

EXT. HOTEL - DAY

A large hotel in central London called the Zanzi bar.

CUT TO:

INT. HOTEL CORRIDOR, LIFT AREA - DAY

The action takes place in a hotel corridor on floor 9. There are eight doors, four on either side of the corridor numbered 911 to 918. 911 is furthest from the lift, 912 is opposite 911 and so on.

The lift is just off the corridor. We see the numbers ascend to number 9.

Title: ZANZI BAR

The lift doors open and FRED, a uniformed bellboy appears pushing a luggage trolley containing four smart suitcases.

CUT TO:

INT. HOTEL CORRIDOR - DAY

FRED, 20s, handsome and charming addresses the audience.

FRED

Welcome to Hotel Zanzi bar, I see  
You have not stayed with us before, but please  
Feel free to linger in our corridor  
And take a butcher's around the ninth floor.

As FRED wheels the luggage past door 915 he stops and grabs some chips from a plate left on a tray.

FRED (CONT'D)

The residents who here will spend the night  
Like mountaineers at base camp they just might  
Be on their way up or on their way down;  
Some wear an anorak, others a crown  
But all are here to meet their fate head on.  
Will Lady Luck smile on them come the dawn?

FRED has arrived at room 911. He lets himself in with his key-card.

FRED (CONT'D)

Who knows? 'Cos I'm just here to nick their  
chips  
And smile and smile and hope for decent tips.

FRED wheels the luggage into the room.

At the other end of the corridor, PRINCE RICO and HENRY appear. The PRINCE is suave and immaculately groomed. HENRY is his serious head of security.

HENRY wears a headset and speaks into his cuff.

HENRY

Mr Blue and Mr Brown are in the building.

PRINCE

For shame Henry, why speak you to your cuff?  
There's no one here, you're armed?

HENRY

Yes sir.

PRINCE

So chill.  
The fact that we use pseudonyms is enough  
To keep me safe from harm, surely?

HENRY

But still.  
I swore an oath to your father the king  
That I would keep you in my sight all week  
His enemies would not hesitate to bring  
A gun to a knife fight...

PRINCE

Henry...

HENRY

Let me speak.  
You are our country's future, dearest Prince.  
My job's to save you from any grievous plot.

PRINCE

But all this talk of murder makes me wince!  
Like this iambic foot, you're stressed, I'm  
not.  
Now let me to my room, good night, God bless.  
(furtively)  
I take it we have the channels?

HENRY

Yes.

They have arrived at the doors to 911 on the left and 912 on the right. FRED emerges from 911 with the luggage trolley. It now has just one case left on it.

FRED

Ah Mr Brown! Your luggage is within.  
D'you need a tour of the room?

PRINCE

Not fussed.

PRINCE hands FRED a £50 note then goes inside and closes the door.

FRED

And Mr Blue...

HENRY

I'm in nine-twelve, go in.  
And so you know, that tip's from both of us.

FRED wheels the trolley into 912. The door closes. HENRY is alone.

HENRY (CONT'D)

Sleep well, sweet Prince.  
(to audience)  
He shall not live the night.  
'Tis understood assassins wish him dead  
To cleanse our country of his family's line.  
So when Prince Rico meets my little friend...

HENRY pulls a flick-knife from his belt.

HENRY (CONT'D)

And grief does shake the old king of his wits,  
My father stands in readiness to rule.  
Then I will wear the Prince's crown instead.

FRED emerges from 912 with the empty trolley and holds the door for HENRY, who goes inside.

HENRY (CONT'D)

And I'll be 9-1-1 not 9-1-2.

FRED pushes the trolley up the corridor when the PRINCE emerges and quietly beckons him back.

PRINCE

Young man come here, a word with you I pray.  
I wish to speak more plainly if I may?

FRED

Sir, it's the only language I understand.

PRINCE

Good. I wish to order some room service which  
is 'off-menu', if you catch my drift.

FRED

I do indeed sir, would you care to describe  
the dish you had in mind?

FRED notes the details down in his pad.

PRINCE

Female. Red-head. Mature...

FRED

Aha.

PRINCE

Willing to indulge in some... slightly unusual practices.

FRED

No problem, yellow or brown?

PRINCE

What?

FRED

Does sir prefer the water sign or the earth sign?

PRINCE

Oh water, the other would be...

The PRINCE wrinkles his nose.

FRED

Absolutely.

The PRINCE takes another £50 note from his wad and rips it in two. He hands one half to FRED.

PRINCE

Here. The other half will come...

FRED

After you do, I understand. Leave it with me, I know just the girl for you.

The PRINCE smiles and closes the door. FRED heads up the corridor.

FRED (CONT'D)

Oh happy days! The Fates they doll | | | | | | | | | | | | | | | |

MR GREEN

Which room?

ALICE

It's one of these, but which I cannot say...  
Things fall out of my head so quick these  
days.

MR GREEN





COLETTE

Yeah, he's always standing to attention if you take my meaning, but there's nothing he wouldn't do for me. So do you want me to let you in, I've got a pass-key?

AMBER has made up her mind.

AMBER

No. Do you have any other rooms available?

COLETTE checks her clipboard.

COLETTE

Erm, there's nobody booked in 913? I can put you in there if you like.

COLETTE opens door 913 and AMBER takes her cases in.

AMBER

You're right, a woman should be woo'd with care.

COLETTE

Oh, we haven't had it off in there.

AMBER closes the door to 913. The door to 911 opens and the PRINCE emerges, wheeling out his two large cases.

PRINCE

Excuse me Miss, I hate to be a bore  
I was looking at my key-card and I saw  
The number of this room is 9-1-1  
For me to stay in here - can't be done.

COLETTE

You do not like the number sir?

PRINCE

No way!

COLETTE

Well nine-fourteen has just come free today.

The PRINCE wheels his cases over to 914. COLETTE unlocks the door for him.

PRINCE

I'm very superstitious as of late  
And to stay in nine-eleven's tempting Fate.

COLETTE

At least you haven't had to travel far.  
Have you taken anything from your mini-bar?



PRINCE

No, but will you tell the bellboy on this floor  
The water-sports will now be 9-1-4.

The PRINCE closes the door to 914. COLETTE heads up the corridor.

COLETTE

What water-sports? We haven't got a pool.

The door to 915 opens and MR GREEN appears.

MR GREEN

Excuse me, I'm missing a plug for my bath.

COLETTE

It's not electric sir, that would be dangerous.

MR GREEN

To keep the water in!

COLETTE

Oh that kind of plug! I'll try and find you one Mr...?

MR GREEN

Green.

COLETTE turns and heads back down the corridor, leaving MR GREEN alone.

MR GREEN (CONT'D)

Poor girl. She does not know the reason why  
I need a bath-plug urgently. For that  
Which stops the water seeping out will stop  
Also what little life I have in me.  
When these blue rivers in my wrist do run  
And mingle with the cheap bath salts and soap,  
Then will my guilt drain out with them to sea.  
And will my children mourn? I can but hope.  
My boys, my twins, were given up at birth.  
Their mother died and I was still in jail.  
One stayed in England one was sent abroad  
I know not what became of either one.  
So tonight I will put me to my sword  
But for a bath-plug, then 'tis quickly done.

MR GREEN closes his door just as GUS rounds the corner with a new key-card.

GUS

I have the new card here Amber! She's gone...  
Perhaps she is inside, or has she flown?

GUS tries the key-card, it still doesn't work.

GUS (CONT'D)

These sodding key-cards never bloody work  
I must have held it near my mobile phone.

FRED appears and uses his pass-key to open 917.

FRED

Colette, my dainty duckling, is going to meet  
me here for a bit of 'how's-yer-dead-father'.  
I'll leave it on the latch - well the key-  
cards can't be trusted.

FRED sees GUS trying his key-card again.

FRED (CONT'D)

Ah sir, may we speak plainly once again?

GUS

Of course.

FRED

You're barking up the wrong tree. Your room  
is down here, 911.

FRED takes GUS's arm and leads him to 911.

GUS

Oh I see. That'll be why the card refused to  
work.

FRED uses his key-card to open the door.

FRED

Your room service is on its way.

GUS

Oh good. Bring it straight up would you and  
be discrete.

FRED

Naturally.

FRED lingers, waiting for another tip.

FRED (CONT'D)

Anything else I can help you with sir?

GUS

No thank you. Oh...

GUS reaches into his pocket and hands a 20p coin to FRED.

FRED

Very kind sir.

(to audience)

From fifty pounds to twenty pence. What did I  
do wrong?



PRINCE  
I'm glad that you are keen, that's good to  
know.  
Just tie me up, and you can let it flow.

ALICE enters the room. Just then the door to 913 opens  
opposite and AMBER appears. She stares at the PRINCE,  
mistaking him for GUS.

AMBER  
You know I'm staying in here tonight?

PRINCE  
OK.

AMBER  
I need some space.

PRINCE  
I care not what you do.

AMBER  
You really are a pig.

PRINCE  
What's that?

ALICE appears.

ALICE  
Who's this?

PRINCE  
Go back to bed and I will join you soon.

ALICE goes back into the room. AMBER marches over and slaps  
the PRINCE in the face. She then goes back to 913 and slams  
the door.

The PRINCE is nonplussed and closes the door.

The door to 912 opens and HENRY appears. He carries his  
knife. He checks that no one else is in the corridor and  
emerges from his room.

HENRY  
No longer in the shadows can I lurk.  
'Tis time for me t'attend my grizzly work.

HENRY is about to put the card in but stops again.

HENRY (CONT'D)

But wait...  
What if I could be the hero of the hour  
As if I fought to save the Prince's life?  
I'll cut my face to illustrate my lie  
But what if I go too deep with the knife?

HENRY hesitates, then girds his loins.

HENRY (CONT'D)

Come Henry, stop equivocating, act!  
The time for dilly-dallying has gone.  
Just raise your hand and stab his bleeding  
heart...

HENRY raises his hand with the knife in. He notices the small microphone in his cuff.

HENRY (CONT'D)

I hope I didn't leave the talk-back on...?

HENRY taps the microphone.

HENRY (CONT'D)

Hello? Hello?

HENRY is satisfied that the microphone is off.

CUT TO:

INT. HOTEL CORRIDOR, LIFT AREA - DAY

The lift doors open and out steps TRACEY, a red headed prostitute.

CUT TO:

INT. HOTEL CORRIDOR - DAY

TRACEY walks down the corridor. She passes door 915 and MR GREEN pops his head out.

MR GREEN

Excuse me, Miss! Do you have my plug?

TRACEY

I do have a plug, but probably not the kind you mean.

MR GREEN goes back into his room. TRACEY approaches HENRY outside 911. HENRY conceals his knife.

TRACEY (CONT'D)

Are you the gentleman from 911, a Mr Brown?

HENRY

I'm Mr Brown's security advisor, what mean you with him?

TRACEY

He's ordered some 'executive relief', the details of which are not for you to know. Suffice to say he is the executive...

HENRY

And you are the relief.

TRACEY

Well, I'll certainly be relieving myself. Now let me in please, I've got another slot to fill at ten.

HENRY is about to knock on the door when he has a thought.

HENRY

May I ask you name?

TRACEY

Tracey, but people call me Red.

TRACEY indicates her red hair.

HENRY

Well then, Little Red, how would you like to increase your fee tonight threefold?

TRACEY

You've pricked my interest, what did you have in mind?

HENRY

My master has a meeting in the morn of great import and I don't want him up all night...

TRACEY

Neither do I, believe me.

HENRY



MR GREEN slams the door. ROBERT moves to the lift area.

ROBERT

God knows what goes on behind these closed doors  
"Don't ask, don't tell" as mother always says...

CUT TO:

INT. HOTEL CORRIDOR, LIFT AREA - DAY

ROBERT presses the button for the lift.

ROBERT

I'd better find her quick before she falls.  
I'll try the hypnotism show downstairs.

ROBERT steps into the left-hand lift and the doors close, just as the doors open on the right-hand lift. COLETTE and VINCE step out. VINCE is a pompous stage-hypnotist and he wears a shimmery shirt and a small theatrical cape. COLETTE pushes a food trolley which bears a silver-domed plate.

COLETTE

I saw you your hypnotism show downstairs, it was really good.

VINCE

Thank you child. I was exceptional tonight,



COLETTE

She seems to be, but then I heard her  
boyfriend ordered this...

COLETTE lifts the dome to reveal an apple tart.

COLETTE (CONT'D)

It has an engagement ring inside.

VINCE

How very tacky.

COLETTE

She just needs a little persuasion, is that  
something you can do?

VINCE

My child, I've hypnotised smokers to stop  
smoking and fatties to stop eating. I'm sure  
I can use my skills to make true love bloom  
again.

COLETTE

It would be nice to have a happy ending, for I  
fear I am partly to blame. Come, I'll show  
you to her...

COLETTE leaves the trolley outside 916. They cross to 913  
and AMBER answers the door. She has been crying.

AMBER

Yes?

COLETTE

Excuse me Amber, this is Vince De Tranz,  
He is the hypnotist at Zanzi bar.

VINCE

I once regressed a lady through past lives.  
Turned out she was a maid of Cleopatra.

AMBER

And what on earth has that to do with me?

COLETTE

If we could come in for a moment you will see.

AMBER lets VINCE and COLETTE into 913.

The door to 914 opens and ALICE emerges with the PRINCE. He  
hands her £1000 in 50s

PRINCE

Would you ever consider girl-on-girl?

ALICE

I did once share a bunk bed with my sister.

The PRINCE smiles and closes the door to 914. ALICE wanders off up the corridor.

ALICE (CONT'D)

Now, I know my door begins with number 9...

ALICE tries the doors to 913, then 915, finding the door to 917 ajar.

ALICE (CONT'D)

Ah this one's open, guess it must be mine.

ALICE disappears into 917.

The door to 911 opens and GUS storms out, closely followed by TRACEY. GUS is dripping wet. TRACEY holds a glass of wine.

GUS

Madam what mean you by this? Like a scalded she-cat you have sprayed me!

TRACEY

What else did you pay me for?

GUS

Pay you? Pay you? You have just done me the most disgraceful wrong! I will see that you are sorely punished.

TRACEY

Fine, but that will cost you extra. Now come sirrah and take a stoop of wine...

GUS

Madam, I have had quite enough of your... fluids. I'll take no more.

FRED appears.

FRED

What seems to be the issue here sir?

GUS

Her issue is my issue! This harlot, this creature, this red-headed whore...

FRED

Yes?

GUS

Has just - I can scarce get out the words - has just used me as a privvy!

FRED  
Excellent! And I trust it all went  
swimmingly?

TRACEY  
He refuses now to pay.

FRED  
Oh I must insist you pay the lady sir,  
otherwise she is wont to stay and make a fuss.  
And whilst we're on it, perhaps you could  
supply the other half of this...

FRED shows his half £50.

GUS  
Have I gone mad? Has the world turned upside  
down? I am assaulted on all sides and then  
asked to pay for the pleasure!

TRACEY  
That's the idea.

FRED  
Is this some kind of role-play?

TRACEY  
Pay me my money!

GUS  
I will not!

GUS goes back into 911 and slams the door.

MR GREEN pokes his head out of 915. He now has the noose  
around his neck.

MR GREEN  
Will you please be quiet! You keep me from my  
work.

He goes back in and slams the door. FRED takes TRACEY's arm  
and drags her up the corridor.

FRED  
Look Red, you wait up here awhile and I will  
soothe his ire.

TRACEY  
I'm hungry and you promised me a meal!

FRED grabs the plate of leftovers from outside 915.

FRED  
Here take these leftovers and...

TRACEY  
Leftovers!

FRED

Al right, look. . .

FRED lifts the dome from the plate outside 916 and sees the apple tart.

FRED (CONT'D)

Have this, hasn't been touched.

TRACEY puts down the drugged wine and takes the cake. FRED puts the plate of leftovers on the trolley, covering it with the dome.

FRED (CONT'D)

Give me but two minutes, I pri thee. . .

FRED and TRACEY disappear into 917.

The door to 913 opens and VINCE and COLETTE emerge.

VINCE

Now child, the ritual is complete. She is in a trance-like state, and when you bring her boyfriend to her door she will look upon him with new-found ardour and passionately embrace him.

COLETTE

Thank you Vince, Cupid himself could not have aimed more true. I'll fetch him right away.

COLETTE goes to 914 and knocks on the door.

VINCE takes the glass of wine from the trolley outside his room and lets himself in to 916.

VINCE

Ah, perfect!

VINCE starts to sip from the wine.

The door to 914 closes.

The door to 917 opens and FRED emerges with ALICE.

FRED  
No Mrs Hargreaves, you're in here, 918.

ALICE  
Are you my son? I had him with me but he's  
forever wandering off...

FRED lets ALICE into 918 and the door closes just as...

ROBERT emerges from the lift area.

ROBERT  
I have searched every floor from one to nine  
Of my mother alas there is no sign.  
I never should have let her from my sight.  
I pray that someone's seen her here tonight...

ROBERT knocks on door 913 and AMBER answers.

ROBERT (CONT'D)  
Hello...

AMBER is love-struck immediately. She stares at ROBERT.

AMBER  
What angel is this knocks upon my door?

ROBERT  
Sorry?

AMBER  
My heart has burst and overflows with joy.  
A vision of such beauty and rare poise.

ROBERT  
I did do ballet lessons as a boy.

AMBER advances on ROBERT and strokes his face.

AMBER  
Thine eyes are pools wherein I see my soul  
Thy apple cheeks as soft as new-fall'n snow...

ROBERT  
What you doing?

AMBER  
Two cherry lips I long to take a bite...

ROBERT  
I'm going to be reporting this.

AMBER  
Thy firm physique doth make my juices flow.

ROBERT balks at this.

ROBERT  
It's very nice to meet you Mrs...?

AMBER  
Miss.  
And I intend to have you now, right here.

ROBERT  
There is a little problem with that plan  
I hate to have to tell you but I'm... not  
looking for a relationship at the moment.

The door to 914 opens and COLETTE emerges with the PRINCE.

COLETTE is alarmed to see AMBER embracing ROBERT.

COLETTE  
If you'd just come with me - alas! What's  
this?  
Fair Amber's with another man entwined.  
She must have seen him first - madam desist!  
Your boyfriend's here...

COLETTE turns AMBER's face toward the PRINCE.

AMBER  
I do not care for him.  
(turning back to ROBERT)  
This man, this God, this vision is my love.

AMBER tugs at ROBERT's clothes.

AMBER (CONT'D)  
Come let me see thy mighty sword...

ROBERT  
Away!  
I wish to keep my sword within its sheath.  
It's more like a little dagger anyway.

COLETTE turns to the PRINCE.

COLETTE  
Sir speak you to your girlfriend, and explain  
She has the wrong man!

PRINCE  
Why? I know her not.  
She slapped my face - the woman is insane!

AMBER  
Insane with love! And there is but one cure...

AMBER thrusts against ROBERT.

ROBERT

Oh God.

ROBERT attempts to get back into 918. TRACEY emerges from room 917 and approaches the PRINCE.

TRACEY

I've waited long enough in there, pay up!

PRINCE

Pay up for what, I know not what you mean?  
This hotel is full of madwomen I swear.  
You take the piss.

TRACEY

No you took it from me!

ALICE and FRED emerge from 918.

ROBERT

Where have you been mother, you had me worried?

FRED

I found her wand'ring in the corridor.

ALICE

Here have a fifty for your trouble.

ALICE hands FRED a £50 note from her wad.

ROBERT

Mother!  
Where did you get that money from?

ALICE

From him.

ALICE points at the PRINCE. The PRINCE backs away sheepishly and tries to let himself into 914.

TRACEY

Give me that money Grandma, I have earned it.

TRACEY tries to wrest the cash from ALICE.

ALICE

I earned it too, though how I can't recall.

AMBER

You did screw my boyfriend.

ROBERT

Did you mother?

COLETTE

It's all my fault, I've messed it up!

FRED

Calm down.

FRED takes COLETTE aside.

FRED (CONT'D)

We just need to untangle what is tangled.

COLETTE



GUS  
Sorry?

AMBER  
I saw you in your room with that old hussy.

TRACEY  
Excuse me I'm not that old.

ALICE  
She means me.

ROBERT is astonished.

GUS  
I know I haven't been the perfect boyfriend  
But I want to show you this... is this my  
cake?

GUS points to the domed plate on the trolley. COLETTE, who is emerging from 916 carrying VINCE, nods.

GUS takes the plate and goes down on one knee before AMBER and the others.

GUS (CONT'D)  
You have to know what lies beneath this dome  
Is a symbol of what you mean to me.

GUS lifts the dome to reveal the plate of leftover chicken bones. He stares at them in surprise.

TRACEY  
As proposals go I think I have seen better  
It's not the most romantic thing to show,  
A load of old bones.

ROBERT  
Excuse me, that's my mother.

ALICE  
Do you mean me? And who are you again?

GUS  
This should have been...

TRACEY  
An apple tart? I ate it.

GUS  
But there was a diamond ring concealed within!

AMBER  
Your ring has gone from one tart to another.

TRACEY  
Why don't you shut your mouth you stuck-up  
bitch!



COLETTE

He had a glass of wine!

FRED squirts the syphon in VINCE's face.

GUS

Then I take matters into my own hands.

GUS takes AMBER's face in his hands.

AMBER

Don't touch me with those trotters you fat pig.

GUS

With true love's kiss I aim to break the spell.

GUS kisses AMBER. He stops and looks in her eyes.

AMBER

No don't!

GUS

Sorry, I...

AMBER

No I meant don't stop.

AMBER pulls GUS back in for another kiss.

ALICE

FRED and COLETTE stare at the PRINCE. They turn to stare at GUS. The PRINCE steps out of his room, staring in disbelief at GUS. GUS stares at the PRINCE. They two men step toward each other. ALICE screams.

The door to 915 opens and MR GREEN emerges.

MR GREEN

Oh for the final time, will you be...!

MR GREEN stops dead in his tracks. He stares at GUS and the PRINCE.

MR GREEN (CONT'D)

What's this? Two peas from the same pod both shelled?

Do my old eyes deceive me or could I  
Be looking at the sons I briefly held?

PRINCE

I was adopted as a child.

GUS

And I.  
I never knew my father...

PRINCE

Until now.

MR GREEN

I pray you Sirs, do not an old man mock.

PRINCE

We must get to the bottom of this.

GUS

How?

MR GREEN

The proof it is behind you, for my boys  
Both bore a birthmark on their bare behind.  
It was a most unusual shape...

GUS

I know.  
It looks just like...

PRINCE

The chair from Mastermind!

GUS (CONT'D)

The chair from Mastermind!

ALICE

Oh yes it's true, I saw it on his bum.

AMBER

It makes me think of Magnus Magnusson.

MR GREEN is overcome.

MR GREEN  
Give me but one moment I implore.  
(to COLETTE)  
I won't need that bath-plug any more.

MR GREEN walks down the corridor to compose himself. The PRINCE approaches GUS.

PRINCE  
I always felt that I was but a half  
Lacking not just a father and a mother.

GUS  
Meeting your other half makes you a whole!  
Does that sound wrong?

PRINCE  
It's nice to meet you, brother.

They embrace to general smiling and clapping. FRED takes COLETTE's hand and leads her across the corridor.

FRED  
So all's resolved, just like a theatre play.  
And I can get my happy end away!

HENRY (O. S.)  
Not so fast!

FRED turns to see HENRY at the bottom of the corridor holding a knife to MR GREEN's throat.

HENRY (CONT'D)  
Everybody stay right where they are.  
I'm sorry to break up this pretty scene



Romantic music plays as TRACEY presents the ring to GUS, and he places it on AMBER's finger. Everyone claps and cheers as the couple embrace.

ROBERT hands TRACEY half of ALICE's money.

The PRINCE puts his arm round MR GREEN's shoulder.

VINCE congratulates AMBER.

FRED pulls COLETTE from the throng and they approach room 917. FRED addresses the audience.

FRED

I hope you've enjoyed your stay at Zanzibar.  
We're all a little older, if not wiser.  
If you've enjoyed your stay, please tell your  
friends  
And write a nice review on TripAdvisor.

As FRED and COLETTE disappear into room 917. After a beat the door opens again and FRED puts the 'Do Not Disturb' sign out on the door handle. He winks to camera and goes back inside.

THE END