUS - NIGHT

The city is quieter than before. But screams, scattered gunshots, and explosions still pierce the night.

INT. FREEZER - NIGHT

Xavier's so cold he can barely move. He's been crying, tears frozen on his cheeks. Finally, he decides he has to risk it -

INT. KITCHEN - CONTINUOUS

The freezer door squeaks open. Xavier peers out. The Rabid are gone. SO ARE THE BODIES. All that's left is water, blood, and FISH, most of them half-eaten, some still flopping madly.

We see the regret, the shame on Xavier's face. We hold on him long enough to watch those feelings re-form into DETERMINATION. He won't let himself do that again.

INT. HALLWAY - MINUTES LATER

Xavier creeps toward the security office. The door is ajar.

INT. SECURITY OFFICE - CONTINUOUS

Blood splatter everywhere. A SECURITY GUARD in his chair, a self-inflicted gunshot wound in his head.

Xavier retches at the sight. When he recovers, he checks the SECURITY MONITORS. Sees what he needs to see. He grabs the FIRST AID KIT from the wall. Checks the guard's gun - empty. He takes the guard's ID BADGE.

INT. HALLWAY - NIGHT

Xavier gets on the elevator. Swipes the guard's ID for access. The doors close. He's going up . . .

INT. STAIRWELL EAST - NIGHT

A MAKESHIFT BARRICADE of mattresses, furniture, and luggage blocks the stairs between the 15th and 16th floors.

INT. STAIRWELL WEST - NIGHT

A SIMILAR BARRICADE cuts off the stairs on the same level.

INT. 16TH FLOOR - NIGHT

BROKEN DOORS up and down the halls. The rooms inside ransacked for the barriers. One door is still sealed:

INT. SUITE - NIGHT

Angela sits with Zelda - the girl is numb, traumatized by what she's seen. Kimmie's in shock. Ryan, toilet paper plugging his broken nose, glares daggers at Walker, who sits across the room with Barb. Everyone's muted. Defeated. Barry gets something from his backpack, crosses to Zelda.

BARRY

Hey, um, I dunno if this'll help at all, but . . .

Barry holds out a NINTENDO SWITCH. Zelda looks to Angela, who nods "okay." Zelda takes it, goes to a corner to play. It helps cheer her up, or at least distract her.

ANGELA

Thank you.

BARRY

I'm stuck on a boss right now, if she beats him, honestly this whole thing is kind of a win.

(then)

Were you two here alone?

ANGELA

No. My husband . . .

We watch as Angela makes the awful, logical choice in her head. Deciding that no matter what she wants to believe, Harold is almost certainly dead.

ANGELA (CONT'D)

We got separated.

BARRY
I'm sorry. I -

ANGELA
Thank you.

Barb gasps. Angela & Barry join her and Walker at the window.

ACROSS THE WAY is another HIGH-RISE HOTEL, maybe 20 stories tall. From what we can see it's been OVERRUN by Rabid. ON AN UPPER BALCONY, A FAMILY. Mom. Dad. Two teenage boys. They all hold BEDSHEETS. They climb over the balcony railing.

BARB
Oh Jesus Christ.

The family shares a final look. Then they jump, holding the bedsheets like parachutes, and plummet. One bedsheet, alone, flutters down gently on the wind.

Barb turns away the moment they jump. Walker watches.

BARRY
Why - why the fuck did they do that?

ANGELA
They hoped they would make it.

Angela goes to sit with Zelda, grateful her daughter didn't see that. Zelda keeps playing her game.

INT. STAIRWELL EAST - NIGHT

The barricade stands. From the other side, we hear groaning. Shuffling. Clicking. Something in the barricade shifts. A SMALL FIGURE just barely squeezes through a GAP at the bottom. As it pulls itself free, we see what it left behind.

A SPARKLY SANDAL.

EXT. MIAMI - VARIOUS - DAWN

Night gives way to a quiet dawn.

INT. SUITE - 16TH FLOOR - MORNING

Zelda tries to hide a grimace as her stomach growls.

ANGELA
What is it?

ZELDA
I'm really hungry.

ANGELA
Does anyone have food?

No one does. Angela remembers:

ANGELA (CONT'D)
There might be some in our room.

BARRY
What floor?

ANGELA
Twenty-two. I never checked out.

Angela takes the room key out of her pocket. Barry shrugs, good enough for him. Walker and Barb seem on board.

RYAN
You're all crazy. We're safe here,
why would we leave?

WALKER
Feel free to starve. That barricade
won't hold forever. Up is safe.
Down is dead.

INT. 16TH FLOOR - DAY

OUR GROUP creeps out of the suite, Walker in the lead again. Barb guides Kimmie, who barely seems here at all. Something *thunks* in one of the open rooms behind them...

A CHILD totters out of the room. *Her movements are jangly, uncoordinated, like her limbs aren't quite responding to her brain's commands.* She sits with her back to the group. She's EATING something. It *cracks* and *crunches*.

KIMMIE
Ellie?

Kimmie, snapped from her trance, pulls free of Barb.

KIMMIE (CONT'D)
Ellie, oh thank god. It's Mommy.
Come to Mommy.

The Child turns. *It's ELLIE. But not how we remember her. A BITE MARK ON HER ARM. Thick, discolored spittle drips from bared teeth. Hair hangs over her face, but through it, we see bloodshot eyes and dilated pupils.*

Traces of yellow-green gunk stain her cheeks. She holds a LIVE CRAB. It pinches her pale, yellowing cheek as she BITES into it, CRUNCHING SHELL in her teeth.

KIMMIE (CONT'D)

Ellie . . .

With an animal screech, the Thing That Was Ellie drops the crab and BOUNDS toward the group. *She drops to ALL FOURS, stabilizing her jagged motion. She's FAST.*

Ellie LEAPS - BARRY shoves Kimmie out of the way just in time, saving her - but Ellie jumps on Barry instead, taking him to the ground and MADLY BITING HIM.

KIMMIE (CONT'D)

No! Ellie, no!

ANGELA

RUN, GO!

Angela tears the others away from the horrific sight, pushes them toward the stairs. Barb almost moves to help Barry before Walker pulls her away.

Barry howls as Ellie tears away his flesh, *eating him alive.*

Kimmie screams as Angela & Walker drag her to the stairs:

KIMMIE (CONT'D)

Don't hurt her! Please don't hurt her!

INT. STAIRWELL EAST - CONTINUOUS

Our Group rushes up the stairs as fast as they can, dragging Kimmie with them. The barricade is holding, but screeches and snarls come from the other side as Rabid slam into it.

The stairwell door bursts open again - ELLIE comes scrambling through, covered in Barry's blood, chasing more prey. She crawls up the stairs faster than Our Group can run.

Ellie springs onto Angela, Kimmie, and Walker, knocking them off their feet. She gets on top of Angela - Angela struggles to keep Ellie's gnashing teeth away from her.

Walker tries to pull Ellie off of Angela, but Kimmie shoves him back - *she's completely lost herself.*

KIMMIE

DON'T YOU TOUCH HER!

Barb tries to hold Kimmie back. Angela manages to keep Ellie's mouth away, but the girl's feet and hands and nails still scrabble . . .

ZELDA

MOM!

Walker SHOVES Ellie off of Angela. Ellie goes sliding UNDER THE RAILING, over the edge of the stairs -

Kimmie breaks free of Barb and dives after Ellie. SHE GRABS ELLIE'S ARM just before she falls out of reach. She holds on tight, Ellie dangling in the stairwell's open shaft . . .

KIMMIE

I've got you! Mommy's got you!

Ellie pulls herself up Kimmie's arm. Kimmie's face is full of hope, *but there's no Ellie left behind those bloody, black eyes. She opens her mouth - AND BITES DOWN ON KIMMIE'S ARM.*

Kimmie howls in pain. She reflexively lets go of Ellie. For a moment, the Rabid Girl dangles there, holding on to Kimmie with her teeth. Then Kimmie's flesh RIPS AWAY FROM HER ARM, and ELLIE FALLS, flailing, all the way down. *Crunch.*

KIMMIE (CONT'D)

NO!

Kimmie's distraught - not that Ellie bit her, but that she let Ellie go. She tries to go down the stairs after Ellie, but THE OTHERS drag her away.

INT. 22ND FLOOR - DAY

Angela's off the stairs first. Zelda and Ryan hurry with her to room 2218. Walker, Kimmie, and Barb follow. Angela fumbles with the card before UNLOCKING the door.

INT. FOREE'S HOTEL ROOM - CONTINUOUS

BARB

Get her in the tub.

Walker helps Barb put Kimmie in the tub. Ryan stands back, useless, catching his breath. Barb turns the faucet on over Kimmie's wound. Walker moves for the door.

WALKER

I need to make sure the barricade held.

BARB

If you find a first aid kit -

WALKER

Copy that.

Walker leaves. Angela secures the door.

KIMMIE

I didn't mean to drop her. I didn't mean to drop her.

Kimmie cries out. Ryan can't stand it. He shuts the bathroom door. Angela crosses to Zelda. She's shaking.

ANGELA

Are you hurt?

Zelda turns to face Angela. Devastated. Almost crying.

ZELDA

Dad's not here.

ANGELA

Oh baby.

Angela reaches for Zelda, but Zelda pulls away, trying and failing to hold back tears. Angela doesn't know how to help. *So she does what she thinks is right. She lies, and tells Zelda what she needs to hear more than anything:*

ANGELA (CONT'D)

He made it. Dad's okay. He made it out.

INT. FOREE'S HOTEL ROOM - DAY

A pattern, knocked on the door. Ryan opens up for Walker. Walker hands Barb towels and RUBBING ALCOHOL.

WALKER

Barricade's holding. I found clean towels and this in the maid's closet.

BARB

Better than nothing.

KIMMIE

I'm not a bad mommy. I tried to hold on. I'm not a bad mommy.

Barb stuffs a towel into Kimmie's mouth, then pours the alcohol all over her wound. Angela shields Zelda's ears from the awful sound Kimmie makes.

INT. FOREE'S HOTEL ROOM - LATER

Barb and Angela carry Kimmie to one of the beds. She's unconscious, TOWELS tied tight around her wound.

The others eat from the Foree's snack bags. It's not much, but it helps. Relative silence until:

RYAN

Is no one gonna talk about what the fuck just happened? I mean that kid - why did she do that? She looked -

ZELDA

Dead. She looked dead.

Everyone wants to argue with that, but no one can.

WALKER

We don't have time for this. Kimmie needs real bandages. Antibiotics, painkillers.

ANGELA

You have a plan?

WALKER

Teams of two. Me and Ryan, you and Barb. We go room-to-room, up and down, look for anything we can use. The kid stays with Kimmie.

ANGELA

No.

A little bit of Angela's steel enters Zelda's voice.

ZELDA

I can do it. I'll be okay.

MOMENTS LATER

Walker, Ryan, Barb, and Angela step out the door. Zelda throws the deadbolt and LATCH shut behind them.

INT. LEO'S APARTMENT - DAY

Roger, Minnie, and Jasper have made themselves (relatively) comfortable, watching the news. THE HEADLINE: NAT'L GUARD SAYS OUTBREAK CONTAINED TO MIAMI AREA.

Leo and Kylie talk in the BEDROOM:

KYLIE
We should be doing something.

LEO
What? Seriously, I mean, like, what
can we even do?

KYLIE
I - I can't just watch everyone die
and not do anything.

LEO
If we leave, we end up like them.
The news says to stay put.
Everybody says to stay put.

INT. UPPER HOTEL FLOORS - DAY

ON SEPARATE FLOORS, Angela & Barb and Walker & Ryan break
down doors to search for supplies.

ANGELA
Hey.

Angela hurries to a CLEANING CART down the hall. On it, she
finds a KEYCARD. *Now they can unlock every door.*

INT. FOREE'S HOTEL ROOM - DAY

KIMMIE
Did you find Ellie? Where is she?

Zelda startles before realizing Kimmie's awake.

ZELDA
No. I - I'm sorry. I'm gonna bring
you some water.

Zelda fills a glass from the bathroom sink. Brings it to her.

ZELDA (CONT'D)
How are you feeling?

KIMMIE
I'm hot.

She's sweating. Zelda turns down the A/C. She glances at
Kimmie's arm. Red is starting to poke through the towel.

INT. HOTEL ROOM - DAY

Walker kicks down another door. This room has luggage in it. Ryan beelines for it. He finds a wallet, takes the cash. He also finds A FOLDING KNIFE. He puts it in his pocket. Walker shuts the bathroom door. His shoes leave bloody marks.

WALKER

Don't go in there.

INT. 16TH FLOOR - DAY

Blood soaks the carpet around Barry's torn-up body. We hold on him just a beat too long.

His finger twitches.

INT. FOREE'S HOTEL ROOM - DAY

Kimmie's sweating even more profusely. She tries to get out of bed. Zelda stops her. *Unnoticed by them, just above the towel, veiny black tendrils extend up Kimmie's arm. . .*

ZELDA

Hey, hey, um, Barb said you should stay in bed? You need to rest.

KIMMIE

I have to find Ellie. I have to tell her I'm sorry.

INT. HOTEL ROOM - DAY

Angela and Barb search suitcases. Angela holds up a travel first-aid kit. Barb checks. It'll do.

INT. FOREE'S HOTEL ROOM - CONTINUOUS

Kimmie falls off the bed even as Zelda tries to stop her.

ZELDA

Oh my god. No, it's okay, let me help you.

KIMMIE

It's so bright. It's so bright.

ZELDA (CONT'D)

Here, here.

Zelda turns down the dimmer. She comes back. Helps Kimmie up. Sees her face and freezes.

ZELDA (CONT'D)

Your eyes.

Kimmie blinks her DILATED EYES. She wipes *yellow-green gunk* from her face . . .

INT. UPPER FLOOR - CONTINUOUS

Angela and Barb make for the stairs.

INT. LOWER FLOOR - CONTINUOUS

Walker and Ryan do the same. They hear someone coming . . .

INT. FOREE'S HOTEL ROOM - CONTINUOUS/INTERCUT

The gunk flows freely from Kimmie's eyes. She pushes away, tries to open the door, but the LATCH keeps it shut.

ZELDA	KIMMIE
Please. Kimmie please, don't -	I need to - I need - Ahhh!

Kimmie suddenly spasms and COLLAPSES. She foams at the mouth as she convulses. *TINY BLACK THINGS*, almost too small to see, swarm behind and across her eyes until all her ocular blood vessels pop, FLOODING HER EYES WITH RED.

Kimmie's convulsions slow, then stop. Zelda stays back, terrified. Kimmie exhales with a snarl...

ZELDA (CONT'D)
Kimmie?

Kimmie bends to her. *Her pupils are dilated, eyes bloody black holes. Drool spills from her lips. SHE'S ONE OF THEM.*

WITH WALKER & RYAN

A CRAB WITH BITES TAKEN OUT OF ITS SHELL scampers across the hall. Walker and Ryan trade a "what the fuck?" glance. Walker cautiously opens the stairwell door -

WHAT USED TO BE BARRY springs through, grabbing Walker and driving him against the opposite wall -

IN THE HOTEL ROOM

ON ALL FOURS, Kimmie lunges at Zelda. Zelda scoots back madly on her butt, just barely out of Kimmie's grasp. Zelda's back hits the dresser. She ducks out of the way just as Kimmie slams into where she was. The TV falls on Kimmie.

Zelda scrambles to the WINDOW SIDE of the room - *Kimmie is between her and the door.* Kimmie leaps -

ZELDA DIVES UNDER THE BED. She just barely fits. She tries to crawl away, BUT KIMMIE GRABS HER FOOT.

WITH WALKER & RYAN

Walker struggles to keep Barry's gnashing teeth away from his face. Ryan takes the FOLDING KNIFE out of his pocket. He yells, runs up, and STABS BARRY THROUGH THE TOP OF THE HEAD -

But the blade STOPS LESS THAN A QUARTER-INCH IN. *It can't pierce Barry's hard skull.*

Ryan just has time to realize his mistake as Barry whirls -

IN THE HOTEL ROOM

Zelda kicks free of Kimmie's grip. She crawls out the other side of the bed. Kimmie almost follows, but instead acts with pure predator's instinct and LEAPS OVER THE BED.

She lands on top of Zelda. *Trying to bite her, a rabid animal assaulting its prey.* Almost by accident, Zelda grabs a BEDSHEET as she rolls over, pulling it OVER KIMMIE. Kimmie freaks, struggling to get out from under the sheet.

Zelda gets to her feet. Runs to the door, opens it - IT ONLY OPENS A FEW INCHES. SOMETHING'S JAMMING IT.

WITH WALKER & RYAN

Ryan screams, trying to fight Barry off.

Walker bear-hugs Barry from behind, lifts him up high - AND SLAMS HIM DOWN. The knife bounces free. Walker gets on top of Barry, trying to pin him as he flails.

ON THE STAIRS

Angela and Barb hear faint screaming, banging. They pick up their pace . . .

IN THE HOTEL ROOM

Zelda realizes the LATCH IS STILL ON. She shuts the door - Kimmie frees herself of the sheet - Zelda reaches for the latch - Kimmie lunges -

Zelda ducks out of the way just in time. Kimmie slams into the door. Zelda gets into the **BATHROOM**, SLAMS THE DOOR SHUT. She strains to hold it closed as Kimmie RAMS INTO IT . . .

WITH WALKER & RYAN

Walker pins Barry's cheek to the floor.

WALKER
Knife! Knife!

Ryan sees the KNIFE, out of Walker's reach. He slides it across the floor to Walker. Walker snatches it up - DRIVES THE BLADE INTO BARRY'S NECK - BARRY'S STILL MOVING -

IN THE HOTEL ROOM

Zelda is just barely holding the bathroom door shut . . .

IN THE HALLWAY

Angela and Barb burst off the stairs, racing to the room.

ANGELA
Z! Z!

They can hear the attack through the door. Angela swipes her key, the door unlocks - *but the LATCH is still on*. Through the gap, Angela can see Kimmie at the bathroom door -

ANGELA (CONT'D)
ZELDA!

IN THE BATHROOM, Zelda yells back:

ZELDA
MOMMY! HELP!

Angela throws her whole body into the door as hard as she can. It doesn't give. She tries again - the latch strains -

WITH WALKER & RYAN

Walker keeps Barry's face turned away as he digs with the knife - HE FINDS BARRY'S SPINE - wedges the blade between two vertebrae - *twists, hard* - CRACK.

BARRY STOPS MOVING as Walker separates part of his spine.

IN THE HOTEL ROOM

Kimmie's nearly broken into the bathroom. Angela throws herself into the door again. THE LATCH BREAKS -

ANGELA BARRELS INTO KIMMIE, driving her back. She SWINGS THE FIRST-AID KIT - it smashes into Kimmie's face, BREAKING OPEN and scattering the contents.

Kimmie grabs for Angela. Barb grabs a PILLOW (the first thing at hand) and throws it at Kimmie. Kimmie turns to Barb - Angela takes advantage of the distraction. She snatches the TWEEZERS (from the first-aid kit) off the floor - jumps on top of Kimmie - and STABS THE TWEEZERS INTO KIMMIE'S EAR!

Kimmie spits and snarls, but doesn't stop - *the tweezers aren't in deep*. She bucks against Angela. They struggle - Angela breaks free - Kimmie leaps - Angela KICKS. Her foot connects with the side of Kimmie's head -

Kimmie's head SLAMS into the dresser, DRIVING THE TWEEZERS IN DEEP. KIMMIE COLLAPSES. She twitches and convulses on the floor for a few moments, then goes limp, and stays still.

Angela and Barb both tense, waiting for Kimmie to move again, but she doesn't. Angela stands, goes to the bathroom door.

ANGELA
Zelda. Zelda, it's -

Zelda opens the door. Angela hugs her ferociously.

CUT TO:

INT. FOREE'S HOTEL ROOM - AFTERNOON

Kimmie's corpse in the bathtub, covered by a sheet. The door, with its broken latch, is now blocked by the dresser. OUR GROUP is re-assembled in the MAIN ROOM.

BARB
Viral. Bacterial, maybe.

ANGELA
Is it airborne?

BARB
If it is, we're all infected by now.

A beat as everyone considers that, and decides they can't let themselves go down that path. Yet.

ANGELA

Give us your best guess.

BARB

Maybe it spreads through the bite.
Saliva or some other secretion. I -
it must need a living host, at
least to start. That's why there's
still bodies everywhere.

ZELDA

She wasn't moving right. Kimmie.
She was . . . jerking everywhere.

WALKER

So were the others. Like a kid
driving stick shift for the first
time, can't get the car moving
smooth.

BARB

What if it's parasites? They take
over the brain, control the body -

RYAN

This is so fucking stupid, it's.
No. How would that even happen? It
had to come from somewhere -

ANGELA

Knowing how it started doesn't help
us right now. Until we get out of
this, all that matters is survival.

WALKER

We do know one thing that's useful.

BARB

What?

WALKER

How to kill 'em.

INT. LEO'S APARTMENT - NIGHT

CLOSE ON: RONALD'S BAG. He's surreptitiously checking
something inside it. A HANDGUN.

MINNIE (O.S.)

Ronald?

RONALD

Be right there.

Ronald hides the handgun in the bag and re-joins the others. Minnie and Jasper are on the couch, Jasper on his phone.

RONALD (CONT'D)
Jasper, what are you doing with
that thing? There's no internet.

JASPER
I'm so bored.

Leo & Kylie clear dinner from the table. Sotto:

KYLIE
We only have enough food for a few
days.

LEO
We'll be rescued before then.

JASPER
Something's wrong with the TV.

Jasper flips through channels. *They all display an EMERGENCY BROADCAST MESSAGE: "Shelter in place . . ."*

MINNIE
Oh! Helicopters!

They hurry to the windows. OUTSIDE, MILITARY HELICOPTERS fly over the city. They bang on the glass, calling out:

EVERYONE INSIDE
We're here!/Help us!

INT. FOREE'S HOTEL ROOM - NIGHT

Zelda lies on the bed. Ryan's passed out too. The others, awake, see a CHOPPER hovering over a BUILDING ACROSS THE STREET. *SOLDIERS rappel down from the chopper to the roof.*

ANGELA
Do they know we're here?

Walker SIGNALS the soldiers with his FLASHLIGHT, using his hand to "tap out" a pattern (*in morse code*). A FLASHLIGHT amongst the soldiers "BLINKS" BACK. Walker turns to the others, shakes his head. "They're not coming."

BARB
But we're here. We're right here.

ANGELA
They're not here for us.

Angela glances back at Zelda. She sees Zelda's awake, and listening to everything.

EXT. POOL TERRACE - NIGHT

SOLDIERS rappel from another hovering HELICOPTER. They sweep the terrace. BODIES litter the deck. *But where are the Rabid?*

SOLDIER ON RADIO (V.O.)
Movement in the lobby. North side.

In formation, the soldiers head for the lobby doors. *None of them see RIPPLES spreading on the pool . . .*

SOLDIER ON RADIO (V.O.)
Contact.

Pop. Pop pop. The Soldiers advance toward the faint gunshots. Then - the *popping* gets more urgent. A SCREAM. Then another.

Unnoticed by the soldiers, a BODY RISES FROM THE POOL. A BIG MAN, BLOATED, WATERLOGGED, AND WALKING. We recognize his NECKLACE. THE MAN FROM THE CABANA.

SOLDIER (INTO RADIO)
Blue team, status. Blue team, do you copy, over?

No response. THUMP. The BLOATED CORPSE'S heavy foot SMACKS on the pool deck. The soldiers turn. They bring their rifles up as the CABANA MAN thunders toward them . . .

INT. FOREE'S HOTEL ROOM - NIGHT

Faint gunshots, from inside and outside the hotel. Zelda turns away from Angela. Angela still doesn't know what to say. Barb moves to her. Quietly:

BARB
When I did my rotation in the pediatric ICU, the best doctors were the ones that could lie to kids that they were gonna get better, and make them believe it. Even just for a second. She needs to hear you say that it's gonna be okay, and you have to make her believe you.

Angela absorbs this.

EXT. ROOF OF BANK BUILDING - NIGHT

A RABID in a JANITOR'S UNIFORM shuffles onto the roof of the BANK CONNECTED TO THE HOTEL, coming from the STAIRS leading into the bank. *With no prey in sight, he walks upright on two legs, unsteady and herky-jerky.*

He sees a LIGHT ON in the window of a ROOM looking out directly onto the roof. As he approaches, we see a YOUNG COUPLE and SEVERAL HOTEL EMPLOYEES INSIDE. They've barricaded themselves in the room. All afraid, but alive.

The Janitor screeches, drops to all fours and charges . . .

INSIDE THE ROOM

They don't hear the screech - they're all listening at the door for the soldiers. THUNK! Startled, they turn to see the Janitor picking itself up from the roof - it sprang the window and bounced off.

It settles onto its fours, screeches (silently) through the double-pane glass. It touches the window . . . Then throws itself at the glass again. Doesn't make a dent. But . . .

MORE RABID (former bank employees) file off the stairs, as if summoned by the screech. They see the Janitor and drop to all fours to CHARGE THE WINDOW WITH HIM. They hit, and hit . . . And cracks begin to form in the glass.

CUT TO:

INT. FOREE'S HOTEL ROOM - MORNING

The ringing phone wakes Angela up. *Wait. That can't be right.* But the others hear it too. Angela picks up the phone.

ANGELA

Hello?

XAVIER (V.O.)

Angela?

ANGELA

Xavier?

Off Angela's stunned expression:

INT. HOTEL ROOM - CONTINUOUS/INTERCUT

XAVIER - more tired, but more determined than when we last saw him, is on the other end of the line. He's damn happy to hear another voice. **WE INTERCUT AS NEEDED:**

XAVIER

Thank god. I've been calling every room I knew someone was in. I - you're the first one who picked up.

ANGELA

How did you - I thought the phones weren't working -

XAVIER

They cut the outside lines. The internal ones still work. Are you safe?

ANGELA

I - we're safe. We barricaded the stairs. There's five of us.

XAVIER

Can you make it to the 25th floor? I have food, supplies - we can figure out what to do. Room 2532.

INT. FOREE'S HOTEL ROOM - MORNING

Humming with anticipation, our group prepares to leave. Angela and Walker move the dresser away from the door. They're about to open it when Angela hears something in the hall. She looks through the peephole . . .

THE HALLWAY IS CRAWLING WITH RABID.

RYAN

What's -

Angela whirls on Ryan, clamping her hand over his mouth, muffling his protests. She puts a finger to her lips - *shhh*. Walker pulls away from the peephole. Angela sees the fear on everyone's faces. Silently mouthing:

ANGELA

They're outside.

They can't worry about how right now. The others back away as Angela and Walker put the dresser back against the door as quietly as possible. They move everything else they can against the door, quietly, quietly . . .

INT. HOTEL ROOM - MINUTES LATER

Xavier paces. The phone rings. He picks up.

XAVIER
Angela?

ANGELA (O.S.)
(a whisper)
They're outside the door.

INTERCUT AS NEEDED:

ANGELA (CONT'D)
We're trapped in my room. We
barricaded the door, but I don't
know how long it'll hold.

XAVIER
There's no way you can get out?

ANGELA
I -

All of a sudden, an idea strikes her. *A crazy, terrible idea.*
She looks at the window . . .

MINUTES LATER

The group argues in whispers:

RYAN
You're fucking insane.

BARB
Have you got a better idea?

RYAN
One of us distracts them so the
rest of us can get out.

WALKER
You volunteering?

RYAN
(definitely not)
*I'm not climbing three stories up
the outside of a hotel on a rope
made of fucking sheets!*

ANGELA
Two stories. We're on the 22nd
floor. Xavier's on the 25th.
(MORE)

ANGELA (CONT'D)

If you stand on the windowsill here, you can reach the ceiling. We just have to make it to the bottom of the window of the 25th floor room above this one. That's, twenty, twenty-five feet?

BARB

Can Xavier get lower?

ANGELA

Not unless we want those things to swarm him before we get out of here.

WALKER

I can make harnesses out of spare sheets. It's better than us holding on with our bare hands. Your friend belays us from above, uses the windowsill like a pulley for leverage.

ANGELA

Will it hold?

WALKER

(I don't like it, but:)

The sheets can take our weight. The knots are what I'm worried about.

ANGELA

Xavier sails.

BARB

The wind will knock us around like crazy. We're twenty-two stories up with an ocean next door. That "sea breeze" is gonna feel like a fucking truck.

WALKER

We can brace ourselves against the side of the building. Plant our feet, kinda "walk" up.

RYAN

This is suicide.

ANGELA

If we stay here, we're dead. If we open that door, we're dead. This is the only way we all have a chance.

No one likes it. But everyone but Ryan nods "okay" (even Zelda, who's terrified). Into the phone:

ANGELA (CONT'D)

Do it.

INT. HOTEL ROOM - CONTINUOUS

Swearing in a steady stream of Spanish, Xavier hangs up the phone and runs . . .

INT. FOREE'S HOTEL ROOM - CONTINUOUS/INTERCUT

Our group clears everything away from the WINDOWS. Pulls down the drapes. Ryan refuses to help.

INT. 25TH FLOOR - CONTINUOUS/INTERCUT

Xavier unlocks a room with the SECURITY BADGE. He pulls the sheets off each bed . . .

INT. FOREE'S HOTEL ROOM - CONTINUOUS/INTERCUT

Walker checks all around the window. Shakes his head - it doesn't open. Barb picks up the (still-bloodstained) FIRE EXTINGUISHER. Angela stops her: "Not yet. They'll hear."

INT. ROOM 2518 - CONTINUOUS/INTERCUT

Xavier ties another sheet to the end of a LONG, MAKESHIFT "ROPE" MADE OF SHEETS. This isn't a sailboat, but he knows how to tie a knot. Xavier coils the rope expertly, counting as he goes - *that's good*.

Xavier goes to the TOOLKIT. Picks out a PHILLIPS-HEAD SCREWDRIVER and a HAMMER. He goes to the window. Places the point of the screwdriver against the glass. Hammers.

WITH ANGELA

Zelda's nearly hyperventilating. Angela sits in front of her.

ANGELA

Hey. Hey, Z. Breathe. Breathe with me.

ZELDA

I can't do this, I can't, I can't. It's too high.

WITH XAVIER

Cracks spiderweb from 5 points in the window where Xavier's used his improvised hammer & chisel. Xavier uses the thick curtain to cover himself. He swings the hammer -

CRASH! Glass shatters. WIND sends most of it flying BACK INTO THE ROOM. The drape protects Xavier. He shards from the window area. He looks out the window.

XAVIER (IN SPANISH, SUB)
Oh, that's very high.

WITH ANGELA

BARB
Angela.

Zelda does her breathing. Angela turns. THE BEDSHEET ROPE dangles just outside the window, the end WEIGHTED DOWN WITH A SUITCASE and swinging in the wind. The phone blinks, ringing silently. Angela answers.

ANGELA
We see it.

XAVIER
Ready when you are.

Angela nods. Walker swings the extinguisher at the window.

IN THE HALLWAY

Amongst the Rabid. *Thunk. Thunk.* The ones close to Room 2218 hear it first. One of them is missing the FINGERS ON HER LEFT HAND. *She has NAIL'S face, but it's not Nails anymore.*

THE FINGER LADY screeches and charges the door.

IN THE ROOM

THUMP! The barricade rattles.

ANGELA
They hear us.

WALKER
Cover your faces!

Walker swings . . . Cracks spread . . . Angela protects Zelda with her body. CRASH WOOSH! The window shatters.

WITH XAVIER

Rope in hand, Xavier stands back from the window. THE OTHER END OF THE ROPE is secured around the bed.

WITH ANGELA

Our group brings the rope inside. Angela goes to Zelda.

ZELDA
I'm not ready.

ANGELA
Z -

ZELDA
I'll get there. I'll do it. I can do it.

ON RYAN, his fear growing as the thumping, scratching, snarling at the door gets louder . . . He jumps to his feet.

RYAN
I'm going first.

BARB
What happened to fuck you, I'm staying?

RYAN
I'm going first.

Ryan SNATCHES THE FOLDING KNIFE from Walker's pocket (his back is turned). He brandishes the blade.

RYAN (CONT'D) ANGELA
Get back! Easy. Easy -

Ryan swipes, more panic than a real attack. Walker almost makes a move, but Barb subtly stops him.

RYAN (CONT'D)
I'm not dying in this hotel. I'm not dying in this fucking hotel!

Ryan ties the rope around his waist.

WALKER
Let me help you.

RYAN
Back off!

WALKER

If the knot isn't right, you'll fall.

RYAN

I don't fucking trust you.

There's no use in arguing with him. Ryan ties the rope tight around his waist. He looks the window. Fear takes over his voice even as he says:

RYAN (CONT'D)

Okay.

Angela picks up the phone. **INTERCUT AS NEEDED:**

ANGELA

You have a passenger. Two tugs means go. Put me on speaker.

XAVIER

Got it. Ready.

Xavier does so. Angela does the same. She nods to Ryan.

Ryan gives them all one last look - a bit of regret, maybe, mostly fear. Then, HE STEPS INTO THE WINDOW FRAME.

OUTSIDE

WE FOLLOW RYAN, AND GET A CLEAR VIEW FROM THE 22ND FLOOR:

OF A CITY ON FIRE. *Up here, the sound of snarls, screams, and chaos is torn apart by the wind, blended back into a cacophonous, atonal nightmare. Smoke billows as fires rage, unchecked. PEOPLE - tiny, insignificant things - on roofs and balconies, praying for salvation. A CAR tries to escape down a nearby street. It's swarmed by RABID, the occupants torn apart. FOR AS FAR AS WE CAN SEE, MIAMI IS OVERRUN.*

The horror of it all overwhelms Ryan. A BRUTAL WIND rips at him. He squints. He tugs twice. The SLACK goes out of the rope. Ryan grabs on. He takes quick breaths, psyching himself up - and leans back. THE ROPE AROUND HIS WAIST HOLDS.

Ryan puts his feet against the next set of windows. With the rope pulling him up, Ryan "walks" up the side of the hotel -

XAVIER strains as he hauls the rope in with everything he has, bracing himself against the desk . . .

ANGELA looks out the window, up at Ryan . . .

RYAN'S every step is damn hard. He's utterly terrified. But he's halfway up the 24th floor . . . His foot slips on the glass. He yells - FALLS - XAVIER locks off the line -

THE ROPE AROUND HIS WAIST CATCHES RYAN. He screams, but it's with relief too. Ryan gets his feet back on the wall . . .

AND HIS KNOT SLIPS. THE HARNESS UNRAVELS AROUND HIM. Ryan grabs for the rope as he FALLS, screaming - plummeting past Angela's room and down out of sight.

Everyone below reacts, shocked (Zelda especially, flooded with fear). Xavier yells at the phone:

XAVIER

Hey! Hey! What happened?

A beat as it sinks in for everyone.

BARB

Well. He didn't want to die in the hotel.

MINUTES LATER - STILL INTERCUT

THE ROPE is back in the FOREE'S ROOM, another suitcase tied to the end. The FIRST SUITCASE is open on the floor. Walker grabs ANOTHER SHEET out of it.

WALKER

He just had to take the knife with him, huh?

Walker TEARS THE SHEET into strips. Angela, Barb, and Zelda all wear CHEST CLIMBING HARNESSES FASHIONED FROM TORN SHEETS. Walker fashions his harness last. When it's on, he checks the others'. Satisfied, he picks up the rope.

WALKER (CONT'D)

Watch how I tie this.

Angela and Barb watch closely as Walker TIES THE ROPE TO HIS HARNESS, securing himself to it. Angela nods, "got it."

WALKER (CONT'D)

Show me.

Angela and Barb recreate Walker's knot with spare sheets. Zelda looks back to the barricade. Rabid are still trying madly to break through . . .

Satisfied Angela and Barb know the knot, Walker moves to the window. Barb comes with him. Walker hesitates.

WALKER (CONT'D)
If I don't -

BARB
Shut the fuck up.

Barb kisses him, hard. She's terrified too, but still:

BARB (CONT'D)
See you up top, soldier.

She gives him space. Walker takes one last moment to psych himself up. Then it's two tugs, and he steps OUT THE WINDOW.

THE CHEST HARNESS, scrappy as it is, works. WITH XAVIER HAULING HIM UP, Walker "walks" up the side of the hotel. The wind batters him around, but he keeps his footing. He glances down . . . THE 24-STORY DROP BELOW . . .

WALKER
Yeah, bad idea.

He keeps going. Barb can't watch. Xavier yells, pulling - holy shit this is hard - Walker gets a little further . . .

Angela leans out to look. Rabid pound on the door. Xavier hauls. The bedsheet-rope scrapes over the edge of the windowsill. Walker's almost all the way up the 24th floor.

BARB
C'mon baby, c'mon . . .

Walker gets above the 24th floor. A BIG GUST OF WIND ROCKS HIM - he loses his footing - Xavier keeps him from dropping - Walker gets his feet back under him . . . Climbs . . .

AND GETS HIS HAND OVER THE EDGE OF THE UPSTAIRS WINDOW. Xavier hurries to pull Walker all the way inside.

ANGELA
He made it.

Barb could nearly collapse, she's so relieved.

XAVIER
You good?

WALKER
Yeah. Peachy.

MINUTES LATER - STILL INTERCUT

ANGELA

Zelda, you go next.

Zelda closes her eyes, tries to be ready. Angela starts to tie Zelda in, but Zelda suddenly backs away.

ZELDA

I'm sorry. I'm sorry. I need more time. Please, I need more time.

Frustrated, Angela goes to Barb. Hands her the rope. Barb looks at Zelda, sees the fear in her eyes.

BARB

Lie to her.

WHAM! The door rattles. Barb secures her harness.

BARB (CONT'D)

Eat your heart out, Tom Cruise.

Two tugs. BARB STARTS CLIMBING. Angela sits with Zelda. Zelda does her breathing, centering herself.

ANGELA

Four, four, eight.

UPSTAIRS - MINUTES LATER

Walker and Xavier work together, hauling Barb up. *The rope scrapes against the windowsill.* They GET BARB INSIDE.

WITH ANGELA

Pounding on the door keeps breaking Zelda's concentration. The rope comes back down.

ANGELA

Zelda. Zelda!

WHAM! WOOD CRACKS. The barricade groans. Zelda gasps, goes to her mother. Angela secures the end of the rope to Zelda's harness. Zelda shakes, full-body tremors.

ANGELA (CONT'D)

You'll be fine. You'll be okay.
Just don't look down.

Absolutely none of that helps. WHAM-CRACK! *The screeching in the hall is louder now.* Zelda's frozen.

ANGELA (CONT'D)
Zelda! If you don't go out there,
we are going to die. Do you
understand me?

ZELDA
Okay. Okay. Okay.

WHAM! Angela gets Zelda to the window.

ANGELA
The rope will hold you, I promise.
Don't look down. You can do this.

Zelda slams her eyes shut. She's trying with everything she has. She puts one foot on the windowsill. Angela tugs twice, braces Zelda. And then - Zelda looks down.

Sees the near-infinite drop.

It's so overwhelming all she can do is scream. Zelda launches herself back inside, away from the window.

UPSTAIRS, the rope shoots through Xavier's hands. He locks it off, panicked -

XAVIER
Fuck! Did she fall?

WITH ANGELA. The rope jerks Zelda, she falls to the floor.

ZELDA	ANGELA
I can't I can't I can't	Zelda. Zelda, you have to get
Icanticanticanticantitstoohigh	up.
hicantitstoohighicant -	

ANGELA (CONT'D)
ZELDA! WE ARE GOING TO DIE!

Angela snaps, bellowing. Zelda knows. Broken, she can only croak what she knows deep in her soul:

ZELDA
I can't.

Angela sees the truth of it.

WHAM! WHAM! THE LOCK BREAKS. The barricade holds, but shakes as the door slams against it.

XAVIER (FROM PHONE)
What's happening? Talk to me!
Angela!

Zelda clutches her knees to her chest and sobs. Angela futilely wipes some of Zelda's tears. She tries to decide what to do. What she *can* do.

ANGELA

Look at me. We are going to get you up that rope.

Angela holds Zelda's face in her hands. With every ounce of conviction she has:

ANGELA (CONT'D)

You have to trust me.

WITH XAVIER - MINUTES LATER

Walker and Xavier stand ready on the rope. Barb at the window. All three on pins and needles . . .

IN THE HALLWAY

RABID - The Finger Lady near the front of the pack - throw themselves against the door.

CRABS & LOBSTERS crawl down the hallway to join them. *They all have BITES TAKEN OUT OF THEM. THEY'VE TURNED RABID TOO.* They crawl over the backs of other Rabid, toward the door.

INT. FOREE'S HOTEL ROOM - CONTINUOUS

The gap in the door grows with every moment. *The barricade holds, but for how long?* We pull back to find Angela guiding Zelda to the window. A few more steps, and we see:

ZELDA'S BLINDFOLDED. A strip of bedsheet covers her eyes, tied behind her head.

ANGELA

I've got you. Okay. Right here.

ZELDA

Don't let me fall.

ANGELA

I won't let you fall. I won't let you fall. Step up.

Angela helps Zelda onto the windowsill. She's terrified, but she can't let Zelda know that. *This was the only way, but knowing that doesn't help.*

Zelda sits on the windowsill, her feet DANGING OVER THE EDGE. She's shaking, almost crying, but the blindfold stops her from looking down, and that spares her the worst of it.

ANGELA (CONT'D)
Grab the rope.

Zelda takes the rope, holds on to Angela with her other hand. WHAM! WHAM! Another half-inch in the door. *Scrabbling, bloody hands* sneak through the gap.

ANGELA (CONT'D)
You'll be okay. You're not high up.
You're barely off the ground.

WHAM! Angela tugs twice. The rope starts to LIFT ZELDA. Zelda whimpers. Angela makes sure she swings out far enough. Then - both because she needs to, and because she can't bear to watch - Angela hurries to brace the barricade.

UPSTAIRS

Walker and Xavier haul the rope in. Barb looks out the window, one hand on the rope as guide. It *scrapes* the edge.

BARB
Keep it coming.

OUTSIDE

Zelda holds her breath, clinging to the rope. She BUMPS against the window of the 23rd floor. Without her feet stabilizing her, she's at the mercy of physics.

The harness bites in under her arms as she's hauled up. WIND swings her into the glass. She cries out. A little higher. She tries to breathe. Tries to control herself.

UP. At the 24th floor. WIND comes rushing in again . . .

AND RIPS THE BLINDFOLD OFF HER FACE.

Zelda looks down before she can help it.

UPSTAIRS

The rope jerks in Walker's hands.

WALKER
Woah!

BARB
 She's panicking!
 (yelling down)
 Zelda! Zelda, you have to be still!
 You have to calm down!

WALKER
 She keeps flailing, that knot's
 gonna give.

WITH ANGELA

Angela puts herself against the barricade with all her strength. It's keeping the Rabid back.

XAVIER (FROM PHONE)
 Angela! Zelda needs you!

Angela rushes to the window, looks up -

ANGELA
 Oh god. ZELDA!

WITH ZELDA - INTERCUT

Between the wind and her own screams, Zelda can barely hear anything. Her mother's voice, faint, through it all:

ANGELA
 Zelda! Listen to my voice! Close
 your eyes! It's just a car! Okay!
 It's just a car on a bumpy road!

The wind swings Zelda around. If Angela's words are having any effect, it's too small of one to tell.

ANGELA (CONT'D)
 (a whisper, to herself)
 Don't open your eyes.

WHAM! WHAM! The barricade gives. ARMS reach through. A *RABID CRAB* scuttles along the arms *INTO THE ROOM*. Angela turns just in time to see it leap to the floor and scurry toward her.

Angela yells and sidesteps the crab. It follows. She *STOMPS ON IT*, breaking its shell and *CRUSHING IT TO DEATH*. *BUT MORE CRABS & LOBSTERS* are coming through...

OUTSIDE

Still swinging in the wind, Zelda shuts her eyes tight. She makes herself breathe. *She can't, she can't, but she has to, she knows she has to. She regains just enough composure -*

Zelda grabs ahold of the rope again. But this time, she doesn't let go. *Her swinging stabilizes . . .* The rope brings her up . . . Up . . . Up . . . The wind rips at her . . .

ANGELA yells as RABID CRABS & LOBSTERS swarm her. She stomps, throws anything at hand at them. *The long, spindly legs of a RABID SPIDER CRAB sneak through the door...*

ZELDA fights not to open her eyes again . . . UP . . .

UP. The wind swings her again . . . BUT BARB SEIZES HER ARM!

UPSTAIRS

Barb hauls Zelda inside and to the floor. Zelda cries.

WITH ANGELA

XAVIER (FROM PHONE)
We've got her!

Angela doesn't have a chance to feel relief. She sees the gap in the door widening and throws herself against the barricade again, holding it while KICKING at the Rabid Crustaceans -

UPSTAIRS

WALKER
Shit.

Walker shows Xavier: PART OF THE ROPE IS FRAYED AND TEARING from rubbing on the windowsill.

WALKER (CONT'D)
Are there more sheets?

XAVIER
Not here.

Xavier cuts the damaged section out of the rope, re-ties it.

ANGELA (FROM PHONE)
Where's the rope?!

WITH ANGELA - INTERCUT

Angela can't hold it much longer. THE SPIDER CRAB'S LEGS curl around the door, jabbing at her.

ANGELA
They're coming through!

XAVIER hurries. He "repairs" the rope, weighs down the end with another suitcase, throws it out the window.

XAVIER
It's down!

THE SPIDER CRAB squeezes through. It leaps at Angela. She catches it just before it can bite her. She hurls it to the floor, pulls the DRESSER down on top of it.

Without the dresser, the barricade is even weaker. Angela runs to the window. She grabs for the rope - it swings out of reach - comes back - she grabs it.

A RABID pulls its upper half inside. Angela gets the suitcase untied. She starts to loop the rope into her harness -

WHAM! The whole barricade moves back. The door opens enough. THE SHEER NUMBER OF RABID BOTTLENECKS THEM for a moment . . .

Angela realizes - *she won't get the knot tied in time.*

ANGELA
Pull me up.

XAVIER
What?

THE FINGER LADY squeezes through the mass. And like uncorking a bottle, a FLOOD OF RABID FOLLOW.

ANGELA
PULL ME UP!

Angela runs - The Finger Lady closes in - She reaches -

AND ANGELA JUMPS OUT THE WINDOW.

OUTSIDE

Momentum carries Angela back into the building. She hits below the window - LOSES HER GRIP - She falls several feet before GETTING AHOLD OF THE ROPE AGAIN. Angela yells, literally holding on for dear life.

RABID at the window reach for her.

Angela steadies herself enough to look up - Barb frantically signals into the room. THE ROPE REELS IN.

Angela can barely hold on. But if she doesn't move, the Rabid will grab her as she passes the window . . .

Angela kicks away from the building, swinging herself to the side with an assist from the wind, just out of the Rabid's reach. The Finger Lady can almost touch her - the distance between them the length of her missing digits.

Angela holds on as the rope hauls her up, past the window.

A RABID jumps out of the window after her. *IT GRABS THE ROPE.*

Xavier and Walker react to the extra weight -

MORE RABID JUMP OUT THE WINDOW. Most miss the rope, plummeting to the street below. But some GRAB ONTO THE SHEETS AND CLIMB AFTER ANGELA.

Angela PULLS HERSELF UP THE ROPE to stay ahead of the Rabid. She's slipping . . . Up the 23rd floor . . .

Rip! Above Angela, the sheets start to tear from the weight. Angela gets her feet against the glass. CLIMBS, straining enormously, hand over hand.

The Rabid keep coming up the rope, swinging the whole thing wildly as they flail about.

Angela gets one hand above the tear -

ANOTHER RABID jumps onto the rope - *RIP! The rope TEARS AWAY COMPLETELY just below Angela. It and the Rabid FALL.*

Angela holds on with everything she has.

BELOW, The Finger Lady sees where Angela's going. She SCREECHES. *En masse, Rabid disappear from the window...*

The rope pulls Angela up . . . Her arms shake. Fingers give. *Oh God she's going to fall -*

JUST BEFORE SHE DOES, HANDS GRAB HER WRIST.

UPSTAIRS

Barb and Xavier PULL ANGELA INSIDE. She collapses. Shaking with relief. Zelda scrambles across the floor to her and grabs on tight. Angela holds her.

WALKER
We gotta go.

Walker indicates, "listen." FOOTSTEPS. *They're coming.*

CUT TO:

INT. 25TH FLOOR - MOMENTS LATER

OUR GROUP (minus Ryan, plus Xavier) hurries to the ELEVATORS.

ANGELA
Where are we going?

XAVIER
The residences. They're on the top floors, cut off from the rest of the hotel. We'll be safe there.

WALKER
If they're cut off, how are we supposed to get there?

INT. ELEVATOR - MOMENTS LATER

Our Group files in, Xavier selects the 34th floor.

XAVIER
There are elevators on the 34th floor. They'll get us there. We just need the right keycard.

INT. STAIRWELL WEST - DAY

RABID rush up the stairs, as far down as the eye can see.
Among them: WET, THUNDERING FOOTSTEPS . . .

INT. 34TH FLOOR - DAY

Our group gets off the elevator. Xavier hurries to the WEST STAIRWELL and LOCKS THE DOOR with a security keyring.

XAVIER
Housekeeping's this way.

Xavier tosses Walker the keys. Walker goes to lock up the EAST STAIRWELL while Xavier and the others go to the HOUSEKEEPING STATION in the hallway.

XAVIER (CONT'D)
 Look for a housekeeping keycard,
 it'll say "residents" on it.

Zelda catches her breath. She leans against a DOOR - yelps when it OPENS BEHIND HER - but it's stopped short by the LATCH. She peers into the room. She sees bloody carpet . . . Feet stick out from behind the wall . . .

IN THE CLOSET, Xavier holds up the KEYCARD.

XAVIER (CONT'D)
 Got it.

ZELDA starts to close the door - but a DESSICATED HAND SHOOTS THROUGH THE GAP AND GRABS HER!

ON THE OTHER SIDE OF THE FLOOR

Walker locks the stairwell door. He hears the SCREAM. He shucks off his harness and wraps the bedding around his forearm for protection as he runs to the sound . . .

IN THE HALLWAY

A SLOBBERING, SNARLING RABID WOMAN tries to pull Zelda through the gap to bite her. Zelda kicks and screams and tries to get away.

Angela and Xavier rush out of the housekeeping station. Barb's closer, she gets there first. She breaks the Rabid's grip on Zelda, freeing her -

BUT THE RABID GRABS BARB'S WRIST as she does. She pulls Barb through the gap - *chomp! riiiiip!* -

Barb screams. Pulls her arm back. Slams the door shut.

Angela checks on Zelda. She's okay. Xavier sees first. Then Angela. Then Zelda. Walker arrives, too late. His face falls.

Barb looks from the BITE IN HER ARM to Walker.

BARB
 Don't let me -

Before she can finish her sentence, Walker spins Barb around, gets his arm around her throat, twists violently - *crack*.

The others react, shocked and appalled. Walker catches Barb's body before it falls, supporting her head and BROKEN NECK. He cradles her, laying her gently on the floor.

He did what he had to do, what she wanted him to do, he had to do it before he could think, he knows that and still . . .

Walker hears the RABID scrabbling at the door. He stands. Grabs the HAMMER from Angela and kicks down the door.

Angela shields Zelda from the sight as Walker DEMOLISHES the monster that bit Barb. When there's nothing left to hit, he drops the hammer and releases a ragged, broken cry.

DOWN THE HALL, the stairwell door starts to give way.

ANGELA

We have to go. Walker.

Angela gets Walker to his feet. Empty, he allows himself to be led. Leaving Barb's body, they all hurry to:

THE RESIDENCE ELEVATORS

Xavier hits the call button. One of the two elevators descends to them, ticking down floor by floor . . .

ANGELA

What floor are we going to?

XAVIER

I don't know. Whatever the keycard was programmed for.

The stairwell door shakes violently. With every moment, it gets closer to breaking. The elevator is 3 floors away . . .

CRASH! The stairwell door flies open. RABID RUSH IN, led by SOLDIERS (*the squad we saw earlier*). Behind them, among the swarm - *THE BLOATED CABANA MAN LUMBERS*.

Ding! The elevator arrives. Angela shoves everyone inside. She presses "close doors" . . . They shut slowly, too slowly, the swarm is nearly on them -

And just before the door shuts completely, A RABID SOLDIER LEAPS ONTO THE ELEVATOR.

INT. RESIDENCE ELEVATORS - CONTINUOUS

Angela and the others right to keep the RABID SOLDIER off them as the ELEVATOR ASCENDS. *It's a mad, messy scramble in a confined space. No one can get out of the way.*

The Soldier swipes in every direction, the rifle slung around its body swinging haphazardly. Angela shoves the Soldier away from her, putting her body in front of Zelda.

The Soldier drives Walker into the wall, leaning in to bite. Walker just gets his arm up in time. The Soldier bites down on the BEDDING WRAPPED AROUND HIS FOREARM.

Xavier gets the screwdriver out of his belt and STABS - but he misses, STABBING THE SOLDIER THROUGH THE THROAT.

The soldier lunges at Xavier. He struggles and just manages to grab onto the SCREWDRIVER, using it like a crossbar to keep the Soldier's teeth away. Zelda GRABS THE SWINGING RIFLE. The strap yanks the Soldier away from Xavier -

But it sends him right at Zelda. She screams, trying to get away, while Angela tries to pull the monster back. Walker kicks at it. The monster keeps coming.

Xavier sees the Soldier's SIDEARM in his holster - as it focuses on Walker and Angela, he grabs it - pulls the trigger - THE GUN WON'T FIRE. THE SAFETY'S ON.

The elevator keeps ascending . . . The Soldier's gnashing teeth get closer to Angela's face . . . Xavier gets the safety off. Aims - Walker sees -

WALKER

No!

BANG! THE BULLET GLANCES OFF THE SOLDIER'S HELMET - ricochets around the elevator - AND HITS ANGELA IN THE SHOULDER.

Angela screams, drops, the Soldier diving on her. Walker pulls on its rifle-strap, just barely keeping it from biting her. Xavier drops the gun in surprise.

ZELDA

Mom!

Angela yells, pushing as hard as she can on the Soldier's chin - its fingernails tear at her arms . . .

Ding. The elevator stops on the 52ND FLOOR. IT OPENS ONTO A BARRICADE THAT COMPLETELY BLOCKS THE DOORS . . .

INT. LEO'S APARTMENT - SAME TIME

Kylie and the others HEAR SHOUTING FROM DOWN THE HALL.

KYLIE

Holy shit. Holy shit.

Kylie hurries to the door.

RONALD

Hang on just a second, you have no
idea what's out there -

KYLIE

We need to help them!

RONALD

You don't even know if you can! If
you open that door, you put all of
us in danger!

Kylie ignores him, opening the door. Leo rushes after her.

LEO

Kylie!

INT. RESIDENCE ELEVATORS - CONTINUOUS

Feet kick the handgun around. Xavier and Walker get the
Soldier off Angela, but they can't control him. Zelda sees
the doors about to shut and hits the "STOP" button.

The Soldier bites down hard on Walker's protected forearm
again. Walker tries to pin the Soldier back -

IN THE HALLWAY

KYLIE

Hang on! We're coming!

Kylie races to the barricade, Leo right behind her. Kylie
starts to pull the barricade down.

RONALD

Don't be a fool, don't let them
inside!

INSIDE THE ELEVATOR - INTERCUT AS NEEDED

Zelda sees the barricade moving - shouts:

ZELDA

HELP US!

Angela, Walker, and Xavier press the Soldier back . . .

AT THE APARTMENT DOOR - RONALD looks into the hall with
caution, holding his GUN just out of sight.

Leo helps Kylie move the heavy upper parts of the barricade. They see the Soldier, the group fighting against it. The Soldier swipes Angela across the cheek - she jerks away.

Leo reaches in and grabs the Soldier's helmet - he pulls it against the barricade. It releases Walker - Leo yells, pulls back fast. Blood drips from his hand as he clutches it tight.

Kylie pulls enough of the barricade away. The Soldier, Walker, and Xavier spill into the hallway. Kylie backpedals. Walker and Xavier struggle to pin the Soldier down.

Angela finds the Soldier's SIDEARM on the elevator floor. She picks it up, marches up to the Soldier, jams the gun under its frothing chin and FIRES. BANG! BANG! BANG!

The slide locks back, the clip empty. Xavier and Walker let go of the Soldier, who's finally stopped moving. Walker unwraps the padding around his arm - *it worked. He's not bit.*

Everyone catches their breath. Angela looks back into the elevator. Zelda stands shakily, overwhelmed. Finally, Angela sees Kylie. OFF THEIR FACES:

CUT TO:

INT. LEO'S APARTMENT - DAY

Walker sits at the window. Zelda's on the couch, Xavier nearby. Ronald & his family keep their distance. Angela at the table. Kylie enters with a first-aid kit.

KYLIE

Sorry. This is all we have.

She crosses to Angela and does what she can for her bullet wound. Angela grimaces. Leo approaches Walker.

LEO

Hey man. Can I - you need anything?
Yo, my guy. Are -

Leo touches Walker's shoulder (*we note his left hand is WRAPPED IN A BANDAGE*). Walker jerks away.

LEO (CONT'D)

Woah.

ANGELA

Let him be.

KYLIE

You all must've been through a lot.
I mean . . . We had the news on,
but there hasn't been anything new
since last night. How bad is it
down there, really?

The looks on Our Group's faces gives Kylie her answer. Angela notices Leo's bandaged hand. Fresh blood dots it.

ANGELA

When did that happen? Did it bite
you?

LEO

Huh?

Angela's sudden intensity takes the apartment's residents off guard. She stands, moves toward Leo.

ANGELA

Hey! Did it bite you? Let me
see. Let me see!

LEO (CONT'D)

What? No, what the fuck? Fuck
off!

Leo jerks away from Angela. Kylie intercepts her.

KYLIE

Let's all calm down, okay?

ANGELA

If he's bit, he's infected, and
he's a danger to all of us.

LEO

Okay, well, I'm not bit, alright?
It's just a cut, okay?

ANGELA

Show me -

KYLIE

(back the hell down)
If Leo says he wasn't bit, he
wasn't bit.

ZELDA

Mom.

Angela realizes she's tracked blood everywhere. Then:

ANGELA

We need to find a way out of this
hotel. Out of the city.

RONALD

Let's not lose our heads. All this is terrible, of course, but we're safe here. We should stay put and wait for rescue.

ANGELA

No one's coming to save us.

RONALD

Of course they are.

MINNIE

Why wouldn't they?

Angela can barely contain herself.

ANGELA

Look outside! Everyone out there is one of those things, or dead! Everyone below us in this hotel is dead! *They are not coming to save us, because there is no one left to save!*

As Angela's words sink in for everyone, they hit her too. She turns to Zelda. Sees the devastation on her face. Zelda hurries into the bedroom and slams the door. Angela follows.

RONALD

I have connections in Washington. They can't just leave me here.

WALKER

Who cares?

Walker ignores Ronald's look. Just stares out the window.

INT. LEO'S APARTMENT - MOMENTS LATER

Angela enters the BEDROOM. The curtains have been drawn, cutting off the view and much of the light. Angela comes around the bed. Zelda's huddled up, crying.

ANGELA

Z? Z, I'm sorry. I shouldn't have said that -

ZELDA

You believe it.

ANGELA

No. No, I don't -

ZELDA

You're lying! I know when you're lying! You said you wouldn't work on vacation and you lied! You said I would be okay on the rope and you lied! You said Dad was alive and...

Zelda trails off into sobs. Angela's at a loss for words.

ZELDA (CONT'D)

When did you know he was dead? Were you lying to me the whole time?

ANGELA

I -

ZELDA

You were.
(then)
We're going to die here.

ANGELA

No. No we're not.

ZELDA

I don't believe you.

Zelda says it with a clarity a 13-year-old should never have to gain. There's nothing Angela can say.

INT. LEO'S APARTMENT - MOMENTS LATER

Angela shuts the bedroom door behind her. Kylie finds her.

KYLIE

Is she okay? Is there anything I can do?

ANGELA

Can I use your shower?

INT. LEO'S APARTMENT - EVENING

Angela showers in the GUEST BATHROOM. Blood and flesh and gore wash off her. She can barely stop herself from crying. It's all hitting her, and she has no distractions left.

She leans against the wall of the shower and takes a long moment to collect herself as best she can.

INT. 52ND FLOOR - EVENING

Xavier checks the Soldier for things they can use. The rifle is empty. Xavier rolls the corpse over. His eyes light up.

INT. LEO'S APARTMENT - MOMENTS LATER

XAVIER

I think I found our way out.

Xavier holds up what he found: A SATALITE PHONE. Everyone reacts - *this is hope, real hope*. But it's Ronald who walks up to Xavier, hand outstretched.

RONALD

Give me that. You want to get out of this hotel? Hand it over.

(Xavier doesn't)

You wouldn't even know who to call.

Xavier doesn't trust him. Neither does Angela. But they don't have a better plan. Reluctantly, Xavier hands over the phone.

CUT TO:

INT. LEO'S APARTMENT - NIGHT

IN THE OFFICE, Ronald talks on the SAT PHONE. He's out of earshot from the group in the MAIN ROOM.

Zelda refuses to make eye contact with her mother. Angela doesn't know how to fix this. Xavier comes up to her.

XAVIER

Hey. Um, sorry about your -

ANGELA

It's fine.

Ronald re-enters the main room. Minnie and Jasper go to him.

MINNIE

Did you reach Frank?

RONALD

Yes. They're getting us out of here.

Holy shit - everyone reacts.

MINNIE

Oh thank god.

LEO

How? When?

ANGELA
Who's getting us out?

RONALD
My friend in Washington is working
out the details. He'll call me back
in the morning with a plan. Until
then, we can all relax.

Something about that last line bothers Angela. But she sees the hope on everyone's face - on Zelda's face - and lets herself feel it too. Minnie hugs Ronald. He pulls Jared in too. Leo holds Kylie. The only one who doesn't show joy is Walker, still staring out the window.

EXT. MIAMI - VARIOUS - NIGHT

FROM HIGH ABOVE. The Rabid crawl over the city, picking what flesh is left from the bones.

INT. LEO'S APARTMENT - NIGHT

GUEST BEDROOM. Zelda pulls the covers up over herself. She turns away from Angela, who searches for something to say.

ANGELA
Try and get some sleep.

It's the best she can do. She shuts the door behind her.

In the OFFICE, Ronald, Minnie, and Jared set up the pullout. Leo & Kylie in THEIR ROOM. Xavier on the couch.

Angela joins Walker at the window. Firelight from below, gentle on their faces.

WALKER
Do you think he's out there? Your
husband?

ANGELA
No.
(then)
What happened with Barb -

WALKER
I didn't think. I couldn't think.
If I had, I never . . .

ANGELA
There isn't always a good option.

They sit there for a while and watch moonlight on the bay. *AT THE MARINA, TO THE NORTH, through the smoke and wreckage, Angela sees a SAILBOAT. Still tied to the docks, pristine white sails rippling in the soft ocean breeze.*

INT. LEO'S APARTMENT - NIGHT

GUEST BEDROOM. Zelda gets out of bed.

HALLWAY

Zelda exits the bathroom. She hears VOICES. She inches to the OFFICE DOOR, listening at the crack:

INSIDE, Ronald talks with Leo, quiet but intense (Minnie & Jasper nearby too). Leo's a little distressed.

LEO

I don't understand.

RONALD

There's only room on the chopper for five. My family, plus you and Kylie. It'll be on the roof just after dawn.

LEO

What about the others?

MINNIE

We don't know them.

LEO

Can't your friend get another chopper?

RONALD

Frank moved heaven and earth to do this much. The military has declared Miami lost. An hour after dawn, the Air Force is going to firebomb this city until there's nothing left.

OFF ZELDA'S SHOCKED REACTION:

INT. LEO'S APARTMENT - NIGHT

GUEST BEDROOM. Zelda shakes Angela awake.

ZELDA

Mom. Mom.

INT. LEO'S APARTMENT - NIGHT

Angela, Zelda, Xavier, and Walker huddle in the main room, speaking low. *Zelda's just told them.*

ANGELA

Are you sure?

ZELDA

I heard them. The old guy said they were leaving us behind.

XAVIER

But - they can't bomb the city. They can't. Can they?

WALKER

They're the U.S. military. They can do whatever the fuck they want.

XAVIER

But why? Why destroy everything?

ANGELA

To limit the damage.

(understanding)

It's spreading, and they can't stop it. Someone looked at the data.

This was the least-negative option.

She lets that sink in.

ZELDA

So what do we do?

ANGELA

We get on that chopper.

INT. 34TH FLOOR - NIGHT

Rabid mill about the residential elevators. With no prey in sight, they walk upright, move slower.

One of them - THE RESIDENTIAL CONCIERGE - seems to note the BLOOD SMEAR on the ELEVATOR CALL BUTTON. She scrapes it with her finger. *The button lights up.*

INT. 52ND FLOOR - NIGHT

Elevator #1, with the stop button pushed, stays where it is.

Elevator #2, however, begins to descend.

INT. LEO'S APARTMENT - NIGHT

LEO'S BEDROOM. Leo shakes Kylie awake.

LEO
Get up, grab your stuff.

KYLIE
We're going now?

INT. LEO'S APARTMENT - MINUTES LATER

Leo leads Kylie out of the bedroom to join Ronald, Minnie, and Jasper. They head to the MAIN ROOM -

Where ANGELA AND THE OTHERS are waiting. Ronald halts.

KYLIE
What's going on? Aren't we leaving?

ANGELA
You didn't tell her?

KYLIE
Tell me, tell me what?

LEO
The chopper only seats five.

Leo really wanted to avoid this. Kylie realizes:

KYLIE
No. No -

RONALD
We don't have time for this. We need to get to the roof.

KYLIE
What about them?

ANGELA
You don't get to decide who lives and who dies.

RONALD
If I didn't make that phone call,
we'd all be dead come morning! This
way, some of us live.

XAVIER
But not us.

Ronald reaches into his bag and pulls out the GUN we saw earlier. He aims it at Angela's group. Everyone reacts - Angela puts herself in front of Zelda. Kylie's shocked.

RONALD
Give me the keys.

Xavier doesn't move.

RONALD (CONT'D)
You people will not fuck this up
for me! Give me the keys!

Reluctantly, Xavier slides the keycards & security keyring across the floor to Ronald. Kylie turns to Leo:

KYLIE
Leo. Leo, please -

LEO
I wanna live. I - I wanna live.

Whatever bravado Leo had is completely gone, revealing naked cowardice beneath.

KYLIE
We can't - we -

LEO (CONT'D)
Yes we can. Yes we can. It's
not our fault.

RONALD
Come on.

Ronald drags his group to the door, keeping the gun on Angela. There's nothing she can do.

KYLIE
I'm sorry. I'm sorry.

Ronald opens the door. He grabs a HEAVY ORNAMENT from the foyer table and KNOCKS OFF THE INSIDE HANDLE.

ANGELA
Wait.

Angela steps forward, hands up.

ANGELA (CONT'D)
Take my daughter.

ZELDA
Mom!

ANGELA
Please. Please. She deserves a
chance. Please.

Angela's begging, maybe for the first time in her life. But:

RONALD
She's not my problem.

Ronald ushers his group into the hallway and SHUTS THE DOOR. Xavier runs to the door - but without the handle, there's no way to open the latch. THEY'RE TRAPPED. OFF ANGELA & ZELDA:

INT. 52ND FLOOR - MOMENTS LATER

KYLIE
Why did you do that? Why did you -

JASPER
Jesus, would you shut her up?

Ronald ushers the group onto the open elevator. Ronald presses the button for the 70th floor (the highest). Nothing happens. *The STOP BUTTON is still engaged, but in his haste, he doesn't notice.*

RONALD
Jesus fucking Christ.

Losing patience, Ronald calls the other elevator.

INT. 34TH FLOOR - CONTINUOUS

The elevator doors shut, bounce open as they hit a LARGE, WET FOOT. The foot pulls back inside the cab. The doors shut.

INT. 52ND FLOOR - CONTINUOUS

Elevator #2 ascends. Ronald checks his watch.

INT. LEO'S APARTMENT - SAME TIME

ANGELA
How long until sunrise?

XAVIER
20 minutes.

ANGELA
Can we reach the roof by then?

XAVIER
Not if we can't get this door open.

Xavier keeps trying to break down the door. Angela finds Walker seated against the island, lost again.

ANGELA
Walker. Walker, we need your help.

Walker can't bring himself to move. To care.

ZELDA
Please.

Zelda approaches. Pleading. Walker looks to her. Pained - but maybe listening.

INT. 52ND FLOOR - MINUTES LATER

The elevator's almost here. Jasper's right at the door. He can't wait to get out of here.

Ding! The elevator stops. TIME SLOWS TO A CRAWL as the doors open . . . *they hear snarling . . . Horror washes over their faces as they see:*

THE ELEVATOR IS PACKED WITH RABID.

The group screams, backpedals -

THE CABANA MAN wraps his arms around Jasper.

Kylie, Leo, Ronald, and Minnie RUN FOR THE STAIRS. A PACK OF RABID FOLLOWS THEM.

Cabana Man and the RESIDENTIAL CONCIERGE stay behind, consumed with consuming Jasper.

INT. STAIRWELL EAST - MOMENTS LATER

Kylie and the others run screaming up the stairs, just ahead of the PACK. The Rabid's screech echoes down the stairwell - *and is answered from below.*

INT. LEO'S APARTMENT - NIGHT

Xavier and Walker try to break down the door. Zelda watches. Angela paces, thinking.

ALL OF A SUDDEN, THE LIGHTS GO OUT. Angela and Zelda look out the window. *Lights shut off in a wave across Miami. The military's cut power to the entire city. ONLY FIRELIGHT AND THE MOON provide illumination.*

Xavier & Walker keep going. Angela sees CANDLES on the island. Lights them with the nearby BOX OF MATCHES.

DOWN THE HALL, Cabana Man & the Concierge hear the POUNDING on the apartment door . . .

The door isn't giving at all. Xavier kicks it again. Walker holds him back. "Listen." *Wet, heavy footsteps.*

Walker looks out the peephole. CABANA MAN & THE CONCIERGE are right on the other side. Walker and Xavier back away, motioning for quiet.

ZELDA
(whispering)
They can't get in, right?

OUTSIDE, the Concierge presses against the door, her hand trying the handle (*muscle memory*). Her KEYCARD - dangling from a lanyard around her neck - brushes the CARD READER.

Click. THE DOOR UNLOCKS. Walker and Xavier scramble to hide behind the island as the doors open. Angela grabs Zelda, pulls her behind the dining table.

CABANA MAN & THE CONCIERGE step inside.

The apartment is shrouded in darkness. Inconsistent light from the fires outside weaves in and out from the windows. Moonlight passes over Angela & Zelda. Xavier & Walker. Cabana Man & Concierge - *highlighting their DILATED PUPILS.*

The Rabid spread out and search for prey. *If our group doesn't stay silent and out of sight, they're dead.*

Cabana Man stalks toward the table.

The Concierge inches toward the kitchen.

Angela and Zelda are too exposed. Xavier sees. He grabs one of the PLATES on the island's built-in shelves. Makes eye contact with Angela. He throws the plate toward the door.

CRASH! The Rabid turn to the noise. Angela & Zelda use the distraction to hurry INTO THE HALLWAY. Cabana Man turns around - just as they slip out of sight.

Angela & Zelda hide around the corner. Angela feels something wet on her back. Her bullet wound is *bleeding* again. Cabana Man's eyes follow the blood trail into the hall . . .

Concierge creeps into the kitchen. Along the island . . .

Angela & Zelda hurry down the hall to the MASTER BEDROOM. Cabana Man thumps into the hall. He sees the bedroom door swinging open . . .

Xavier and Walker slide to the other side of the island to stay out of Concierge's view. The dishes rattle as they bump the island with their backs.

IN THE BEDROOM. Angela hides behind the bed. Zelda heads for the bathroom. Angela tries to bring Zelda with her, but she won't come.

THUMP. Cabana Man enters the bedroom.

OUTSIDE, an explosion flares. Its light shines into the apartment . . . Over their faces . . .

Concierge keeps circling the island.

Cabana Man moves further into the room. Angela hides under the bed - she barely fits.

Cabana Man's feet come around. Stop. Turn to the bathroom.

IN THE CORNER OF THE BATHROOM, Zelda crouches, hands clamped over her mouth . . .

Cabana Man steps toward the bathroom. *Angela has to do something.* She crawls out from under the bed. Sees one of Kylie's PENS on the nightstand.

Xavier hears Concierge coming again. He snags the MATCHBOX from the island above him. Grabs a TOWEL hanging from the bar. He strikes a match . . . Concierge hears . . .

Xavier lights the towel on fire. Throws it. It lands on the couch. THE FIRE SPREADS to the cushions. Concierge is drawn to the flames . . .

Cabana Man steps into the bathroom. Looks around. Doesn't find his prey . . . But then he SEES ZELDA IN THE MIRROR. He starts toward her -

ANGELA STABS THE PEN INTO CABANA MAN'S EYE. *But not deep enough.* Cabana Man spins, knocking Angela back. He drives her into the window, HIS HAND PRESSING INTO HER THROAT.

Cabana Man doesn't screech like the others. He gurgles awfully, his throat swollen, lungs filled with fluid.

Angela can't breathe with his hand pressing into her neck. Their struggle is horribly silent. She pushes Cabana Man's face away. *His rotting, waterlogged flesh comes free under pressure, sloughing off in her hand.*

MAIN ROOM. The fire spreads. Walker realizes the light REFLECTS HIM & XAVIER IN THE WINDOW. He pulls Xavier around the island just as Concierge looks at where they were.

Angela's fading. Her vision blurs. Zelda looks for a way to help. She finds a FLASHLIGHT under the sink - *remembers Kimmie's reaction to light -*

Zelda runs over and SHINES THE FLASHLIGHT in Cabana Man's remaining eye.

Cabana Man recoils from the light. Angela's able to jerk away - Cabana Man still grips her throat - his soggy skin peels off his arm - as Angela pulls, she DE-GLOVES Cabana Man, *the flesh from his hand and forearm sliding off the bone*, freeing Angela from his grasp in the process.

Angela and Zelda run.

THE FIRE ALARM WAILS. SPRINKLERS turn on in the main room.

Angela & Zelda skid in. They have a clear path - Concierge doesn't hear them over the alarm. Xavier and Walker see them. They're almost to the door . . .

And then, between WAILS of the fire alarm - Angela steps on the broken plate Xavier threw. CRUNCH.

Concierge turns.

Xavier and Walker run for the door.

Angela and Zelda make it to the hall.

Concierge lunges for the door. Cabana Man thunders out of the hall behind her.

Walker slips on the wet floor. *ON HIM, as he sees everyone in motion, and realizes - there's not enough time.*

Xavier runs out the door. Walker regains his feet, a few steps behind. He runs hard for the others.

Concierge closes in. *She'll get there at the same time.*

Walker grabs the door. Angela sees what he's about to do.

THE MOMENT STRETCHES. Concierge leaps at Walker. Xavier turns. Extends his hand. Walker gives Angela a strange little smile. And then:

HE SHUTS THE DOOR, trapping the Rabid inside with him.

ZELDA (CONT'D)

NO! WALKER!

Angela holds Zelda back. Xavier's frozen, stunned. Only Angela pulls them toward the stairs.

ANGELA

How much time do we have?

XAVIER

(checks his watch)

Seven minutes.

Angela sees Leo's blood on the handle of the EAST STAIRS. She leads them to:

INT. STAIRWELL WEST - MOMENTS LATER

They look up from the landing. DIM EMERGENCY LIGHTING highlights the way up.

ANGELA

Eighteen stories. Seven minutes. We can do that.

They have to. A SCREECH echoes from below. No.

ANGELA (CONT'D)

I thought the residences were cut off from the hotel.

XAVIER

When the power goes out . . . All the stairwell doors unlock. For safety.

Angela takes the flashlight from Zelda. She clicks it on, but it slips from her fingers, FALLING DOWN THE SHAFT, SPINNING:

Casting circles of light on the ENDLESS SWARM OF RABID BOUNDING up to meet them.

ANGELA

Run.

Our trio runs . . . WE LOOK UP, at the 18 floors they have to climb. Pounding feet carry us to:

INT. STAIRWELL EAST - SAME TIME

Kylie, Leo, Ronald, and Minnie run as fast as their feet will carry them, *just barely ahead of the PACK of Rabid.*

They pass the 60th floor. All of them already exhausted. Even Leo, the most athletic of them, drenched in sweat. Minnie slows. Her legs failing her. She falls behind.

MINNIE

Ronald.

Either he doesn't hear her, or he just doesn't stop.

MINNIE (CONT'D)

Ronald! AHHHHH!

The PACK overtakes Minnie. Ronald, Kylie, and Leo turn, horrified, as the Rabid drag Minnie to them. *For the moment, she's all they focus on.* She screams and kicks, but their hands, their teeth, are all over her.

MINNIE (CONT'D)

RONALLLLLLLD!

Ronald FIRES HIS GUN at the pack. He hits a few. None of them fall. He almost pulls the trigger again, but stops. Minnie screams, reaching for her husband.

Ronald turns around and keeps running. After a moment, Leo and Kylie do too. Left behind, Minnie howls until her throat is ripped out. Some Rabid stay to feast.

The rest of the Pack chases fresh prey.

INT. STAIRWELL WEST - SAME TIME

Angela, Zelda, and Xavier RUN. They take each step, each flight, as fast as they can.

The slobbering snarls from below get louder and louder. An unstoppable wave, crashing closer. Like our trio is trying to outrun a fire. A flood.

For every flight of stairs they climb.

The Rabid gain on them.

INT. LEO'S APARTMENT - NIGHT

The FIRE spreads, even with the sprinklers on . . .

INT. 52ND FLOOR - NIGHT

The FIRE ALARM blares. *Woosh!* SPRINKLERS in the hall turn on.

INT. STAIRWELL WEST -

SPRINKLERS ACTIVATE THROUGHOUT THE STAIRWELL. Water cascades.

Angela, Zelda, and Xavier keep pushing.

The 59th floor. The 60th.

Zelda's foot catches on a stair. She stumbles. Falls. Angela and Xavier go back for her instantly. They pick her up. Zelda tries to keep going and yells in pain. HER ANKLE IS TWISTED.

Angela scoops her up. CARRIES HER.

Up they go, water pouring down the stairs behind them.

BELOW

THE RABID HORDE charges. First among them: THE FINGER LADY.

INT. STAIRWELL EAST - CONTINUOUS

The 68th floor. The sprinklers pour here too.

Leo hurls his bag at their pursuers. One Rabid trips on it, briefly slowing the Pack.

The 69th floor. Nearly spent, Ronald uses the railing to support himself. Kylie and Leo pull him along. They reach the 70TH FLOOR LANDING. "ROOF ACCESS."

INT. 70TH FLOOR - CONTINUOUS

Kylie, Leo, and Ronald pour through the door. They try to shut it behind them -

BUT THE PACK SLAMS INTO THE OTHER SIDE.

INT. STAIRWELL WEST - CONTINUOUS

Xavier supports Angela. She carries Zelda. Up another floor.

INT. 70TH FLOOR - CONTINUOUS

Kylie's trio pushes as hard as they can against the stairwell door. RABID REACH THROUGH, grabbing for them.

LEO

PUSH!

INT. STAIRWELL WEST - CONTINUOUS

Angela's trio reaches the 65th floor. It takes everything Angela and Xavier have to keep their legs pumping.

THE RABID just a few floors below.

INT. 70TH FLOOR - CONTINUOUS

With a yell, Kylie's trio FINALLY GETS THE DOOR SHUT. Rabid continue to slam against it.

KYLIE

Keys, give me the keys!

Ronald pulls the SECURITY KEYRING from his pocket and drops it at Kylie's feet. He runs for the roof-access door.

LEO

HEY!

Leo strains to hold the door as Kylie scoops up the keys. She tries to find the right one . . . *None fit the lock* . . .

GOT IT! Kylie locks the door. She and Leo back away. The Pack pounds at the door, but it's holding . . .

EXT. ROOF - DAWN

Kylie and Leo run ONTO THE ROOF, greeted by WIND & SMOKE, faint rays of daylight. They look for Ronald, hurry to him.

LEO

Where is it? Where's the helicopter?

INT. STAIRWELL WEST - CONTINUOUS

The Rabid close in, ceaselessly. THE FINGER LADY outpaces the rest, charging up the stairs.

Angela gets Zelda higher in her arms and keeps running.

EXT. ROOF - DAWN

KYLIE

There!

Kylie points - A HELICOPTER APPROACHES FROM THE WEST.

INT. STAIRWELL WEST - CONTINUOUS

The 68th floor. The 69th. Angela stumbles.

XAVIER

C'mon. Almost there.

Xavier helps Angela up again.

They see the Finger Lady careening around the corner.

They make it up that last flight. To the 70TH FLOOR:

INT. 70TH FLOOR - CONTINUOUS

Angela, Zelda, and Xavier spill off the stairs. They hurry for the door marked "*Roof Access.*"

THE FINGER LADY BURSTS OUT OF THE STAIRWELL BEHIND THEM. She overtakes them in just a few steps.

SHE TACKLES ANGELA & ZELDA. They spill to the ground. Angela rolls over. Zelda screams, reaching for her mother. THE FINGER LADY CRAWLS ON TOP OF HER. Mouth open, teeth bared.

Before she's even realized it, Angela's LEAPING AT THEM. She slams into the Finger Lady, KNOCKING HER OFF ZELDA.

Zelda screams, scrambling away.

Angela struggles against the Finger Lady, shoving her mouth away, the Finger Lady's remaining nails tearing at her.

Xavier leaps in. With his help, Angela gets on top of the Finger Lady and PINS HER DOWN. Zelda sees the Finger Lady thrashing under Angela and DIVES ON HER LEGS, pinning them.

Angela roars in the Finger Lady's face and SLAMS HER HEAD AGAINST THE FLOOR UNTIL SHE HEARS A CRUNCH, and the Finger Lady stops moving.

They hear a whirling roar of wind. Look out the window and see: THE HELICOPTER TOUCHES DOWN.

Angela helps Zelda up. They and Xavier run for the roof.

THE RABID HORDE BURSTS OFF THE STAIRS BEHIND THEM.

EXT. ROOF - DAWN/CONTINUOUS

The wind intensifies as the CHOPPER TOUCHES DOWN across the roof from the door.

Angela lets Zelda go and turns to SLAM THE ACCESS DOOR SHUT. With Xavier's help, she holds the door closed against the WAVE OF RABID crashing off the stairs.

RONALD boards the chopper. Leo right behind him. He reaches out to help Kylie aboard . . .

ZELDA

HELP US!

Kylie turns. Sees Angela and Xavier struggling with the door. Zelda, her ankle too hurt to stand, pleading from the ground.

All she has to do to survive is get on that chopper. Kylie hesitates a moment longer. Finally, horribly realizing what it is she really wants.

She THROWS THE SECURITY KEYRING to Zelda. Then she gets on the chopper with Leo & Ronald.

Zelda grabs the keys off the ground. She turns around and CRAWLS FOR THE DOOR.

Angela and Xavier can barely hold the horde back. *The Rabid pressing against the crossbar, keeping the latch open . . .*

Zelda finally reaches the door. She struggles to stand. Fumbles with the keys. Searching for the right one.

XAVIER

That one, that one!

Kylie can't tear her eyes from the trio as Ronald reaches over and SHUTS THE HELICOPTER DOOR.

Zelda gets the key in the lock - turns it - *click!* The door holds. Angela, Xavier, and Zelda turn -

JUST IN TIME TO SEE THE HELICOPTER TAKE OFF.

ANGELA

No no NO!

I/E. HELICOPTER - IN FLIGHT - DAWN

Kylie watches Angela, Zelda, and Xavier get smaller and smaller as the helicopter FLIES AWAY.

Ronald lets out a whoop. Utterly relieved, *without a thought for those left behind, not even his family.*

Kylie can't believe what she's done. She looks to Leo, hoping for some kind of comfort. He's sweating profusely. *We can't help but linger on the bloody bandage around his hand. But we can't know what's under it. Not for sure.*

Leo looks to her with hope. Relief. *They made it.* OFF KYLIE, as she reckons with herself, and who she thought she was:

EXT. ROOF - DAWN

Angela, Zelda, and Xavier watch the helicopter fly away. They keep hoping, dreaming, that it'll turn, come back for them. But it doesn't. Soon, they can no longer see it at all.

Behind them, to the East, the SUN RISES. Golden rays trace over the ocean. The beach. The city.

Zelda collapses, sobbing.

Angela looks across the ruined landscape of Miami.

Xavier paces, searching:

XAVIER

No. No. No, no, no, no, no. It's not over. There's something. There's gotta be something!

He sees Angela's face. The truth of it. All is lost.

XAVIER (CONT'D)

No. No.

Xavier keeps searching. He won't give up, he *can't*.

The Rabid keep pounding at the door. They'll get through. Sooner or later.

Zelda curls into herself. Angela sits with her. Holds her.

Up here, the world is quiet.

Xavier looks out from the northeast corner of the roof. *WAY DOWN IN THE MARINA, he sees the SAILBOAT.*

XAVIER (CONT'D)
There's a boat!

Xavier runs back to them. Grabbing onto a last bit of hope.

XAVIER (CONT'D)
There's a sailboat at the marina. I
can pilot it. We can get out of
here. We have an hour. An hour
before they drop the bombs? All we
have to do is get to that boat.

The enormity of that simple statement isn't lost on him. He knows as well as Angela that it's a chance so slim it might as well not be a chance at all. Part of Angela wants to say so. She feels Zelda's sobbing slow. Zelda looks up at her.

And as she holds her daughter, Angela decides.

ANGELA
We can make it.

INTERCUT WITH ANGELA'S WORDS: Angela, Xavier, and Zelda move to the other end of the roof.

ANGELA (CONT'D)
We get into the penthouses.

Angela helps Zelda through a VENT.

They hurry through a PENTHOUSE APARTMENT.

ANGELA (CONT'D)
The elevator will operate with
emergency power.

Angela looks to Xavier. He understands.

Xavier jimmies the elevator's emergency key to "Firefighter Operation." Our trio onboard, the elevator DESCENDS.

ANGELA (CONT'D)
The lower floors will be empty. We
get a car from the parking garage.

IN THE GARAGE. Xavier gets a key from the valet box.

IN AN SUV. Angela starts the car. She drives through the garage, Zelda and Xavier on board.

ANGELA (CONT'D)
We drive as fast as we can.

THE SUV SWERVES THROUGH CITY STREETS, dodging debris and abandoned cars. RABID give chase. Zelda and Xavier hold on as Angela steps on the gas. Overhead, the roar of fighter jets.

The roar lingers.

ANGELA (CONT'D)
When we get to the docks, we won't have much time.

XAVIER
I'm fast. I could get that boat off the dock in my sleep.

Zelda looks back to Angela. Angela continues:

THE DOCKS. Xavier unties the SAILBOAT from its post. Angela and Zelda gather the rope. RABID charge down the dock.

In the sky above, BOMBERS streak toward the city.

ANGELA
We get out on open water. Get away from the city. And we'll be safe.

ON THE SAILBOAT. OUT IN THE BAY. Angela, Zelda, and Xavier watch as military planes FIREBOMB MIAMI. It all goes up in an awesome, horrifying conflagration.

ON THE ROOF. Angela looks from Xavier, to Zelda. She holds her daughter closer. Zelda lets her.

EXT. SAILBOAT - THE OCEAN - DAY

Clear blue, as far as the eye can see.

Xavier pilots the boat.

Angela sits on the deck, holding Zelda. They look out over open water. Beautiful. Remote. Serene.

ANGELA (V.O.)
We'll be okay.

ZELDA (V.O.)
I believe you.

BLACK.

END.