

"FOUR ROOMS"

Screenplay by

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**MAIN TITLES**

"Home  
Alex's,  
that  
Tim  
alphabetical  
actors'  
names, we...

As presentation credits begin, we hear Johnny Cash's of the Blues." Then we see Allison's name, under it under that Robert's, under that Quentin's, then under the title logo for Four Rooms, followed by "Starring Roth as the Bellboy." Then "The Guests" listed in order of all the actors playing guests. After the names, we...

**FADE UP ON A WALL**

postcards  
"Wish You  
beaches,  
etc....

The camera pans down a weathered wall covered with from Miami Beach, Florida, the Copacabana, N.Y.C., Were Here" from Niagara Falls, rickshaws and babes on etc....

1930s  
staff of

The camera comes to rest on an old photograph of a hotel, the "Mon Signor," in its heyday, with a full 30 people posed on the lawn in front.

An old guy with a staccato voice delivers a monologue:

**VOICE-OVER**

There used to be a staff of fifty in this place. I'm the only one left from those days. It all comes down

to one sap: the night-shift bellhop,  
that's me. What the hell is a bellhop?  
You know where the name comes from?

(silence)

Of course not... It's so simple it's  
stupid. They ring a bell and you  
hop. You hop to front and center. No  
heroes in this line, kid. Just men  
doing a job. No questions asked,  
none answered. I try to keep it  
simple, kid, not too personal...

Another voice of a young man interrupts.

**TED**

You met any of those old stars?

**THE OLD GUY**

Stars! Are you kidding me? I took  
Rin Tin Tin out for a shit, for  
Christ's sakes. I taught Shirley  
Temple how to roller-skate. I saw  
Fatty Arbuckle regurgitate three  
cheese sandwiches right on the spot  
you're sitting, kid. What did you  
say your name was?

**TED**

Ted.

**THE OLD GUY**

Ted, right. I remember Marilyn used  
to come down at night and doze off  
in the kitchen. She liked the sound  
of the fans out back spinning around.  
Sure, these were stars, kid. Errol  
Flynn used to call me "Alibi." You'll  
pick up a few stories yourself, kid.

**TED**

I don't think so, not like yours.

**THE OLD GUY**

What do you think a star does when  
he goes to the bathroom, kid?

**TED**

Beats me.

**THE OLD GUY**

He pulls his pants down and takes a  
crap just like you and me. Take my

word for it.

with  
back to  
a  
He  
Ted, a  
The

A wisp of smoke passes over a napkin pinned to the wall a lip print on it signed "Marilyn." The camera pulls reveal Ted and the Old Guy sitting on a foldout cot in a small back room of the Hotel Mon Signor. The old man is dressed in a striped T-shirt with a bellhop's cap on. He looks like an old pirate. Next to him on the bed sits a young guy with a bellhop jacket draped over his knees. The old bellhop takes a long drag off a big cigar.

**THE OLD GUY**

Camacho!

**TED**

Who?

**THE OLD GUY**

The cigar. Cuban. A good cigar, wrapped in Miami. I get a box of them every Christmas from the chairman of the board. I think he sends them to me to keep my mouth shut. It's tough not to get a little personal in this business.

down at

The old bellhop takes a hit off his cigar and stares his cap, lost in thought.

**TED**

What do you mean?

The old guy passes the cap over to Ted.

**THE OLD GUY**

Put it on.

Ted puts the cap on.

**THE OLD GUY**

Frankly, you look stupid... like the Philip Morris guy. I can't believe I wore that thing for fifty years. You keep it.

on.  
old  
the

The Old Guy gets up from the bed and throws a jacket  
Pulls a few postcards off the wall, throws them in an  
straw suitcase, and slams the lid down. He heads for  
door. Ted follows.

**THE OLD GUY**

Stay away from night clerks, kids,  
hookers, and marital disputes.

the

The Old Guy pauses for a second and looks Ted dead in  
eye.

**THE OLD GUY**

Never have sex with the clientele.

**TED**

No way, not me. You got any other  
advice.

**THE OLD GUY**

Always get a tip.

The door slams shut on the back room.

**INT. HOTEL LOBBY--TWILIGHT**

that at  
kinda.  
fast-  
Betty --  
in  
the

The big empty lobby of the Mon Signor. You can tell  
one point this used to be a swank place. It still is,  
It's also kinda decrepit. The concierge -- a snappy,  
talking, red-haired young woman in a blue blazer named  
stands behind the reception desk. The old man, suitcase  
hand, makes a beeline through the lobby, heading toward  
front door. Betty sees him.

**BETTY**

Sam! Hey, Sam, wait a minute!

The Old Guy stops in his tracks and turns around.

**THE OLD GUY**

What?

Betty comes from behind the desk.

**BETTY**

I just want to say good-bye.

**THE OLD GUY**

Who are you?

**BETTY**

Uhhh, Betty. The concierge. Your boss.

The Old Guy squints his eyes at the young gal.

**THE OLD GUY**

Oh yeah. Gotta light, sister? Goddam cigar went out.

**BETTY**

Yeah, sure.

he She speaks to the Old Guy as she lights his cigar and puffs away.

**BETTY**

I just want you to know, from the owner and all the staff, your fifty years of service have been an inspiration to us all. You're a legend in your own time, and the Mon Signor will never be the --

**THE OLD GUY**

Just forward my cigars, Red.  
(He turns around the  
walks out, saying  
over his shoulder)  
Aufwiedersehen!

her Betty is left standing in the lobby. Ted appears behind in his bellbody uniform, sans cap.

**TED**

Sam the bellboy. Now there was a man.

**BETTY**

Yeah. Oh, hi, Teddy. Ready to start the night shift?

**TED**

Yeah.

**BETTY**

Well, let me buy you a drink.

**TED**

You wanna buy me a drink? I'm starting my shift.

**BETTY**

You're not an alcoholic, are you; one drink won't kill you.

**TED**

Yeah, sure.

They walk out of frame. In the empty frame we

**SUPER: NEW YEAR'S EVE 7:00 P.M.**

**INT. BACK ROOM--NIGHT**

their  
Howard

Betty and Ted sit in the back room, both with drinks in hand. This dialogue is to be delivered rapid fire, Hawks style.

**BETTY**

After fifty years, Sam retires, and you're taking over the night shift.

**TED**

Correct.

**BETTY**

You're filling some mighty big shoes.

**TED**

Oh, I know.

**BETTY**

Sam was a legend in the hotel business.

**TED**

Oh, I know...

**BETTY**

A bellhop's bellhop.

**TED**

An inspiration to us all.

**BETTY**

He ran the night desk for fifty years,  
all by himself.

**TED**

An amazing man.

**BETTY**

No desk clerk. No night man. No help.  
Just fuckin' Sam, and his wits.

**TED**

A man alone.

**BETTY**

And you're gonna do the same.

**TED**

I know.

**BETTY**

Tonight.

Ted spews his drink.

**TED**

Tonight!

**BETTY**

Yes, tonight.

**TED**

I can't.

**BETTY**

Yes, you can.

**TED**

No, I can't. I never worked the night  
shift before.

**BETTY**

Oh night shift -- smight shift.

**TED**

We were supposed to work it together.

**BETTY**

I know, but I can't.

**TED**

Why not?

**BETTY**

I'm having a New Year's Eve party.

**TED**

Since when?

**BETTY**

Actually, I'm not having it. My roommate is. And there's this guy. German guy. He's gonna be there. And so am I.

**TED**

I can't run this place by myself.

**BETTY**

Oh, sure ya can.

**TED**

No, I can't.

**BETTY**

Sam ran this place by himself for fifty years.

**TED**

Yeah, and he had fifty years of fuckin' practice, too. I haven't had a day.

**BETTY**

Look, Teddy, calm down --

**TED**

-- Don't call me Teddy.

**BETTY**

Ted, the night's cake. It's easy. The day's when it's busy. During the night there's nothing to do.

**TED**

It's New Year's Eve.

**BETTY**

Which'll make it less busy than normal. Ever worked on Christmas? Unless you sell turkeys, business is

dead. You just got butterflies, that's all.

**TED**

What I have ain't butterflies. I can't handle this hotel all by myself.

Betty slows the scene down.

**BETTY**

Okay, let's calm down a minute. Slow it down, cool it off. Let's just talk.

**TED**

You can say any goddamn thing you want --

**BETTY**

-- Ted? I thought we were calming down? I thought we were cooling off? No hostility. Say good-bye to hostility. We're just talking.

**TED**

Okay... okay... okay... I'm calm, I'm cool, let's talk.

**BETTY**

Ted, in a nutshell, all you have to do is hold the fort. It's New Year's Eve. Most of the guests are going out. You'll just be giving them a little nod as they come staggering in at three... four... five... in the morning. Nobody's having any parties, a few get-togethers, but no parties. You got about three people checking in tonight, that's it. The only variable is Chester Rush in the penthouse.

**TED**

Chester Rush? The guy from The Wacky Detective?

**BETTY**

Yeah, him and his entourage checked in last night. They're in the penthouse. The only reason I refer to it as a variable is that he's a movie star. Ya never know about movie

stars. I'm tellin' ya, Ted, it's  
cake.

Betty takes a piece of paper and writes her number  
down.

**BETTY**

(continuing)

And look, if you have any problems,  
call me at the party.

Ted thinks about it for a moment.

**TED**

Okay.

**BETTY**

Great --

**TED**

-- For fifty bucks.

**BETTY**

Fifty bucks!

**TED**

You're shirking your duties for this  
Nazi. For that you pay a price, and  
the price is fifty bucks.

**BETTY**

One, Horst is not a Nazi. Two, that's  
not a fair price. You're taking  
advantage of the situation. Twenty  
bucks. Now, twenty bucks is a fair  
price.

**TED**

Yeah, but what you're doin' to me  
ain't fair. And, you are completely  
and totally taking advantage of me  
and your position. So fifty bucks is  
the perfect price.

Betty begrudgingly digs in her purse.

**BETTY**

Okay, but don't be a pussy. You don't  
bother me unless it's an emergency.  
In fact, for fifty bucks, you better  
not call me unless the fuckin'  
building's burning down.

She gives him the money.

**BETTY**

Get ready to take the desk.

Betty leaves.

prepares  
Ted sits in the chair, takes another drink, and  
himself for the night.

**FADE TO BLACK**

**STORY TITLE CARD:**

**ROOM 321  
"STRANGE BREW"**

**FADE IN:**

**EXT. THE MON SIGNOR HOTEL--DUSK**

as a  
guest is  
come to  
Priestess).  
accent and  
Ted, the bellboy, meets his first guest of the evening,  
taxi unloads her luggage. To his warm surprise, the  
a Beautiful Mediterranean Goddess (actually, we will  
see she is not technically a goddess, but a High  
She is about 25 years old, speaks with an Italian  
is dressed in Gypsy garb. She is Athena.

in a  
Athena is  
Ted takes Athena's luggage onto his cart. But one item  
woven Moroccan bag proves to be unbearably heavy.  
concerned as he attempts to lift it.

**ATHENA**

Pleeze be careful -- my God. You  
have no idea...

insanely  
stingily.  
managed  
Ted strains as he uses all his cojones to lift the  
heavy bag onto the cart. Athena tips the cab driver,  
The driver winces and gets in the cab. Ted has now

put  
looks at

with grunts and groans and strained blood vessels to  
this thing on the cart. The cab skids away. Athena  
Ted, who is out of breath.

**ATHENA**

I'm usually a good tipper, but this  
one -- this cab driver -- he had  
green all around him. I don't like  
that in a man.

Ted wheezes and pounds on his chest.

**TED**

Green? Is that bad? Like you read  
auras or something like that?

**ATHENA**

Something like that.

**TED**

Yeah, well what color are you seein'  
around me... how's the tip lookin'?

**ATHENA**

I see purple... in your face, and...

strangely

As if she can't help herself, Athena's eyes are  
drawn to his crotch.

She frowns, confused by this impulse. Ted appears to be  
charmingly oblivious.

Athena looks back into his face.

**ATHENA**

...you're okay.

"purple" in  
out his

Ted touches his face -- as if searching for the  
it -- and moves the cart inside, discreetly checking  
crotch and giving her a confused side glance.

**INT. FRONT DESK--DUSK**

Ted shifts hats to check the girl in. He checks her  
reservation.

**ATHENA**

Athena Z.

**TED**

(scratching his head --  
weird name, okay)  
You're booked in the Honeymoon Suite --  
just one night? With all this luggage?

**ATHENA**

I will only need to stay till sunrise.

**TED**

Okay... and how will you be paying?

**ATHENA**

With gold.

out He looks at this wacky Gypsy chick numbly -- she pulls  
her Gold Card and smiles.

**EXT. ELEVATOR--DUSK**

floor. The doors open and Ted and Athena emerge upon the third  
her Ted follows Athena with the cart down the hallway to  
room.

**AT THE HONEYMOON SUITE DOOR**

In Ted opens the door, then lifts the easiest bags first.  
cupids the center of the room is a Jacuzzi with hokey plastic  
looms poised with urns on each side. A dormant fireplace  
beyond the still hot tub.

in Ted stares at the heavy bag with anxiety -- then looks  
head of front of him to Athena as she rubs the round plastic  
a little Cupid and mumbles, "Perfect."

closed, Then, arms open wide, chin lifted to heaven, eyes  
dance she mumbles a faint incantation. Then she does a belly-  
wiggle and turns to Ted, who is truly perplexed.

**ATHENA**

Well -- the other bag -- I need it.

**TED**

Right.

purple. He

He starts to lift it, again straining and turning  
laughs sickly.

**TED**

What the hell you got in here, lady?  
Nuclear weapons?

the

She relieves him of the task and effortlessly picks up  
bag.

**ATHENA**

(dryly)

The White Cliffs of Dover.

and

Ted is stunned as she slings the bag over her shoulder  
pauses to pull a 10 spot out of her cleavage. She hands  
to him. Ted is grateful and disoriented.

it

**ATHENA**

The others will be coming soon. Send  
them, pleeze.

the

Ted nods, confused by "the others," and walks off with  
cart. Then he turns from outside the doorway.

**TED**

Oh -- I forgot to show you how to  
turn on the Jacuzzi.

water

But Athena is ahead of him -- she flips a switch and  
begins to flow from the baby cupids' urns into the hot  
tub.

tub.

**ATHENA**

I been in dis' place many New Year's.  
So... you send the others to me,  
huh. Go now.

of the

As she says this, the door closes with a strange force,  
shutting Ted out. Athena takes the bag to the bedroom

suite.

**IN THE SUITE BEDROOM**

impossible  
were  
to imagine having an orgasm in this room -- unless it  
achieved by laughing.

of  
carries it  
center, the  
matching  
Athena carefully removes a large, beautiful white slab  
stone from her tapestry bag. She caresses it and  
like a baby to the bed and places it in the very  
head of the rock resting on dusty heart-shaped pillows.  
Then she removes from her bag a pink negligee and  
high-heeled slippers.

And these she places with reverence on the bed.

**ATHENA**

On this night, oh great goddess Diana,  
we restore your virgin flesh and  
bring you back to real life.

CLOSE ON the rock slab. We hold the artifact.

**ATHENA**

Soon -- I take you to the pond for a  
cleansing. Well, it's a swimming  
pool, but it will be under the setting  
sun, okay?

**INT. FRONT DESK--DUSK FALLS**

first  
Just as Ted is recovering from the mystery of this  
guest, Elspeth arrives.

blue  
like  
and  
She has skin like marble, the body of Venus, piercing  
eyes, blond hair and is dressed all in black clothing,  
Honey West in a rubber dress. She carries several bags,  
a silver sword on her shoulder.

**TED**

May I help you?

**ELSPETH**

I... we... have a reservation.

Then she snaps, irritated, behind her.

**ELSPETH**

Kiva!

hair, a  
spelling  
cigarette  
several  
hands.

ANGLE ON a young punk rocker chick with long orange long leather coat, wearing a tight T-shirt with studs "PUSSY" across her breasts. This is Kiva. Kiva is kicking the tar and nicotine outta the machine. Just as Ted's eyes grow wide with anxiety, packs of smokes drop into the juvenile delinquent's hands.

**KIVA**

Wait up, gawd! I had to get supplies for this boring ass night.

**ELSPETH**

(to Ted)

We have a reservation in the Honeymoon Suite.

**TED**

Oh yeah... you must be one of "the others." And what're you carrying -- the Rock of Gibraltar?

key. He  
crocodile  
Elspeth  
Kiva

She stares at him without humor. He fumbles for the walks around the desk to help her with her black luggage. Jars clang inside. He is ready to go, but turns to lecture Kiva on the hazards of smoking, as lights up.

**ELSPETH**

What'd I tell you about smoking?

**KIVA**

You smoke.

**ELSPETH**

That's right -- I smoke, and I'm addicted to it, and I don't want the same thing to happen to you.

**KIVA**

(in game-show host voice)

"Hello -- welcome to this week's edition of the Hypocrite of the Year Award --"

with  
As Kiva goes off on her impression of a game-show host, Elspeth is growing increasingly rageful, like a mother an unruly child. Ted waits, luggage in hand.

**ELSPETH**

Kiva! That's enough --

She cuts Kiva's ramble off. Kiva blows smoke defiantly.

**KIVA**

You're not my mother!

**ELSPETH**

Yes I am.

**KIVA**

Then why're we sleeping together?

beginning  
Ted looks on uneasily at the relationship that is to unfold here.

at  
Elspeth checks his reaction and becomes self-conscious his scrutiny.

**ELSPETH**

Well... I didn't mean it... literally. I... I happen to be the only one who... cares about you --

Ted,  
But her wild child looks off, bored. Elspeth turns to flustered.

**ELSPETH**

Please -- take us to our room!

sword,  
shoots  
nervous

Ted smiles uneasily and reaches to relieve her of her  
but Elspeth quickly slams her palm on the sword and  
him a piercing glare. He jumps back with a light  
laugh. He leads the way to the elevator.

**AT THE HONEYMOON SUITE DOOR**

coffee  
room.  
the  
With  
flowers

The couch has been set out here in the hall, as well as  
tables, lamps, and the TV. Elspeth and Kiva enter the  
Athena is gone. As Ted stumbles around the furniture in  
hall, he peers in the room and see a transformation.  
most of the furniture removed, candles and incense and  
are beginning to form an altar around the fireplace.  
But oddest of all is the pink-tinged water swirling in  
Jacuzzi and pouring from the cupid urns. A sprinkle of  
powder on the carpet encircles the hot tub. Elspeth  
him a tip as he gawks at the circle.

the  
white  
hands

**ELSPETH**

Flea powder. One of the others is  
bringing her cat.

look  
floor.

Ted starts away again, perplexed. He turns for one last  
to see Elspeth kneeling before Kiva, who sprawls on the  
He shakes his head and leaves.

**ELSPETH**

You're gonna have to wait in the  
other room.

**KIVA**

Why?

**ELSPETH**

Because I said so.

**KIVA**

I'll watch TV.

**ELSPETH**

You can't watch TV because the noise  
will interfere with our ritual.

hallway.  
Kiva looks around the room and spies the TV in the  
She turns to Elspeth with sarcastic concession.

**KIVA**

Okay... Mommy.

bedroom.  
Elspeth bristles as the brat saunters off to the  
altar,  
pointing  
breasts.  
Elspeth enters the sacred circle, stands before the  
whips out her sword, and makes a ceremonial gesture  
the sword upward, perfectly centered between her

doorway  
the  
Kiva, behind Elspeth's back, exits from the bedroom  
into the hall and comes back in, lugging the TV into  
honeymoon bedroom.

with  
of  
her  
with  
Elspeth kneels before the altar. Athena enters the room  
the "cleansed" artifact and lays the slab in the center  
the altar upon the heart-shaped pillows as Elspeth lays  
sword next to the rock. The women look upon the union  
tender affection.

**ATHENA**

Soon -- our goddess will come. I  
will go get her negligee.

shrieks!  
brat  
takes  
Athena stands up but her reverie is dispelled as she  
Loud TV suddenly blasts from the bedroom and Kiva the  
is trying on the pink negligee over her clothes. Athena  
the negligee off the irrepressible youth.

**ATHENA**

What are you doing! Have you no  
respect -- who -- who is dis girl?

**ELSPETH**

Kiva. My friend. Kiva, turn off the TV! I can't leave her at home -- she's on probation and I gotta keep an eye on her.

**ATHENA**

Well, Elspeth, your friend cannot stay here during the ritual. She may be one of your kind, but she is not one of us.

**ELSPETH**

She stays!! Or I go -- along with my offering!

The women have a stare-down. Then Athena calls out --

**ATHENA**

**TURN OF THE FUCKING TV, MAN!**

**KIVA**

(in a seductive pout)  
Make me...

exasperated  
Elspeth becomes anxious with jealousy. Athena is as she firmly demands from Elspeth --

**ATHENA**

Let's not forget -- I am the High Fucking Priestess. Deal with dis girl!

bedroom.  
Elspeth defers to Athena with remembered reverence and respect. She bows apologetic and scurries to the

**ATHENA**

(eyes lifted to heaven,  
wearily)  
Tell me -- did we have these problems in Salem? I don't think so...

**IN THE BEDROOM**

a  
Elspeth swallows her rage and approaches the brat with soft touch.

**ELSPETH**

Kiva... you know what I love about you?

Kiva smirks... yeah, she knows.

**ELSPETH**

Your sweet side.

**KIVA**

And what do I get if I'm sweet?

**ELSPETH**

You get whatever you want. And you know what else I love about you?

**KIVA**

(seduced now)

What?

**ELSPETH**

Your nose.

room.  
And saying this, she kisses Kiva's nose and leaves the

door, she

Kiva is quieted now. As Elspeth closes the bedroom  
has the last word.

**ELSPETH**

And I saw you checking her out.

now.  
Kiva slinks back on the bed, put in her place -- for

**IN THE HALLWAY/EXT. ELEVATOR--DUSK**

designer

Gorgeous

over

the

The doors open and Ted pushes a cart of expensive  
luggage -- and lots of it -- behind yet another  
Gal. This one is Jezebel, a Southern beauty, fawning  
her cat, as she carries nothing else, and proceeds down  
hall like a Southern princess.

**JEZEBEL**

(talking to her cat  
in baby talk)

Oh you little stinker... oh you sweet  
little muffin. Yes... Mama loves the  
baby.

**AT THE DOOR**

Jezebel bursts in, chattering.

**JEZEBEL**

Well, this is just darlin'! Just darlin' Hi-dee, girls...

place  
of  
at  
She  
tub,  
presents  
her

Ted carries all her bags inside awkwardly. Again, the  
has become all the more transformed with wild canopies  
exotic cloths and fixings. Elspeth and Athena are hard  
work on a strange nature sculpture as Jezebel enters.  
stands inside the powdered circle and before the hot  
which now has dark blue water swirling inside. She  
her cat -- upward toward heaven -- frees the cat, bares  
breasts and sucks in the vibes: "Ahhhh."

charms,  
picks  
it

Ted settles the bags down, hoping for a peek at her  
but her back is to him. The kitty rubs on her leg. She  
it up and presses it against her bare breasts, petting  
sweetly. She winks and hands him a tip.

**JEZEBEL**

Toodle-loo.

doors  
writing

And saying this, she shoos him away. Through the glass  
to the bedroom, she sees Kiva sprawled on the bed,  
on herself.

**JEZEBEL**

Well -- I see Elspeth has herself a  
new lil' fool -- what the hell is  
she doin' here on our night of annual  
ritual?

**ATHENA**

(wearily)

I have sanctioned her presence, as  
long as she behaves. Come on -- there

is more work to be done to welcome  
our great Diana.

**KIVA**  
**I WANT ROOM SERVICE!!**

**ELSPETH**  
Why do I always attract girls who  
are looking for a babysitter?

**JEZEBEL**  
Well now, honey, maybe Juvenile Hall  
ain't the best place to find serious  
relationship material.

Elsbeth seethes at her. Jezebel acts blithely innocent.

**IN THE HALLWAY**

etched  
his  
Ted is walking from the room with the cart. His face is  
in a mask of perpetual frown as he looks at the tip in  
hand -- at least these lunachicks tip well.

female  
Native  
Waking him out of his deep mood is Raven. Another  
intoxication, she wears a short skirt, all done up in  
American, Southwestern themes. No shoes.

down  
himself.  
But she carries a small, old handmade broom. She moves  
the hall, blissed-out. Ted makes eye contact, despite

**RAVEN**  
I'm looking for the room for making  
love.

**TED**  
You might be referring to the  
Honeymoon Suite. Straight thata way...  
you can't miss it -- see all that  
furniture in the hallway --

**RAVEN**  
Oh I know the way. I just wanted you  
to know that I knew where I was going  
and that you needn't bother yourself  
with me. The others are here -- great!

**TED**

(wearily)

Oh yeah -- it's so great -- it's fantastic.

**RAVEN**

(in deep empathy)

Ohhh... I know it all seems very strange but you're coping with us much better than the bellboys of past New Year's.

**TED**

Past New Year's?

**RAVEN**

Oh yes -- we've been coming here every New Year... for a long time. Thanks for your patience.

**TED**

Oh hey -- no problem -- wreck the place. Bring in cats. Ruin the carpet with flea powder, pour paint in the Jacuzzi. Throw the furniture out the... where're your bags?

**RAVEN**

I travel very light.

feets, her  
off.

Ted looks down at the broom at her side, her bare thick dark hair. It keeps getting weirder. She wanders

**INT. FRONT DESK--NIGHT**

from  
Mother,  
simple  
is

The last of the lovely girls arrives. She is different the others. She looks like a farm girl, very Earth with a tablecloth halter top and skirt, sandals, and a scarf over her long dark curls. She carries two bags by herself and holds a small black pot under her arm. She

Eva.

**TED**

(already weary of these girls)

Yeah, yeah, Honeymoon Suite.

**EVA**

Oh... yes... I'm late.

She lowers her eyes, worried.

**TED**

All right -- lemme give ya a hand.

**EVA**

Oh... no, that's all right. I can carry them by myself.

to She is so sweet and sincere that he feels like a heel have been irritated with her. He picks up her bags.

**TED**

I'm a man doin' a job -- no hero.

Eva smiles, beautifully.

**EVA**

Well gosh -- thank you!

**IN THE ELEVATOR**

There Ted holds Eva's hippy sacks as she holds her black pot. is a shy quiet tension here.

**EVA**

Tell me, how long have the others been here?

**TED**

About an hour.

her Eva's heart sinks. They arrive at the door. He carries bags in.

**IN THE SUITE**

glowing The room is entirely transformed into a beautiful other- palace with an elaborate altar, both earthly and the as Eva earthly. The other four girls are arranging the altar enters.

**ATHENA**

You are very late, Eva.

**EVA**

I'm sorry, Athena. I was attending a birth and the placenta was late in coming.

then Ted is slightly queasy. She hands him a tip and smiles,  
takes it back.

**EVA**

Oh, wait, lemme give you a little more than that...

change Ted's no fool, he waits while Eva looks through her  
purse.

**ELSPETH**

Which birth is more important to you, that of a mortal or that of a goddess?

**EVA**

All life is precious... but I do apologize for being late, Elspeth.

**JEZEBEL**

Back home, they jist yank on the umbilical cord, do a Karate chop on the mama's belly, and them things come right out.

**EVA**

They do that here, too, Jezebel, in the hospitals, but it causes hemorrhages. I fed the mother a bowl of comfrey tea and it brought the afterbirth down perfectly. The couple are going to use it for fertilizer to plant a lovely tree for their baby.

**KIVA**

Oh wow -- if they were really back-to-nature, they'd eat it, like other mammals do.

CLOSE ON Ted's face as he gets thoroughly grossed out.

**RAVEN**

In some Native American cultures, they dry the umbilical cord, grind it to a fine powder, and put it in a leather pouch that the baby wears to ward off evil. But burying the placenta is also a very sound ecological practice -- 'cause of the oxygen it carries.

**EVA**

(cheerfully to the others)

Yes -- because you see when the placenta detaches from the uterine wall...

**TED**

(wincing in disgust)

Uh, thank you, ladies -- I'll be going now. If you need anything --

Eva places a nice tip in his palm.

**ATHENA**

Wait. We do need a few things.

She  
altar,  
on  
here on  
from  
someone

Ted sighs as Eva enters the circle with her black pot. kneels softly, holds her hands in piety before the and softly incants as she offers her pot and places it the altar. The stone and sword and flowers now rest pillows covered in chiffon scarves. The negligee hangs the mantel, the slippers underneath as if expecting to materialize into the garments.

**ATHENA**

We need fresh rosemary from the kitchen. Mostly what we need is from the kitchen. Hey, are you listening?

Ted is watching Eva, enchanted.

**TED**

Yeah, yeah, rosemary.

**ATHENA**

And a little bit of sea salt or Kosher salt if you don't got no sea salt. A bottle of spring water -- Italian please, not French shit.

**KIVA**

And some french fries!

**ELSPETH**

Kiva, shut up.

**ATHENA**

(irritated)

And some ginger, two of the eyes of a trout fish, and a piece of raw meat, liver if you have it.

**KIVA**

(whining)

I want fries -- you dumb jerks with your stupid fucking ritual!

**ATHENA**

Shut up, you little shit.

**ELSPETH**

Don't talk to her that way!

looks at  
away. He

Ted has scribbled down the items as she speaks. He this list and these girls and shudders as he walks turns, points at Eva.

But, as  
swooning

Ted smiles at this angel of a girl. She smiles back. she looks him in the eyes, he feels a strange buzzing connection happening. He holds his head, almost with dizziness. Athena smirks.

**ATHENA**

Get to work, man.

huffs  
their  
vases or

Ted comes out of his daze, looks at the list again and off. After he goes, the girls begin to bring forth most treasured offerings in ornate ancient bottles, vials.

direction  
Jacuzzi,

Jezebel folds her arms and clears her throat in the  
of Kiva, sitting idly on the edge of the blue water  
with her feet dipping irreverently in the water.

**ELSPETH**

Kiva...

**KIVA**

What?

**ELSPETH**

You have to go in the next room now.

**KIVA**

Oh, wow, like I'm bummed out that I  
can't watch.

(whining at Elspeth)

I'm bored!

**ELSPETH**

**UP!**

her

She climbs up the stairs, trying to pull the brat to  
feet.

**KIVA**

Don't put me in there by myself.  
I'll miss you way too much.

**ELSPETH**

Kiva, don't do this to me.

out of

Kiva sees a bit of weakening here; she takes her feet  
the Jacuzzi. She begins to speak softly.

**KIVA**

Please... if you just lemme... I'll  
play dress-up with you, the way you  
like it... you know what I mean...  
remember...?

brat up.

Elspeth begins to weaken. But continues to pull the  
Kiva pours on softer seduction.

**KIVA**

We can pretend and I'll do it  
exactly... the way you want it...

with the egg whites and the kilt.

and Elspeth is now fully seduced. Kiva takes Elspeth's hand  
presses it lightly on her face.

**ELSPETH**

You mean... like last week?

"ick"  
this  
nervously  
disgusted  
an  
Kiva nods. Elspeth is enthralled, but from a disgusted  
sound from Jezebel, Elspeth realizes she's revealing  
side of her life -- in front of her coven. She  
looks around and see all the coven looking at her: a  
Jezebel, an understanding Raven, a preoccupied Eva and  
impatient and stern Athena.

Elspeth comes to her senses, straightens her posture.

**ELSPETH**

We'll talk about this later, Kiva.

**KIVA**

(angrily)

No!

her  
She turns on Elspeth and bites her hand. Elspeth pulls  
arm away and grabs Kiva by the hair.

**JEZEBEL**

Aw, really now -- child abuse?

**ELSPETH**

You stay outta this!

**ATHENA**

I demand this stop now, Elspeth!

her.  
Elspeth lets go of Kiva's hair. Kiva jerks away from

**KIVA**

I'm running away from you!

**ELSPETH**

Fine. Go ahead. And I'll call your  
parole officer and she'll find you

and send you back to Eastlake!

Kiva stomps off into the bedroom.

**ATHENA**

Now that the fucking melodrama is over, can we start the goddamn ritual -- please?

her Elspeth enters the powered circle. Each girl takes off shoes. They anoint themselves with oils.

**ATHENA**

We are communing here on New Year's Eve to bring to life the great goddess Diana, who was turned to stone in this very room forty years ago today.

to The girls moan in sleepy, eerie agreement as they begin sway within the circle.

**ATHENA**

Diana, great beautiful one, we make these offerings to you, that we may undo the wicked spell which deprived you of the seed of your lover, your virginal blood, of your very life. We now form the symbolic rock with our bodies.

bodies And saying this, the girls all form a "rock" with their slowly gracefully draped one upon the other. Music begins, and they start to unfold from the rock.

the The girls each find their place in a semicircle around layer of Jacuzzi. Some bare their breasts, other strip off a Jacuzzi. clothes. They anoint their arms with water from the

other is They begin a lovely dance, snaking their way around the herself semicircle. The first one to go from one end to the a Athena. She then proceeds up the stairs and positions between the altar and the Jacuzzi. She steps forth with

bottle to the altar and pours it into the Jacuzzi.

**ATHENA**

On this night, in this hour, we Call  
upon the Ancient Power O Goddess  
bride, I offer thee Milk from a  
mother's sweet titty!

bottle on  
Elspeth now

Each of the girls moans eerily. Athena places the  
the altar and bows away. She joins the circle as  
steps forward with her offering in a vial.

**ELSPETH**

To reverse the evil which has been  
done I make this offering to the  
Divine One A whore not, an innocent  
was, For whom I seized a virgin's  
blood.

**JEZEBEL**

Goddess of Light, Goddess of Lust,  
To undo this awful spell is a real  
must. To bring you life and get you  
high I offer the sweat of five men's  
thighs.

circle.

The girls moan loudly as they sway. Jezebel places her  
offering in the hot tub and bows out, returning to the

Now Raven comes forth with a small leather canteen. She  
unscrews the lid as she offers in her opiate stupor.

**RAVEN**

Diana, oh great one, we live without  
sun Until this wicked curse is undone.  
In hope that you live, and to us  
appear, I have collected a year's  
worth of tears.

it's  
the  
waiting  
she

She pours liquid into the mix, as the witches moan. Now  
Eva's turn. Eva continues to sway, not moving forth to  
altar. The girls keep their eyes closed as they sway,  
for Eva's offering. Athena finally gives her a push and  
goes.

bottle

Eva kneels before the altar. She produces a silver  
with a chain on its cap and neck. She timidly begins to  
incant.

**EVA**

Great Goddess Diana, fail you I will,  
I was to bring fresh sperm from my  
Bill. I had him erect, and his semen  
would follow But alas I was hot, so  
hot that I swallowed.

Athena

The moans turn to wails as the girls GASP and SHRIEK!  
opens her eyes, wildly.

**ATHENA**

You stupid little witch! You swallowed  
the sperm! Aye-yi--yi!

bitterly.

Elsbeth opens her eyes and folds her arms, smirking

**ELSPETH**

It just shows what an amazing lack  
of control you have over yourself,  
Eva!

**JEZEBEL**

Honey, why didn't you just use your  
hands? Didn't your mama teach you  
not to put them things in your mouth?

**RAVEN**

I understand though...

Eva bursts into tears. Athena is firm.

**ATHENA**

There is no time to cry over swallowed  
sperms. You're gonna have to get  
some, baby. You have one hour to  
prove what kind of witch you really  
are.

Just then: a knock at the door.

**ATHENA**

(calling out)  
What do you want?!

**TED**

Ted... the bellboy.

Athena smiles and turns to Eva.

**ATHENA**

Mr. Bellboy, come right in!

the  
all  
Ted opens the door. His eyes bulge out as he looks upon  
fleshly feast. He steps back. They giggle seductively,  
except Eva, who snuffles, red-eyed.

sorrow,  
covers  
looks  
cart.  
wheels  
Amazingly, Ted's attention is captivated by Eva's  
not by the naked charms of the other witches. She shyly  
her breasts. Sensitive to her shame and sorrow, he  
away and steps from the door to fetch the room-service  
Athena directs the others to put on their shirts. Ted  
in the cart.

**TED**

Here's the things you asked for. Oh,  
and uhh, sorry, but I'm not gonna  
pick the eyes outta this dead fish.

eyes  
window.  
He points to the trout. Elspeth picks it up, flings the  
into the Jacuzzi, and tosses the trout out of the  
She smirks at him contemptuously.

**ATHENA**

(handing Ted 50 bucks)  
Okay, mister, here's your fifty-dollar  
tip, only, you have to do one more  
thing... make our little Eva smile.  
Can you? We'll leave you alone.  
(to Eva, firmly)  
And don't use your mouth!

her  
The  
He  
The girls step out. Athena turns to Eva and points to  
watch, then holds up one finger. Eva looks up, worried.  
door closes on her and Ted. She looks at Ted and sighs.  
covers her with a shawl.

**IN THE HALLWAY**

The other witches listen at the door.

**ELSPETH**

If she doesn't get his goop in ten minutes, I'm going to take him myself.

**JEZEBEL**

Ha! That'll be a first for you.

**ELSPETH**

Oh shit -- Kiva!

She runs back in for her bratty girlfriend, who is already sneaking out the bedroom door.

**ELSPETH**

And just where do you think you're going?

**KIVA**

Well, gawd -- I need a candy bar or something -- you haven't fed me all day. I'm getting all shaky. My blood sugar's really low.

**JEZEBEL**

Elsbeth -- honestly now -- some babysitter you're turnin' out ta be!

**ATHENA**

Enough, girls. I will collect fresh earth. Jezebel, I want you to gather damp moss. Raven, you bring me a birch branch.

back  
get  
Elspeth, you go feed your terrible girlfriend. We meet here in one hour and let's all have faith that Eva can get this guy off.

The witches disperse.

**INT. HONEYMOON SUITE--NIGHT**

in  
Eva sits among pillows before the altar as Ted stands

front of her. Ted is trying his best to make poor Eva smile.

But no matter what his antics, she looks off sadly.

**TED**

Help me out, lady. I gotta earn this fifty bucks!

**EVA**

Oh look, they don't care if I smile or not! All they want is...

Ted waits; she sighs and rest her chin in her hand.

**EVA**

You won't understand, believe me.

She begins to cry tearfully again.

**TED**

Try me. I've been around, y'know.

He postures proudly, all puffed out. Eva looks at him helplessly. And he paternally encourages her to explain.

**EVA**

Well... okay. The five of us -- Elspeth, Jezebel, Athena, Raven and me -- are a coven.

**TED**

Ha, like a coven of witches?

**EVA**

Yes.

**TED**

(stunned)

Oh.

He looks around the room: QUICK CUTS of candles, iconography, jars of lurid substances, unknown body parts of animals woven into the nature sculpture... and are those tongues in that can? Ted's getting the creeps, but again puffs himself up.

**TED**

I knew that!

**EVA**

(getting calmer)

And you see, our coven has spent forty years trying to perfect a ritual to undo a wicked curse put on our goddess Diana.

**TED**

Gee, you don't look a day over twenty!

**EVA**

Oh... ha ha... I mean the witches before us tried and failed. But Athena, our High Priestess, discovered a great potion to reverse the evil spell which turned our beautiful goddess into an old rock.

**TED**

(looking at the rock)

Yeah? Is... is that her?

Eva nods, looking lovingly at the stone.

**EVA**

She was a beautiful virgin. An entertainer by trade, but a great sorceress by design. It was here in this very room, on her wedding night, a jealous rival placed the curse on Diana.

**TED**

She turned to -- that -- here?

**EVA**

Yes... and her young husband turned into a pink fish! They found him swimming in the pool in circles. While our dear goddess: a stone in her honeymoon bed.

from Ted frowns as he ponders all this. Eva takes a photo the altar and hands it to Ted.

**EVA**

This was Diana.

CLOSE ON photo: a Blond Bombshell in full-on Betty Page

girl

attire, a bare-titted pinup girl, playfully spanking a  
in bondage with a spiked high heel.

**TED**

This girl here? This is the goddess  
Diana?

the

The photograph slowly comes alive. Diana stops spanking  
girl and unties her.

lap

She pulls the girl (in the black satin mask) up off her  
and makes the girl stand. The women face each other and  
into a cheek-to-cheek tango.

break

CLOSE ON Ted as he shakes his head. Are his eyes  
tricks on him?

playing

**TED**

I hate to tell you this, but I kinda  
doubt she was a virgin.

**EVA**

Oh, but she was! She had lovers, but  
she saved that for marriage. Which  
is the example I've tried to follow:  
to do everything but that till I  
marry...

She begins to sob again. Ted comforts her.

**TED**

Hey, don't cry... a virgin is a rare  
and beautiful thing. If you say she  
was a virgin, I'll believe it.

**EVA**

Well, it doesn't matter now... and  
she won't be resurrected tonight  
'cause I failed her. I let my whole  
coven down!

**TED**

Wait a sec -- that rock was gonna  
turn back into this?

He holds up the photo. Eva nods.

**TED**

Now, that would be something worth seeing!

**EVA**

Only, not now -- we were each supposed to bring something -- a life fluid.

**TED**

(wincing in disgust)

If this is gonna be like one of those afterbirth conversations, I don't think I wanna hear this.

**EVA**

Only... I swallowed it...

**TED**

You swallowed what?

sickened  
Eva looks off. Ted searches his brains, thoroughly now.

**TED**

You mean, you were supposed to bring... like... like a guy's... and you...?

helpless.  
She nods; he winces, queasy. Eva looks at him,

**EVA**

And now, you're my last chance!

**TED**

(laughing)

Yeah, sure.

(then -- panic)

Whoa, what? You want my -- for the -- witchy poo -- ahh no -- no way -- nope. Besides, it's against hotel policy. I was warned: "No sex with the clientele"!

her  
He  
doing a  
Eva sobs, pleading. She throws off her shawl, baring lovely breasts, and reaches her arms around his neck. He keeps backing off. Unbeknownst to him, he is already doing a ritualistic shuffle.

**TED**

Ha, c'mon now, joke's over.

(seeing this is no  
joke)

Hey, we're gonna step in the flea  
powder.

**EVA**

That's not flea powder, that's sacred  
dust ground from the horns of Albino  
goats.

**TED**

Right! I knew that!

him,  
hex on  
him, as he tries to resist her gaze.

**TED**

What's a nice girl like you doing in  
a coven, anyway?

**EVA**

Well, see, what I really want to do  
is be a midwife. I've attended four  
births already! I can prevent vaginal  
tears and everything.

**TED**

(trying to dodge her  
hexing eyes)

Well, that's a good thing! A guy  
doesn't like surprises down there.

circle.  
All the while she is stepping toward him into the

**EVA**

I joined the coven to attain greater  
understanding of my feminine power  
so I could become a truly great  
midwife!

**TED**

(the hex working now)

Oh, well, I see you've been gaining  
a lot of insight into your... girl  
powers...

Eva sweetly takes his hand and places it on her breast.

**EVA**

Do you really think so?

**TED**

(buckling under the  
temptation)

Well, yeah, I'd say that seems to be  
the case...

(she licks his neck;  
his eyes roll back  
heavenly)

Ohhh, God! Betty's gonna kill me!

**EVA**

Who's Betty -- your girlfriend?

**TED**

No. My boss.

**EVA**

Oh good!

**TED**

Oh no!

They fall into a kiss, as she begins to remove his cap.  
She moves him toward the Jacuzzi, closer and closer.

**DISSOLVE TO:**

**INT. HALLWAY--NIGHT**

Ted pushes his room-service cart. He is flushed. Puffed  
up.  
Lights a cigarette, takes a great big, satisfied drag.  
Eva runs to the door dreamily, her naked body wrapped in  
her shawl. She passes him a card.

**EVA**

My phone number in Topanga. Call me?

**TED**

(cocky)

Sure, baby. Yeah, I'll give ya a  
call.

arriving  
her  
talks to

She smiles and shuts the door. The other witches are  
with supplies from the garden. Kiva, now having raised  
blood sugar, sucks on a lollipop, a sunny girl. She  
Raven, who carries a birch limb.

**KIVA**

What's that used for?

**RAVEN**

It's a birch branch, symbolizing  
eternal life. You can also use the  
bark for a tea which assists in astral  
travel.

**KIVA**

Hey -- I wanna be a witch!

proudly.  
the

The other girls roll their eyes as Elspeth smiles  
Ted blows smoke at them and pushes his cart off down  
hall. The witches run inside the room.

**IN THE SUITE**

smiles.  
Eva sits, blissed-out, in the center of the circle,

**EVA**

I'm a woman now!

**ATHENA**

But where is his "stuff"?

**EVA**

(pointing to the  
Jacuzzi)  
We did it right there, in the big  
cauldron!

**JEZEBEL**

Ooohhh honey, you're gonna be sore  
tomorra! Didn't your mama teach you  
that water strips a girl's  
lubrication?

**RAVEN**

Sex in water is great in the movies,

not in real life... but you will learn. As we all did.

**JEZEBEL**

Yeah, when she can't walk...  
(to Elspeth)

I guess you wouldn't have those kinds of problems -- without penetration.

**ELSPETH**

No. And virtually no cervical cancer, either.

**ATHENA**

Okay, girls, enough Sex Education 101, let's get going with our ritual, goddammit.

breasts  
does, we  
quick  
sure she  
a  
Athena regally leads the ritual as they all bare their  
again. Kiva throws off her shirt to join in. As she  
see black bondage tape on her nipples. Elspeth darts a  
look at the tape, looks at the other witches -- not  
likes this -- but she goes with it. The witches sway in  
circle, eyes closed, as Eva makes her offering.

**EVA**

Goddess Diana, I offer you The jism  
of one I wooed for you That you may  
live and know such bliss Of getting  
laid by a guy like this.

The witches all incant.

**ALL OF THE WITCHES**

So must it be. Three times three  
times three.

cries.  
heighten;  
They march half-naked as they moan and revel in eerie  
The Jacuzzi begins to bubble and boil. Their cries  
the potion bubbles over.

**DISSOLVE TO:**

**HOURS LATER**

witches  
worldly  
much

Athena reads from a huge leatherbound book, *The Book of Shadows*, full of potions and spells. Four discouraged pack their bags. The room has been restored to its under-splendor. Kiva uses the remote on the TV... so for witchcraft. The slab of rock remains a slab.

**ATHENA**

I don't understand what went wrong.

**ELSPETH**

I say Eva pulled one over on us.

**EVA**

What?

**JEZEBEL**

Honey -- Eva was wearing the face of someone just fucked good... and the best actress in this world, or any other, can't fake a thing like that!

**ELSPETH**

Exactly -- if she was fucked so good, how could she save his come?

**RAVEN**

It could be done...

**ATHENA**

Girls, knock it off.

(she looks up from  
the book)

Maybe... maybe it needed to be the sperm of a virgin male.

**EVA**

(dreamily)

He was no virgin!

The witches sadly collect their things. Athena, deep in thought, strokes the slab.

**ATHENA**

Let's leave her here, with the sword, until dawn. I will come back for her before checkout time. I just... feel too sad to carry her away before the sun comes up to warm her.

They all agree. They pick up their bags and head out.

**JEZEBEL**

(cuddling her cat)  
I can't believe we have to carry our  
own bags out! My mama would have a  
hissy fit!

**KIVA**

(flirtatiously)  
I'll carry your bags.

**ELSPETH**

(firmly)  
You're carrying my bags!

as  
thought  
Athena  
They leave the room. Jezebel's cat leaps from her arms  
she hoists her luggage. Eva walks out satisfied,  
perhaps a little sore -- "ouch," she says, and smiles.  
Athena  
takes one last look at their goddess slab.

**ATHENA**

Next year, we try again -- with virgin  
sperm.

New  
She closes the door on the Honeymoon Suite (till next  
Year's Eve!).

**FADE TO BLACK.**

**FOUR ROOMS**

**FADE UP ON:**

**INT. MON SIGNOR LOBBY--NIGHT**

side.  
Ted behind the desk, on the phone. We only hear his

**TED**

Oh, Jesus, what did I tell you? Do  
you want milk and cookies, or do you  
not?  
(pause)  
I can't turn on an adult station  
without permission from your parents.  
(pause, he checks his

computer)  
That's not what the machine tells  
me.

(pause)  
You be good and you'll get milk and  
cookies, but for now leave me alone,  
please. I'll be up later to put you  
both to sleep.

He hangs up.

**TED**  
(to himself)  
Goddamn kids.

SUPER: 1:00 a.m.

The phone rings again.

**TED**  
Room Service.

**INT. ROOM 404--NIGHT**

type in  
A small party is going on. A long-haired Yuppie Scum  
on the line. Music BLARES. People dance in background.

**YUPPIE SCUM**  
What room am I in?

**INT. FRONT DESK--NIGHT**

**BACK AND FORTH**

**TED**  
This is the front desk, sir.

The Yuppie turns away from the phone and speaks to Real  
Theodore.

**YUPPIE SCUM**  
What room are we in?

**REAL THEODORE**  
How should I know? I just got here.

**YUPPIE SCUM**  
(into phone)  
You know, don't you have one of those  
light things?

**TED**

If you care to go to the door and look on the other side, you'll find the room number.

**YUPPIE SCUM**

(to Real Theodore)

Call my assistant and ask her what floor we're on.

**REAL THEODORE**

Who's your assistant?

**YUPPIE SCUM**

The girl you party with every night.

**REAL THEODORE**

(to himself)

Who?

**TED**

I'm here alone, sir.

**REAL THEODORE**

It's room 404, I think.

**YUPPIE SCUM**

I could have sworn we were on the fifth floor.

**REAL THEODORE**

Right. 404.

**YUPPIE SCUM**

(into phone)

Right. 404.

**TED**

What do you need, sir?

**YUPPIE SCUM**

(to Real Theodore)

What do we need?

**REAL THEODORE**

Ice.

**YUPPIE SCUM**

Ice?

**REAL THEODORE**

Ice.

**YUPPIE SCUM**

(into phone)

Ice.

**TED**

Ice.

**YUPPIE SCUM**

Yeah. Ice.

**TED**

Right, sir. Ice. 404. I'll be with you momentarily.

**CUT TO:**

**STORY TITLE CARD:**

**ROOM 404  
"THE WRONG MAN"**

**INT. DARK HALLWAY**

corner  
He  
something  
thrown  
dark

Ted saunters down a hallway with a butt hanging out the  
of his mouth and a bucket of ice swinging at his side.  
pulls up at a door on which the faded numbers read  
like "Room 404."  
Ted knocks on the door. After a moment, the latch is  
and the door swings open. Ted cautiously steps into the  
room.

**INT. ROOM**

**TED**

Anybody home?

A DEMONIC CACKLE cuts through the darkness.

**MAN'S VOICE**

No one here but us chickens.

**TED**

Say, it's pretty dark in here, sir.

**MAN'S VOICE**

What do you expect, Theodore, a fuckin' floor show?

**TED**

Do I know you?

**MAN'S VOICE**

I don't know. Do you?

staring  
Magnum,  
stands  
smile  
Sigfried  
sits  
chair.

In a flash the lights switch on and Ted finds himself down the barrel of a pretty intense-looking .357 cocked and ready to fire. At the other end of the gun a 50-year-old man, Sigfried, who sports a Cheshire Cat and a "just try fuckin' with me" look on his face. Sigfried isn't the only person in the room. Directly behind him sits a beautiful young woman, Angela, gagged and bound to a chair. Ted drops the bucket to the floor.

**TED**

I brought your ice.

**SIGFRIED**

That's cute. In fact, the whole getup's kind of cute. The monkey suit's a nice touch, honey puss.

**TED**

This has to be a mistake. Is this room 404?

**SIGFRIED**

Theodore? What do you take me for, Theodore?

**TED**

A very upset man?

like  
forward,

Sigfried reaches in his pocket and throws a handful of assorted stimulants into his mouth, chewing on them like they were breath mints. Sigfried thrusts his hand forward, gripping Ted by the throat, and leads him to Angela.

**SIGFRIED**

(to Angela)

I am an upset man, Theodore.

**TED**

How do you know my name, sir?

**SIGFRIED**

I'm psychic, Theodore.

**TED**

Look my name is Ted, actually, and I have no idea what's going on here, but I've obviously come at a bad time.

**SIGFRIED**

Let's not belabor the fact that you have no sense of timing, Theodore. The fact is you're here.

Sigfried turns to Angela.

**SIGFRIED**

(continuing)

And I couldn't think of a better time for you to introduce me to your beau than on New Year's Eve.

**TED**

Oh fuck, there's a mistake. You're fucking wrong here. My name is Theodore, yes! My mother named me that and I hate the name. But I'm a fucking bellhop. People call me Ted. I work here.

his  
floor.  
Suddenly, with great force, Sigfried slams the butt of  
pistol smack into Ted's temple, sending him to the  
Ted looks up at Sigfried in shock.

**SIGFRIED**

Look, I'd love to sit here all night with you talking about things like when you broke in your first mitt --  
(pause)

That was insensitive of me, wasn't it, T H E O D O R E? But let's cut to the chase, okay?

**TED**

Okay.

**SIGFRIED**

So apologize!

who  
A tense silence fills the room. All eyes are on Ted,  
can't figure out what the fuck this guy wants.

**TED**

For what?

back.  
Sigfried looks hard with disbelief at Ted, who winces

**SIGFRIED**

You are really beginning to annoy  
me, Theodore.

mouth.  
Sigfried throws another handful of pills into his

**TED**

Look, obviously you two are working  
something out and if I could help  
you with your problem I would.

**SIGFRIED**

What are you saying? Are you saying  
I got a problem? Are you trying to  
say I don't give her what she needs?  
That I'm FUCKING INSENSITIVE!!

**TED**

Look, is this about another man? Or  
something?

Ted has struck a raw nerve. Sigfried's mood swings  
drastically; he bends down next to Ted.

**SIGFRIED**

Let's get our ABC's right, here,  
Theodore. Theodore, right?

**TED**

Ted's better.

**SIGFRIED**

Ted, okay... Are you saying my wife  
cheats on me?

**TED**

I didn't say that... I...

**SIGFRIED**

Oh, for Christ's sake, Theodore, this is about as intimate a situation as you can get, you, me, and Angela here. It's pretty cozy. To say nothing of how stupid an idea it is to lie to a man with a loaded gun without considering the possible response. I demand an apology!

The phone rings.

**SIGFRIED**

Don't move. I've got to take this.

Sigfried glances at it. Then to Angela. He picks up the phone.

**SIGFRIED**

(into phone)

What?

(pause)

We ain't got any needles here, kid.  
Just a big fucking gun.

He listens to the other line, says good-bye, and hangs up.

**SIGFRIED**

(to Ted)

Now, where was I? Oh yeah, I remember.

Sigfried kneels next to Ted and assumes a prayer position.

**SIGFRIED**

I want you to pray for forgiveness,  
Theodore.

Sigfried, hands clasped together, signals for Ted to do the same. The gun lies at his side. Ted considers a bold move, but thinks better of it. Sigfried's eyes pop open. He cuts a look to Ted, signaling him to assume the pose.

**SIGFRIED**

(continuing)

Now say after me, "I apologize..."

**TED**

I apologize...

**SIGFRIED**

For what?

with

Ted looks to Angela for help. She can only stare back intense, wide-open eyes.

**SIGFRIED**

For fucking what?

**TED**

That I said you might have been unfaithful?

**SIGFRIED**

"That I said you might have been unfaithful?" Listen, Theodore, you're in church here... you're kneeling in front of an altar. Truth... truth is all it hears. Say the following, "I, Theodore, must humbly and sincerely apologize for saying that you fucked another man!"

have  
floor,

Ted repeats what Sigfried has told him. This appears to a calming effect on Sigfried, who gets up off the turning his face to Angela.

**SIGFRIED**

(continuing)

Satisfied?

Angela nods.

**SIGFRIED**

(continuing)

Do you accept the fucking apology?

Naturally, Angela says nothing.

**SIGFRIED**

(continuing)

You always gotta get the last word, don't you? It's one way with you, Angela, isn't it? I give and I give

and I get nothing back.

Sigfried turns to Ted.

**SIGFRIED**

(continuing)

She just sits there waiting for me  
to jump through hoops...

Angela attempts to speak through the gag. Both men wait  
with  
bated breath for a response. Sigfried's had enough.

**SIGFRIED**

(continuing)

Stupid me, for a second I thought  
you were going to say something...  
something like, "I'm sorry." HA!  
"I'm sorry." You're absolutely right,  
love cakes, I wouldn't want it that  
way. That's one thing you can say  
about Angela. She'll never do anything  
she doesn't want to do. If the feeling  
ain't there, she just isn't going to  
do it. There is nothing in this world  
as fucked as a woman who gives when  
she doesn't want to. Never let that  
happen to you, Theodore. It makes  
you feel very little indeed.

Ted beckons Sigfried.

**TED**

You mind if I...?

**SIGFRIED**

Go ahead. Spit it out.

**TED**

I don't mean to upset you further,  
sir, but I think she was trying to  
say yes.

**SIGFRIED**

Are you condescending to me, Theodore?

**TED**

Absolutely not, I would never do  
that.

**SIGFRIED**

Why don't you just say it?

**TED**

Say what?

**SIGFRIED**

That you think I'm an idiot.

**TED**

I would never say that.

**SIGFRIED**

You think you're superior to me, don't ya, Theodore? You don't think I notice there is a gag in the woman's mouth.

**TED**

Of course you do.

**SIGFRIED**

Naturally "of course." And do you know how I know that?

**TED**

How, sir?

**SIGFRIED**

Because I PUT THE GAG IN HER MOUTH!  
I'm gonna let you in on a little secret about communication, Theodore. It's all in the eyes...

(points the gun at Ted)

Him?

(turns the gun on himself)

Or me? Him or me? No one? Okay. Let's drag it out.

heaving  
disappearing

Sigfried empties the last of the pills into his mouth, the empty bottle over his shoulder. He takes off, into the bathroom.

**INT. ROOM**

Angela  
situation:

Ted finds himself alone with Angela. They lock eyes. Angela implores Ted to lean forward. Ted sizes up the situation.

the  
Ted  
to  
what  
point  
Angela

His chances of making it to the door are slim due to fact that he would have to pass by the bathroom door. paces back and forth in front of Angela, who struggles get his attention. He whips around and they face off in appears to be a game of charades. Ted finally gets the and cautiously removes the gag from Angela's mouth. spits an old sock out.

**TED**

What!

**ANGELA**

We don't have time to play charades here, asshole! Untie me quick.

**TED**

Listen, lady, I don't know what in the hell is going on here, but I'd appreciate it if you would explain to that nutcase that he's making a big mistake.

**ANGELA**

Look, whether you like it or not, you're in the middle of a situation here you can't just wish your way out of.

**TED**

But I've never seen you people before, we're complete strangers.

**ANGELA**

Everyone starts out strangers, Ted, it's where we end up that counts. Hurry up.

or  
Ted wrestles with the idea of whether to untie Angela  
not.

**TED**

I don't know if I can do this. It's too hard.

**ANGELA**

Life is hard, Ted. You ever stopped to consider how many times you change your underwear in a lifetime?

On nervous impulse, Ted begins the calculations.

**ANGELA**

I don't mean literally, you ignoramus.

**TED**

What?

**ANGELA**

Forget it, listen to me. There's a gun in my suitcase behind the bed, it's loaded...

**TED**

I'm not going to shoot anybody.

**ANGELA**

Fine. Get the gun and I'll shoot "anybody."

**TED**

And make me an accessory in the murder of your husband?

Ted collapses to his knees in front of Angela.

**TED**

That's not fair. It just isn't fair.

**ANGELA**

Get a fucking grip on yourself. First off, who says he's my husband? And second, we are a long way from fair here, fair is back in jolly old England eatin' crumpets and sipping on tea.

Ted collects himself.

**TED**

Tut. Tut. Tut. Not so fast. Well, maybe there are two sides to this thing.

**ANGELA**

There are two sides to a plate, still you only eat off of one. Now **GET THE GUN!**

**TED**

So why's he got you tied up?

**ANGELA**

I'm a werewolf, Ted! Get the gun!

charm. Ted is at a loss as to what to do. Angela turns on the

**ANGELA**

Come on, Ted. Come over here just for a minute. You can do it. Come on, Ted. You look like a good guy.

Ted creeps towards her.

**ANGELA**

That's it, Teddy. You look so much more attractive when you're self-assured.

she- Sigfried suddenly comes to life... He's heard from the bathroom belting out "Life is but a dream... she-boom, boom."

**ANGELA**

(she panics)

Quick, he's coming back. Put the gag back in, and remember the gun!

Ted hurries to replace the sock in her mouth.

**TED**

Nine thousand, three hundred and twenty-two times, to the best of my estimation.

**INT. ROOM**

whips to Sigfried coughs, sending a chill up Ted's spine. Ted around to discover Sigfried leaning up against the door the bathroom.

**SIGFRIED**

I was just beginning to think I could trust you, Theodore. Silly me.

Ted's fingers are frozen over Angela's lips.

**TED**

I was just trying to help her breathe a little.

**SIGFRIED**

Don't let me stop you, Teddy. You don't mind me calling you Teddy, do you?

**TED**

That's fine.

**SIGFRIED**

I used to have a little bunny rabbit named Teddy, it looked real cute nibbling on Angela's ear. Only problem here is you're no bunny rabbit, Theodore, and it really fuckin' razzes me to picture you doin' it. But don't let me stop you, Teddy... no need to play sneaky-poo.

Ted starts to back toward the door.

**TED**

Look, man, if this is some kind of Voodoo thing and you want me to have sex with your wife, there is absolutely no way.

**SIGFRIED**

(shouts at the top of his lungs)

I said, nibble, asshole! Now!

SOUND

Angela.

shy guy

he

The directness of Sigfried's command, coupled with the of a trigger being cocked, forces Ted to approach Angela is a stunning beauty, and Ted being kind of a makes for an awkward situation. Ted leans forward. As closes in, Angela's eyes close.

**TED**

(whispers)

Sorry, lady.

Ted pulls up short of actually nibbling on Angela.

**SIGFRIED**

What's the matter, no whiz left in the cheese? I'm not cramping your style, am I?

**TED**

Look, I'm not playing this game anymore.

him. Sigfried yanks Ted backwards. He wraps his arms around

**SIGFRIED**

It's almost all over, Theodore, and soon you can go home to Mommy.

bear Ted struggles to free himself from Sigfried's powerful hug and blasts out the following monologue.

**TED**

My name is not Theodore, it's TED, **TED, TED, T... E... D... TED... NOT TEDDY, NOT THEODORE... TED... Yes, my mother did me the service of naming me Theodore and I haven't a clue as to how you know that because everyone who knows that lives a long way away from here. Do you have any idea what it's like to go to school where all the other kids' parents are in jail doing time for crimes like grand larceny, aggravated assault, burglary and murder, and you get stuck with a mother who names you Theodore and dressed you up in little matching pink outfits with, get this, a little blue bow fucking tie! Well, I'll tell you what happens. Pretty soon Theodore becomes "Theo the Thumper," and when Theo the Thumper gets old enough, he packs his bags and goes thousands of miles away where he can put the whole bloody mess behind him. So, if you don't mind, shoot me now, because no one is going to call me that again. My name is Ted, okay? Got it? TED!**

silence. Sigfried has followed the entire tirade in stunned

He takes a step toward Ted and offers him his hand.

**SIGFRIED**

Sigfried.

**TED**

What?

**SIGFRIED**

My name is Sigfried.

**TED**

Sigfried?

Ted. Sigfried cuts a "Something wrong with that?" look at

**SIGFRIED**

Yah, Sigfried.

**TED**

Nice to meet you, Sigfried.

Ted cautiously takes Sigfried's hand.

**SIGFRIED**

Very impressive, Ted. "Theo the Thumper?"... Ouch. It's a deal, kid. Ted it will be.

**TED**

Thanks.

distant  
muffled  
of  
Ted's  
seizure.  
he  
all  
sleeve

Sigfried holds onto Ted's hand. The soft sound of fireworks pops in the background. Car horns and a countdown signal that it's New Year's.

Sigfried moves uncomfortably close to Ted and from out nowhere bolts forward, planting a wet kiss right on mouth. Something snaps in Sigfried. He is either really getting off on this or he is caught in the grips of a seizure. He doubles back on the floors. Ted and Angela watch as he flops around like a flounder with the cocked gun waving all over the place. Ted wipes his mouth with his jacket sleeve while trying to dodge the barrel of the gun.

**TED**

You okay, mister? I'll get help!

directly at Sigfried manages to steady the gun and point it  
Ted. He signals for Ted to go to the bathroom.

**TED**

(continuing)

That's the wrong door, sir.

the Sigfried grabs Ted by the leg and shove the barrel of  
gun into his crotch.

Sigfried pulls Ted's face closer to his.

**SIGFRIED**

Get me the nitro... it's in the  
bathroom cabinet. Now!

babbling Ted rushes into the bathroom, leaving Sigfried a  
mess behind.

**CUT TO:**

**INT. BATHROOM--SAME TIME**

place. Ted enters the bathroom, which appears shaken by an  
earthquake. Towels and wet clothes are all over the

pills An evening gown is flushed halfway down the toilet and  
are everywhere. Sigfried is shouting from the other  
room to hurry. Ted checks the cabinet, searching for a bottle  
marked "Nitro." No luck.

break. Ted spots a small window set above the toilet.  
He figures this is the best chance he's got to make a

dangle in Ted goes for it. He manages to get his head and one arm  
toilet- through the window before he gets stuck. His legs  
the bathroom. Struggle as he may, he can only hit the

the bowl lever, which sends a loud FLUSH SOUND out through apartment.

**SIGFRIED (O.S.)**

(shouting in the distance)

It's no time to take a leak, Teddy, I'm fucking dying here!

**EXT. BATHROOM WINDOW--NIGHT**

safe. Outside the window, Ted's in another world. He's almost water It's a strange feeling, kind of like bathing in warm ass in paradise, knowing a huge shark is ready to rip his the off. He can see the flickering red glowing light from witches' room from the floor below.

**EXT. BATHROOM WINDOW AND BELOW--NIGHT**

her Ted sees Eva bopping naked past the window. He shouts name out, to no avail.

calls for The MUSIC drowns out his voice and they ignore his hang help. The blood rushes to his head. He lets himself have there for a moment. He wonders how many other people Probably found themselves in situations like this before him. bloody everyone. Right next to his face, Ted recognizes a hand print. It's not his blood.

**EXT. BATHROOM WINDOW AND ABOVE--NIGHT**

Scumbag Ted hears a sound from above and twists himself around, spotting a young man (previously seen as the Yuppie him. on the phone) leaning out of the window directly above himself. After a quick moment of sizing him up, Ted gathers

**TED**

Hi...

blood is No answer. Something's wrong with the guy, all the drained from his face and he is mumbling something.

**TED**

Listen, I'm stuck here in a situation that I can't even begin to explain, but would you be so kind as to get help? Could you call the police, please?

Silence.

**TED**

(continuing)

You okay?

before Ted's the The young man manages to belt out the word "ice" just hurling a mouthful of vomit toward Ted. It takes all strength to dodge the puke and pull himself back into bathroom. He falls back on the floor.

walks He props himself up and checks for damage. He notices something odd... the room is silent. No Sigfried. He into the bedroom.

**CUT TO:**

**INT. HOTEL BEDROOM--MOMENTS LATER**

Ted looks around the still room. No one's there.

**TED**

Sigfried?

his out side. gag He heads toward the door and, from out of the corner of eye, he spots Sigfried's hairy leg. Sigfried has passed on the floor. Angela's chair has been knocked on its side. Ted races over to help lift her back up. He pulls the gag from her mouth. Angela jumps all over him.

**ANGELA**

Where's the fucking nitro?

**TED**

I couldn't find it!

**ANGELA**

You took long enough. Untie me, for Christ's sake, you fucking upset him and he's dying.

Ted struggles to untie Angela.

**TED**

I thought you wanted to kill him.

**ANGELA**

You'd make a great cop, Theodore.

The knots are all over the place and a real bitch to untie.

**TED**

I can't handle this alone, I'd better get help.

Ted turns on a dime and runs smack into Sigfried, who's been taking in the whole conversation.

**SIGFRIED**

I tie a pretty good knot, don't I, Ted?

**TED**

Thank God you're okay...

**SIGFRIED**

Never felt better.

Angela hears Sigfried's voice from behind her back.

**ANGELA**

You bastard!

**SIGFRIED**

(to Angela)

Come on, honey, don't get mad. It was just a little test, and I'm glad I did it because now I'll know forever that you really do love me. Truly and deeply.

**ANGELA**

If the simple fact that I didn't want your bloated, dead body lying out on the floor is love, then no wonder we find ourselves as we are at this very fucking moment.

**SIGFRIED**

Oh, no. I heard you and there was genuine care in that voice. Can't be denied. Can it, Ted?

**TED**

I think you're right and, if you just keep this kind of open dialogue going, you'll go a long way to resolving this misunderstanding.

Ted edges his way toward the door.

**TED**

(continuing)

You'd be surprised what happens when people just listen to each other without succumbing to all that pain and anger.

**ANGELA**

You heard shit, monkey boy. Easy for you to say after you fuck another man's wife. You should at least have the guts to stand by your convictions.

hope

Sigfried turns an icy eye on Ted, who has given up all of ever getting out of the room.

**TED**

That's a lie, Sigfried. I swear to God.

Angela continues her tirade.

**ANGELA**

When I think of all the times you were inside me promising me a better life, it makes me want to puke.

Ted's

Sigfried slowly raises his gun, pointing it directly at chest.

**TED**

Why are you doing this? What have I ever done to you people?

**ANGELA**

What didn't you do, stick man? Unfortunately, you don't have the balls to back up the actions of your huge cock.

legs  
The words hit Sigfried like bullets to the chest... his  
weaken.

**SIGFRIED**

(whimpering)

He's got a huge cock?

**TED**

She's lying again, mister. It's not that big.

**SIGFRIED**

Show it to me.

**TED**

Come on, man, she's lying. Can't you see she's fucking with you?

**ANGELA**

Put it this way, God made up for what he did to Gumby with Ted here.

**SIGFRIED**

Show it to me.

**ANGELA**

Show him your cock, Theodore.

her.  
Sigfried runs over to Angela and kneels in front of

**SIGFRIED**

Stop talking about his cock, will you?!

**ANGELA**

It's hard to stop talking about something so huge. I could go on and on about his cock, bone, nob, bishop, wang, thang, hotrod. Hump mobile, Oscar, dong, dagger, banana, cucumber,

salami. Sausage, kielbasa, schlong,  
dink, tool, Big Ben, Mister Happy,  
prick, disk, pecker, peter, pee-pee,  
wee-wee, weiner, pissar, pistol,  
joint, hose, horn, middle-leg, third-  
leg, meat, stick, joystick, dipstick.

hitting  
stop,  
Angela is on a roll. She fires the words at Sigfried,  
him pointblank. He staggers. He pleads with her to  
covering his ears. Ted watches the man crumble.

**ANGELA**

(continuing)

Junior, the little head, little guy,  
Rumple Foreskin, Tootsie Roll. Snake,  
one-eyed monster, one-eyed wonder,  
shaft, sword, meat whistle, skin  
flute, love muscle, Roto-Rooter,  
instrument, banger, rammer, ramrod,  
cherry picker, log, pole.

stop  
the  
to  
by  
two men  
embrace.  
Sigfried tries jamming the sock back in her mouth to  
the flow; she manages to give him a "fuck of a bite" in  
process. Meanwhile, Ted figures this to be his moment  
make a move and bolts for the door, only to be tackled  
Sigfried at the one-yard line. After a struggle, the  
rest on the floor, catching their breath in a relaxed

**SIGFRIED**

Please, don't leave me. I'll call  
you Ted from now on.

**TED**

It's not me, mister, I swear.

**SIGFRIED**

Personally, I don't give a fuck,  
Ted, it's just I don't want to be  
alone right now. I'm feeling a little  
vulnerable.

half-empty  
Sigfried heaves the gun over his shoulder, grabs a

takes a

bottle of Jack Daniel's, and passes it to Ted, who  
hit.

**SIGFRIED**

(continuing)

No guns, okay? Just you and me, Ted.  
You know my father used to say that  
forgiveness is the only thing that  
evil can't sink its teeth into.

**TED**

That's beautiful.

**SIGFRIED**

Kind of nice down here on the floor,  
isn't it, Ted?

**TED**

Yes, actually.

**SIGFRIED**

Things take on a whole new  
perspective... You'd like my trust,  
wouldn't you, Ted?

**TED**

Yes I would.

**SIGFRIED**

I just got one thing to ask you and  
I'll let you go.

**TED**

Okay. Okay.

**SIGFRIED**

Tell me straight now.

**TED**

What?

**SIGFRIED**

What was it like?

**TED**

What was what like?

**SIGFRIED**

You know, you and her.

**TED**

Oh, for fuck sake, Sigfried, what do you want me to say?

**SIGFRIED**

Either way you're fucked, right? You ever gonna see her again, Theodore?

**TED**

If I ever saw her again, I'd run the other way.

**SIGFRIED**

Promise?

**TED**

I promise.

Sigfried releases Ted and stands up.

**SIGFRIED**

You're lying, but I can respect that, Ted. If you told me, it would no longer be a secret, and secrets have a power, kid. You open that box and they disappear forever. A bad secret will rip you apart, but the good one are all you got. In the end, when all the people you knew are dead and gone, all you'll have left are you secrets. And when you die, the box is open and it all blows away -- dust to dust -- all the anger, jealousy, desire and love just blow away.

Sigfried throws his hand out to help Ted up.

**SIGFRIED**

(continuing)

So you know what I say, let's call it a truce, kiddo.

Sigfried takes Ted by the hand and leads him to an open window. Ted is overcome by the sweetness in Sigfried's

voice

and follows him to the window willingly.

The two men look out into the dark Los Angeles night.

**SIGFRIED**

(continuing)

I'm a man of love, Theodore. Love is

all I live for.

**TED**

I can see that.

**SIGFRIED**

Maybe to a fault.

**TED**

Don't beat yourself up over it.

**SIGFRIED**

That's nice of you to say, Ted, but I probably should make a clean break of it, cut her loose and get my own place. I just can't imagine living without her. Do you think I should seek professional help?

**TED**

It's not for everyone, but maybe in your case it could help.

**SIGFRIED**

You ever been out on the ocean at night?

Ted shakes his head.

**SIGFRIED**

(continuing)

I have... scary as a motherfucker, all that darkness around you. It's like a big black carpet rolled out as far as the eye can see. Sometimes, if you're lucky, you'll see a light. It could be as small as a little spark, but it will cut a path straight through all that blackness, straight to you. It could be another boat, or some distant fire on an island, but that light will shed a shining path of diamonds cutting through mile after mile of darkness to lie at your feet. That's love, Ted, it's like a path of light in an ocean of darkness.

Ted and Sigfried stare out of the window in peace,  
transfixed  
out,  
by the glimmering lights of the city. A loud SHOT rings

Angela  
blood.  
looks up  
hands

shattering the still moment. The two men spin around.  
stands there with a smoking gun hanging at her side.  
Sigfried drops to his knees. Ted checks him out, no  
Angela has fired the gun into the floor below. Ted  
at Angela. Angela opens the chamber of the pistol and  
the bullets to Ted.

**ANGELA**

(to Ted)

You'd better go check to see if I  
killed anybody downstairs.

Sigfried is bent over, silently weeping on the floor.

**TED**

You people gonna be okay?

back.

Angela sits next to Sigfried and gently strokes his

**ANGELA**

We're fine, Ted.

Ted points to a tray with half-eaten food on it.

**TED**

Would you like me to...?

**ANGELA**

Another time, Ted.

look at  
before

Ted slowly walks toward the door and takes one last  
the strange couple at rest in the corner of the room  
closing the door behind him.

**CUT TO:**

**INT. HALLWAY--MOMENTS LATER**

energetic

Ted walks down the hallway, lost in thought. An  
Young Guy with a bouquet of flowers plows into him.

**YOUNG GUY**

Happy New Year, buddy.

**TED**

Happy New Year.

**YOUNG GUY**

I was just in room 404, what a party!  
You know where room 409 is at?

**TED**

Beats me. It's somewhere around here.

Ted  
shouting

The guy takes off in the direction Ted's walking from.  
suddenly realizes who this guy is and whips around,  
to the Young Guy.

**TED**

(continuing)

Hey, what's your name?

The door SLAMS on room 409.

**FADE OUT**

**FADE TO BLACK**

**STORY TITLE CARD:**

**ROOM 716**

**"THE MISBEHAVERS"**

**FADE UP**

**THE FRONT DESK**

SUPER: 10:30 p.m.

He  
night.

Ted is relaxing at the front desk. He breathes slowly.  
finally has one moment's peace after an already long  
He even has a chance to straighten his tie.

The phone RINGS.

**TED**

Front desk.

**CUT TO:**

**ROOM 716**

he  
CLOSE-UP of a cigarette hanging out of a Man's mouth as  
speaks into the telephone.

**MAN**

Bottle of Moet et Chandon. Fast.

an  
Man hangs up the phone and stubs out his cigarette into  
already overstuffed ashtray by the bed. Man turns  
around to  
face the camera. He is a dark and handsome Latin male  
in his  
mid-30s. Dangerous. Impatient.

He walks toward the camera as he continues  
straightening his  
tie.

Wife  
He stops at the door of the bathroom and watches his  
and two kids get ready for the party. Wife seems to be  
a  
beautiful woman in her mid-30s. The children are Sarah,  
nine,  
and Juancho, six.

Man strikes up another cigarette and finishes his tie.  
He watches his Wife comb Juancho's hair down and to the  
side  
like an idiot.

Not being able to stand it anymore, Man tears Juancho  
away  
from his Wife and snatches the comb.

**MAN**

Give me that...

Man begins to slick Juancho's hair back.

**MAN**

There... see? You look cool with  
your hair up like this. Like me...

like  
Juancho is smiling now. He's happy he's going to look  
his dad.

**MAN**

Not down and to the side, all stupid  
like your mom likes to comb it.

tortuous  
her  
Juancho looks over at Sarah, who is going through the  
ritual of having her mother brush the tangles out of  
long, unmanageable hair.

tangled  
Wife seems to be taking out her aggressions on the  
mess.

Juancho's  
stay  
Man is starting to have problems of his own with  
hair. Juancho's hair is thinner than Man's, so it won't  
up.

handle  
Man puts down his cigarette in order to get a better  
on it. We see the frustration growing in his face.

smoking  
Juancho picks up the cigarette and pretends he's  
too, just like his dad.

down  
down  
Man tears the cigarette away from Juancho and smokes it  
to the filter. He looks at his own cool hair, and then  
at Juancho's, which won't stay up.

frustration.  
Man flicks the cigarette butt into the toilet in

**MAN**

You've got your mother's hair.

In anger, Man starts messing up Juancho's hair.

**MAN**

I can't do anything with it.

to  
like an  
Furious, Man simply swipes Juancho's hair back down and  
the side, the way Wife had it before. Juancho looks  
idiot again.

**MAN**

There. Go.

Juancho slouches past everyone as he exits the  
bathroom.

Sarah watches him leave as her own hair is finished.

**WIFE**

(putting a plastic  
clip in Sarah's hair)

There. Go.

Sarah exits.

Wife then finishes her own gorgeous hair. Man lights up  
a  
new cigarette.

**WIFE**

(mocking)

So, are we gonna have fun tonight?

Man blows smoke in Wife's face as he walks out of the  
bathroom.

**WIFE**

I didn't think so.

Sarah has joined Juancho in watching television.  
wheels  
Man watches the children watch TV. We can see the  
turning in Man's head.

He turns back to the bathroom.

He watches Wife now. Wheels turning. Practically  
burning  
rubber.

**MAN**

Hey.

Wife puts the lipstick down and turns to her husband.  
She is  
beautiful.

**MAN**

(shrugs)

Let's just leave the kids here.

tube.  
Wife glances out at the children, eyes glued to the

**WIFE**

Here in the room? By themselves?

**MAN**

No... with the television.

Wife thinks about it for a second. She shrugs a "sure."

**MAN**

You want to have fun tonight, don't you?

**WIFE**

Yes.

**MAN**

They'll be fine.

He kisses Wife's face and exits the bathroom. She  
covers the wet spot with more cake makeup.

**MAN**

Hey.

The children turn to face him.

**MAN**

You guys are going to stay here and watch TV.

The children look at each other.

**MAN**

I want you to be in bed asleep before twelve. Your mother and I will be back later on.

Wife goes straight for the door.

**MAN**

Okay?

He blows one kiss. One for both of them.

As Man and his Wife walk out the door, Man turns back  
to the children...

**MAN**

Don't misbehave.

He closes the door.

at the

Sarah stands in the middle of the room. She's looking  
door Man and Wife just disappeared through. Stunned.

She

Her dress looks frilly and beautifully uncomfortable.  
touches the edges of the fabric.

**SARAH**

Why did we have to get all dressed  
up if we weren't going with them?

**CUT TO:**

**INT. HALLWAY**

Man and Wife are walking down the hall.

Man.

Man stops in his tracks. Wife stops too and looks at  
They wait.

**CUT TO:**

**ROOM 716**

to the  
leaps

Juancho shuts off the television. He drops the remote  
floor. His attention is on the fireworks outside. He  
to the window and begins unlatching it.

**SARAH**

What are you doing?

**JUANCHO**

Escaping. Stinks in here, anyway.

stands in

Man bursts through the door of the hotel room and  
the doorway, glaring at the mischievous Juancho.

Juancho bangs his head on the window trying to get back  
inside. He leaps to the floor and tries to turn on the

TV

with the remote.

**MAN**

(stern)

What did I say?

watching

Juancho turns to Man as if he'd been sitting there television the whole time.

**MAN**

Behave.

**JUANCHO**

Yes, Papa.

Ted appears at the door with Man's champagne.

**TED**

The champagne you ordered, sir.

**MAN**

No time for this. Leave it on ice.

Ted proceeds to place the champagne in the room.

**WIFE**

But I want some now...

Ted is torn. Man pushes him into the room.

**MAN**

There'll be plenty for you and the party, baby, you can bomb yourself all you want at the party.

**WIFE**

What a waste.

the

Ted places the bucket near the bed. After setting up bottle, he turns to leave, but now Man closes the door, trapping Ted inside with them.

**MAN**

(to Ted)

Hey.

Ted looks around, bewildered. Now what?

Man is reaching into his coat pocket.

**MAN**

You want five hundred bucks?

**TED**

Sure!

Man hesitates a moment, then pulls out his wallet. That  
was too easy.

**MAN**

How about three?

**TED**

Three hundred?

**MAN**

Yeah.

**TED**

Three's good.

**MAN**

My children are staying here tonight watching TV. I want you to check up on them every thirty minutes.

**TED**

Check up on 'em?

**MAN**

Make sure they're all right, make sure they're fed, make sure they go to bed.

**TED**

We can call out and hire a babysitter.

**MAN**

I don't trust babysitters. My children are safer alone than with some fucked-up pedophile babysitter I don't know from the man in the fucking moon.

**WIFE**

What about him? What makes you think you can trust him?

Man grabs Ted's face and tilts it toward Wife.

**MAN**

Tell me that's not a face you can

trust.

Man lets go of Ted's face. He feels his jaw. It's still there.

**TED**

Look, sir, I'd like to help you out, but I really can't. I'm all alone here tonight.

Man whips out his wallet and counts out money in Ted's face.

**MAN**

One hundred... two hundred... three hundred...

**TED**

I thought you said five hundred.

Man glares at Ted.

**MAN**

I said three hundred.

Ted doesn't back down.

**TED**

No, you distinctly said five hundred.

The angrier Man gets, the quieter he talks.

**MAN**

You calling me a liar?

Ted, while not backing down, massages the situation.

**TED**

No, I'm not saying you're lying. I'm saying you accidentally forgot that what you first said was five hundred.

Man has never been challenged like this by a fuckin' bellboy.

**MAN**

I don't do anything accidentally, jerk. I might've first said five hundred, but what I last said was three hundred, and what you say last is what counts.

pokes

Ted not only doesn't back down, but psychologically his finger in the scary Man's chest.

**TED**

Well then, if you say five hundred one last time, we got a deal.

Ted's

Man's eyes narrow. He physically pokes his finger in chest.

**MAN**

You fuckin' with me, Pendejo?

Now Ted takes a step backwards.

**TED**

No, not at all. It's New Year's Eve and I'm here alone. If there was somebody else here, no problem, but I'm by myself. And looking after your kids is a pain in the ass I don't need --

**MAN**

You callin' my kids a pain in the ass?

**TED**

-- No, they're not a pain in the ass, it's the situation that's a pain in the ass.

Man drops the tenseness.

**MAN**

No, you were right the first time. You win, tough guy, five hundred.

insulting him  
at the

Man respects Ted for not backing down, but not either. A skill Man never learned. Wife shoots a look at the children.

**WIFE**

(disgusted)  
You kids are getting expensive.

Juancho turns back to the TV.

Sarah stares down Wife.

**MAN**

(looking at name tag)  
What's your name? Ted?

CLOSE-UP of name tag.

**TED**

Yeah. It's Ted.

Man tears off Ted's name tag and throws it to children.

**MAN**

(to the children)  
His name is Ted. If you need anything,  
dial 0 and ask for Ted.

Sarah catches the name tag and reads the name on it:

"TED --

**BELLHOP."**

and

Sarah looks up at Ted. She clips the pin to her dress  
smiles shyly at him.

ear,

Man puts the money in Ted's pocket and then grabs his  
pulling him close.

**MAN**

(deadly whisper)  
If something happens to my children,  
I wouldn't want to be you.

**WIFE**

Make sure they're in bed before  
midnight.

**TED**

(thinking)  
Before midnight? Then should I wake  
them up for the countdown to the New  
Year?

Wife looks disgusted.

**WIFE**

No...

As Man and Wife exit, he turns to the kids and says:

**MAN**

Don't misbehave.

Man closes the door.

**INT. HALLWAY**

change his

Man and Wife book it down the hall before Ted can  
mind.

**ROOM 716**

Ted is standing facing the door the Man and Wife just  
disappeared through. He turns around slowly to face the  
children.

His eyes are wide. His face is quiet. Stern.

The children are staring at him.

**TED**

Okay. These are the rules. Don't  
break the rules and I won't break  
your necks.

The kids look at each other.

**TED**

(smiling)

I always wanted to say that. Someone  
said that to me when I was a kid.

Sarah laughs at his joke.

**TED**

Except they were joking. I'm not.

Ted goes to the door.

**TED**

The rules are simple. Don't do  
anything you wouldn't do if your  
parents were here. If there's an  
emergency, call me on the phone,  
like your dad said.

**SARAH**

That's not what he said.

Ted's surprised by a challenge this early in the game.

**SARAH**

He said to call if we need anything.

**TED**

Well, I've got a lot of work to do and I can't have you calling me every time you want a drink of water, so please limit your calls to emergencies only.

**SARAH**

We paid you five hundred dollars. We'll call you if we need anything. You don't want to upset my dad.

**TED**

Okay. Please. Try to call only when necessary. Watch TV, and if you're good, I'll bring up some milk and cookies. Bye.

Ted leaves.

**CUT TO:**

**INT. HALLWAY**

whole Ted walks briskly down the hall, counting his money the way.

**CUT TO:**

**INT. ROOM**

onto Juancho takes off his socks and shoes and throws them the floor. Sarah looks at the discarded shoes and socks.

CLOSE ON the shoes and socks.

twitches. Sarah looks over at Juancho's bare feet. Her nose

**SARAH**

Your feet stink.

Juancho smells his feet.

**JUANCHO**

They don't stink.

on Sarah throws his shoes and socks behind her. They land  
the bed.

show. Juancho is flipping channels and finds an interesting

**JUANCHO**

Check it out. T & A.

Sarah realizes he found a Nudie station.

**SARAH**

Change it. You're not supposed to watch this.

**JUANCHO**

We're supposed to watch TV.

**SARAH**

Not this kind of TV. Change it.

recess Juancho rolls up in a ball, the remote tucked in some  
of his stomach.

sits Sarah hits him, then goes to the phone. She punches 0,  
to on the bed, and checks the name on the name tag pinned  
her shirt.

**CUT TO:**

**FRONT DESK**

Ted walks up to the front desk just as the phone rings.

**TED**

Front desk.

**INT. ROOM**

Sarah is taking off her white winter tights.

**SARAH**

Ted? Hi. It's me, Sarah. You're our sitter for tonight.

**TED**

Oh, Jesus, what did I tell you? I said if you don't bother me, you'll get milk and cookies. Now, do you want them or do you not?

**SARAH**

I want you to turn off the Nudie station in our room.

Ted checks the computer.

**TED**

(reading stats on  
room 716)

I can't turn on an adult station without permission from your parents.

**SARAH**

No.

(struggling with winter  
tights)

Not turn it on, turn it off. It's already on.

**TED**

That's not what the machine tells me.

**SARAH**

Well, stop listening to the machine and listen to me. There's naked ladies dancing on my TV and I want 'em off.

**TED**

If you're good, you'll get milk and cookies, so leave me alone, please. I'll be up later to put you both to sleep.

He hangs up.

**ROOM 716**

adult  
and

Angry, Sarah slams down the phone. She has an unusually temper. We know where she gets it from. She looks up sees that the nudies are still in full force.

**SARAH**

Change the channel, now!

laid a Juancho turns around. He has a face like someone just fart in his nose.

**JUANCHO**

Man, you're the one with the stinky feet.

Sarah smells her feet. Twice.

**SARAH**

They don't stink.

**JUANCHO**

Yeah, they do.

**SARAH**

Here, smell for yourself.

reluctant. She sticks her foot out for Juancho to smell. He's Fearful.

**SARAH**

Go ahead.

lowers his He slowly, very slowly... climbs onto the bed and head to her foot. Very slowly.

she Sarah waits until he's close enough to her foot before kicks him in the face, sending him somersaulting off the bed and crashing to the floor.

the She grabs the remote control he left behind and changes channel to a cartoon.

wander Juancho gets up and realizes his defeat. He decides to about. Looking for something to do...

only a Sarah tries to ignore him as he stalks the room. It's matter of time before he finds mischief.

for Juancho sees the champagne bucket and Bingo!, he goes

the bottle.

**JUANCHO**

(holding up the bottle)  
Hey, get a bottle opener!

the she Sarah opens her mouth, as if about to tell him to leave champagne alone. She stops herself when she realizes she wants some champagne too.

Juancho She quickly scrambles about for a bottle opener while unwraps the bottle top.

few drawer Sarah opens the dresser drawer with such force that a hidden contents long forgotten in the back of the drawer slide forward.

looks and phone Some coins, a paperclip, and a hypodermic needle. She looks down at the needle that lays beside the Gideon Bible and casually picks the phone back up and punches 0. The phone rings.

**FRONT DESK**

room at Ted, bucket of ice in his hand, gets ready to go to room 404. As he crosses the desk, the phone rings. He looks at the board and see room 716's light blinking.

He sighs in exasperation.

**INT. ROOM**

violently. Sarah sees Juancho shaking the champagne bottle

**SARAH**

Don't shake it!  
(into phone)  
Ted? Hi. It's me. Sarah.

**TED**

Yeah. Who died? No one? Then don't

call me.

**SARAH**

I thought I'd tell you that your cleaning ladies are doing a bum job. There's all kinds of leftover stuff around here.

Sarah picks up the needle and rolls it over in her hand several times.

**SARAH**

Needles and things. We're not supposed to have needles here, are we? I mean, they don't come with the room, do they? Send someone up here to clean this place up right.

looks The champagne bottle explodes all over Juancho. He surprised.

**SARAH**

(to Juancho)

**I TOLD YOU NOT TO SHAKE IT!**

(to Ted)

I gotta go. My brother just exploded the champagne all over the room. Oh, and bring us a couple of toothbrushes. There's a card in the bathroom that says you'll bring free toothbrushes if we ask for them.

She hangs up.

to the A frustrated Ted hangs up the phone. He walks briskly elevator.

They Sarah and Juancho are pouring themselves champagne. turn up the television and drink. Juancho shudders at the taste, but tries to drink as much as Sarah.

does. Sarah clearly doesn't like it, but tries to pretend she

see how Sarah picks up an instruction card near the phone to to make room-to-room calls.

**SARAH**

I'm calling another room, give me three numbers.

**JUANCHO**

**4-0-9.**

Sarah punches in the room number. The phone rings. She holds the needle up to the light to examine it.

**SARAH**

Hello? Hi. You don't know me, and I don't know you, but... do you have any needles? We've got needles here and I was wondering if they come with the room or not. Don't have any? Thanks. Just checking.

She hangs up.

Juancho puts down his champagne glass and searches his father's coat pocket. He finds a pack of cigarettes and takes one out. He puts it in his mouth and pretends to smoke. Sarah checks out the hypodermic needle carefully. She has an idea.

**MONTAGE:**

In the bathroom, Sarah seeks out her mother's lipstick.

**ROOM 716**

Sarah stands atop the chest of drawers and uses the lipstick to draw a bull's-eye on one of the hotel art paintings. She writes numbers next to each circle representing points. Juancho is standing at the foot of the bed, cigarette hanging out of his mouth, as he practices his dart-throwing technique.

**SARAH**

(pointing out the rules)

The center is the bull's eye, 100 points, this one's 10 points, this

one's 20 points.

20-point WHACK! The needle lands an inch from her face in the slot.

**SARAH**

Hey, wait a minute. Let me get out of the way!

staggeres to Sarah, a little tipsy now, grabs the needle and the bed. She hears the key in the doorway and throws the needle into the curtain to hide it.

encounter Ted enters the room, somewhat disheveled from his champagne. with Sigfried. He has a tray and a new bottle of

spots He puts the champagne bottle into the empty bucket. He dripping the original bottle lying on the floor half empty and into the carpet.

**TED**

I brought you some milk and cookies. If you want some you have to eat them now, because you're going to sleep.

**SARAH**

We're going to sleep now?

**TED**

Your parents said put you to bed before midnight. Well, it's before midnight. Maybe that way you'll leave me alone.

**SARAH**

Those aren't milk and cookies.

**TED**

We were out of cookies, so I brought you milk and Saltines. Don't complain! Now hurry up and eat. You're going to bed right now.

one. Juancho bites into a Saltine. Sarah simply examines

**JUANCHO**

These are old.

**SARAH**

They're stale.

**TED**

(impatient)

Dip 'em in the milk! The milk will make them soft.

tray. Sarah gives up and throws the cracker back onto the

She's a little drunk.

Ted picks up the ruined champagne bottle.

face and Juancho dips his crackers and eats them. He makes a drops a soggy cracker onto the tray.

**TED**

No crackers? Okay, fine. Sleepy time. Now, I don't want you guys wandering around, so if you need to go to the restroom, go now.

what's They go to the bathroom. Ted sits on the bed. Waits.

He sees the painting on the wall but can't figure out different about it.

of The red lipstick blends right into the aesthetic value the painting.

socks Ted smells something funny. He looks down and sees the on the bed. He grabs a fork from the tray and uses it to throw the socks across the room.

The kids come back out.

**JUANCHO**

What about our pajamas?

**TED**

You wanna look nice in case there's  
an earthquake, don'tcha?

The children nod.

**TED**

Okay. Then stay in those clothes.

The kids lie on the bed.

dinner Sarah notices a jar of Mentholatum ointment on the  
tray.

**SARAH**

What's that?

**TED**

Oh, this is just some Mentholatum  
ointment. Come on, under the covers.  
Close your eyes and I'll tell you a  
story.

The children close their eyes. Ted opens the jar of the  
ointment and sniffs it.

Strong stuff by the look on his face.

**TED**

Your dad says he doesn't trust  
babysitters. I don't blame him. You  
know what my babysitter did to me  
once?

(confiding)

I never told my parents, either.

intently. The children lie in the bed, eyes closed, listening

Ted dips his fingers in the jar of vaporous ointment.

**TED**

I hated going to sleep. You know,  
it's nighttime and you wanna run  
around and act crazy. So what my  
babysitter did to make sure I'd go  
to sleep and not be tempted to get  
up, was, she'd take some of this  
vapor rub stuff... Can you smell  
this?

and

Eyes closed, the kids inhale. They smell the ointment  
nod yes.

**TED**

Well, she'd just dab a little of  
this over each eyelid, so that I  
would be sure and keep my eyes closed  
all night.

says

Ted is spreading the ointment over their eyelids as he  
this.

**TED**

There. Now you've got some, too!  
Don't open your eyes or it'll burrrn,  
burn, burn. The smell helps clear  
your sinuses too, so it's doing double  
duty.

**JUANCHO**

What happens when it's morning?

**TED**

If you keep your eyes closed all  
night, it will wear off by morning.  
But DON'T OPEN YOUR EYES BEFORE  
**THAT...**

**SARAH**

Did you ever open your eyes?

Extreme CLOSE-UP on Ted's eyes.

**TED**

Yes... I did.

The children are quiet.

**TED**

And now look at me.

**CHILDREN**

(in unison)

We can't.

**TED**

Good. You'll do just fine. Sleep  
well and I won't tell your parents  
about the champagne.

Ted leaves.

**CUT TO:**

**AFTER A MOMENT OF DARKNESS**

the  
After a moment of darkness, the night is disturbed by  
loud crashing of fireworks outside the window.

coming  
Sarah sits up, eyes closed. Her face feels the warmth  
from the window and she tilts her head toward it.

her  
The light of the fireworks dances its reflections off  
face.

for  
She inhales deeply... then makes a sour face. She goes  
the bathroom, arms outstretched like a blind girl. She  
gets  
to the bathroom, turns on the light, and searches for  
the  
sink.

carefully.  
She begins to wash the ointment off her eyes very  
them  
She dries her eyes thoroughly and opens them... checks  
in the mirror. A little red, but otherwise fine.

and  
She goes back into the bedroom, turns on the television  
violently.  
grabs the new champagne bottle. She shakes it

still  
Juancho wakes. He turns his head to her. His eyes are  
closed.

**JUANCHO**

Are you watching TV?

glass.  
The champagne bottle explodes. She pours herself a

**SARAH**

Yep. If you wanna watch too, you  
have to go wash your face.

bathroom. He Juancho gets up smiling and tries to run to the slams into the wall, hard.

**SARAH**

Be careful...

Juancho walks into the bathroom a little slower, more cautious.

and Sarah pours herself another glass. She downs the glass shudders.

smells She smells the bad smell again. Only now she really it.

She smells her feet. Nothing. She smells the champagne. Nothing.

grabs his Juancho enters the room and sits on the bed. Sarah foot and smells it.

She drops his foot.

Juancho stares blankly at her.

mattress. Sarah looks down at the mattress. She smells the

Juancho looks at her as if she's drunk.

She stalks Sarah leaps off the bed and turns on the room lights. takes a huge swig from the champagne bottle, then toward the mattress.

Juancho leaps off the bed as well and stands back.

to see Sarah pulls the mattress off of the bedsprings enough what is underneath it.

Stuffed Juancho screams. Sarah is too stunned to scream. corpse. into the bedsprings is a woman's dead and beaten

**CUT TO:**

**CLOSE ON**

Ted's phone ringing.

Ted looks at the phone as if pondering whether or not to answer it. He taps his fingers. Finally he answers the phone.

**ROOM 716**

**SARAH**

Ted!

**TED**

What do you want now, for Christ's sake! Who died?

**SARAH**

(near tears)

I don't know, but she's in my bed!

**TED**

What?

**SARAH**

There's a dead body in my bed!

**TED**

That's just your brother. Sound asleep.

**SARAH**

No, there's a woman's dead body inside the bed, in the mattress.

**TED**

You saw the body?

**SARAH**

Yes!

**TED**

Impossible. You've got ointment on your eyes! You can't see shit! Now go to sleep!

Ted hangs up the phone.

Sarah redials.

Ted answers.

**TED**

Godammit, go to sleep!

**SARAH**

(crying now)  
I washed it off...

**TED**

You washed off the ointment?

**SARAH**

(pissed, drunk)  
Yeah, didn't you ever think to do  
that?

Ted is quiet on the line. Thinking.

nervous

Juancho lights up a cigarette for real and takes  
puffs.

the  
and

Sarah carries the phone over to Juancho and snatches  
cigarette away from him. She stuffs it in her own mouth  
nervously takes a long drag on it.

**SARAH**

(through cigarette)  
You never tried it, did you? Then  
you agree I'm smarter than you...

**TED**

All right. Now you listen to me...

**SARAH**

Get your ass up here and call the  
police, because there's a dead body  
in my bed and it smells like shit  
and it looks even worse, and if you  
don't help us, my dad is gonna lay  
you down right next to her, I swear  
to fucking God!

She drinks from her champagne bottle. She's pulling the  
mattress back over the corpse again.

**JUANCHO**

Go, sis.

She's drunk all right.

**TED**

(incensed)

I'm coming up and if there isn't a  
dead body by the time I get there,  
I'll make one myself. You!

**FRONT DESK**

Ted slams down the phone.

children's

As he walks away from the counter, he spots the  
parents driving up to the valet out front.

**TED**

Oh shit!

elevator.  
Ted breaks into a sprint and dives into a closing

**CUT TO:**

**ROOM 716**

Sarah continues to cover the body with the mattress.

**ELEVATOR**

floors.  
Close on Ted's face as the elevator car races up seven

**LOBBY**

Not  
The Man is carrying his drunk Wife through the lobby.  
happy.

**ROOM 716**

it  
Ted bursts into the room. He sees the disarray.  
Ted pushes the champagne out of Sarah's hand, spilling  
onto the floor.

**TED**

What the fuck is going on??!!

mouth  
the

He sees Juancho with the cigarette hanging out of his  
and rips it away from him. The butt goes flying onto  
carpet near the spreading champagne spill.

**TED**

Your parents are on their way up and  
I'm not taking responsibility for  
this mess!

**SARAH**

Check under the mattress!

**TED**

For what?

**SARAH**

(crying)  
For the body, can't you smell it?

**TED**

It's your feet!

Sarah grabs the mattress and pulls it off herself.

Ted sees the rotting corpse.

Vomit spews out of Ted's mouth.

**TED**

(gurgles through vomit-  
spewing lips)  
Jesus fucking Christ! What the fuck  
is this?

He tears at the phone.

**TED**

(into the phone)  
Police, it's an emergency!  
(pause)  
Hello, Police, this is the Mon Signor  
Hotel, get someone up here right  
fucking now, there's a DEAD WHORE  
stuffed under the mattress!

Tears well in Sarah's eyes as she looks at the body.

**SARAH**

Don't call her that...

**TED**

(into the phone)  
I'm dead fucking serious, there's a  
dead fucking Whore stuffed in the  
bedsprings of the fucking bed!

**SARAH**

Stop calling her that!!

Sarah grabs the hypodermic needle from under the  
curtain and  
stabs it into Ted's leg.

**TED**

**FUCK!!**

Sarah steps back, almost tripping over the champagne  
bottle.  
She picks up the bottle and holds it defensively in  
case Ted  
tries to retaliate. Ted spins around, now noticing the  
needle  
sticking out of his leg.

**TED**

Jesus!!

Juancho lights up another cigarette.  
The champagne spill has spread to the fallen cigarette  
butt.  
The carpet bursts into flames around the spill.

**CUT**

**OUTSIDE TO:**

**EXT. ROOM**

CLOSE ON a key going into the keyhole outside.

**BACK TO:**

**ROOM 716**

Ted tries to pull the syringe out of his leg, but  
yanking it  
makes it break in two, the plunger in his hand, and the  
needle  
still stuck in his leg.

for  
TV

Ted staggers and grabs hold of the dead woman's foot support as he steps on the remote control, flipping the on to the Nudie channel, just as...

Man opens the door.

arm,

Man stands at the door, drunk Wife unconscious on one the door knob in the other hand. He's looking mean.

We

Man's POV: focused on the dead woman in the bedsprings.

foot. We

pan up the dead woman's leg to find Ted holding her

jutting

pan down Ted's leg to find the hypodermic needle

broken

out... then pan over to the other hand holding the syringe plunger.

champagne

We pan over to the Nudie channel, then down to the fire blazing behind the children. Pan up to the dripping

hanging

bottle in Sarah's hand, then over to the cigarette

out of

out of Juancho's mouth. Juancho tosses his cigarette

his mouth to an area behind him. Another blaze starts immediately.

Man drops his Wife to the floor.

the

In the WIDE SHOT of Ted and the children, we see that

window

fireworks are bursting big and bright outside the

through

behind them. Almost as bright as the flames eating

the room.

Man simply glares at Ted. Finally Man speaks...

**MAN**

Did they misbehave?

sprinklers

Ted stares blankly at Man (the camera) as the

burst on... drenching the room as the picture

**FADES TO BLACK**

**FOUR ROOMS**

**FADE UP ON**

**INT. HOTEL LOBBY--NIGHT**

**BEFORE**

**SUPER: ONE MINUTE AFTER ROBERT'S STORY. TWENTY MINUTES  
DAWN.**

and a

The elevator rides down to the lobby. The doors open  
wet, disheveled, and frantic Ted steps out.

grabs

He staggers across the lobby to the reception desk. He  
the phone.

**INT. BETTY'S APT--ALMOST DAWN**

Guests

The wild New Year's Eve party is winding down. Some  
are passed out, some are asleep, some are making out,  
two  
guys are playing Nintendo, a Girl watches them. The  
phone  
RINGS. The Girl, who wears a "Guinness Stout" T-shirt,  
answers  
the phone.

**GUINNESS GIRL**

Happy New Year!

**BACK TO TED: BACK AND FORTH**

**TED**

Let me speak to Betty.

**GUINNESS GIRL**

Party's over, she probably went home.

**TED**

She lives there.

**GUINNESS GIRL**

Oh, well, I haven't seen 'em in a  
while.

**TED**

Do you even know who I'm talking  
about?

**GUINNESS GIRL**

Yeah... yeah... yeah... I know 'em,  
I know Eddy.

**TED**

Betty, not Eddy.

**GUINNESS GIRL**

Yeah... yeah... I know Betty too...  
Tall...

**TED**

No, not particularly. She's got curly  
red hair.

**GUINNESS GIRL**

No, no, no, no, no, I know, I know.  
Japanese girl.

**TED**

She's not Japanese! I just said she  
had red hair.

**GUINNESS GIRL**

Yeah... yeah... yeah... I know her.

**TED**

Well, then get her on the phone,  
it's an emergency.

**GUINNESS GIRL**

Who -- who should I say's calling?

**TED**

Tell 'em Teddy from work's on the  
phone, and it's a major fuckin'  
emergency.

**GUINNESS GIRL**

Gotcha, Betty from work.

**TED**

Not Betty from work, I'm calling  
Betty! I'm Teddy. Just say Ted.

**GUINNESS GIRL**

Hi, Ted, I'm Margaret. You sound  
down. Has this not been the happiest  
of New Year's?

**TED**

(resigning himself to  
talking with Margaret)  
No Margaret, this hasn't been my  
best New Year. This year's starting  
off pretty badly.

**MARGARET**

Awww, how come?

**TED**

Well, Betty -- the chick whose house  
you're at, even though you don't  
know her -- leaves me here all by  
myself on New Year's Eve. And first  
thing right off the bat, I'm fucked  
by a coven of witches.

**MARGARET**

An oven full of witches fucked you?  
Is that like at the circus when they  
stick all those clowns in an itty-  
bitty car?

**TED**

A coven. A coven of witches. Well,  
one witch in particular.

**MARGARET**

Was she an old hag with a mole, with  
hair growing out of it?

**TED**

No-no-no, she was... quite beautiful.

Margaret thinks for a moment.

**MARGARET**

Ted?

**TED**

Yes.

**MARGARET**

What's the problem?

**TED**

Well, admittedly, that was the best  
part of the night. It was pretty  
fuckin' cool, actually. But it was  
still an unnerving way to start off  
the night.

**MARGARET**

Sounds to me like a pretty great way to start off the night.

**TED**

Okay, let's just skip over the witches.

**MARGARET**

-- Skipping over the witches.

**TED**

So, later, in another room, some crazy sucking maniac sticks a gun in my face and forces me to play out some psychosexual drama with his wife.

**MARGARET**

He made you have psycho sex with his wife?

**TED**

No, he didn't make me fuck his wife, he thought I'd fucked his wife! He held me at gunpoint with a loaded gun!

**MARGARET**

What kinda gun?

**TED**

I don't know, I'm not a gun guy. It was big.

**MARGARET**

Like Dirty Harry's gun.

**TED**

Yeah, something like that.

**MARGARET**

Did it have a real long barrel or a short barrel?

**TED**

What difference does it make?

**MARGARET**

Well, for one thing it's the difference between a .44 Magnum and a Magnum .357.

**TED**

Who cares if it was a .44 or a .392,  
it was a fuckin' loaded gun, pointed  
at my fuckin' head!

Margaret takes this in.

**MARGARET**

You wanna skip over this part, too?

**TED**

I want you to get Betty on the phone!

**MARGARET**

Hold on.

(yelling to the room)

Anybody live here named...

(to Ted)

What's her name again?

**TED**

Betty.

**MARGARET**

Betty!

The sleepy room stirs. Betty wakes up from the floor.

**BETTY**

Yeah, whatcha screamin' about?

**MARGARET**

You're Betty?

**BETTY**

Yeah, I'm Betty, it's my fuckin'  
place, who the fuck are you?

**MARGARET**

I'm Margaret

(hands her the phone)

And this is Ted.

Betty takes the phone.

**BETTY**

Ted, what's the problem?

**TED**

What's the problem? I don't got a  
problem, I got fuckin' problems!

Wanna hear?

**BETTY**

(yawning, wiping sleep  
from her eyes)

Sure.

**TED**

Well, most recently, there's room  
716. There's a scary Mexican gangster  
dude pokin' his finger in my chest.  
There's his hooligan kids snapping  
their fingers at me. There's the  
putrid rotting corpse of a dead whore  
stuffed in the springs of a bed.  
There're rooms blazing afire...  
There's a needle from God knows where  
stuck in my leg, infecting me with  
God knows what, and finally, there's  
me walking out the fuckin' door right  
now! Buenas noches.

Ted's  
is  
The  
Hawks

A RINGING SOUND happens that we haven't heard before.  
head turns toward it.  
It's the guest board. And the top light, the penthouse,  
ringing. It rings where all the others buzzed.  
Betty can hear it distinctly on her side of the line.  
sound fully wakes her up. They start talking Howard  
style again.

**BETTY**

(suddenly alert)  
Is that the penthouse?

**TED**

Yeah.

**BETTY**

That's the Chester Rush party, they  
want something.

**TED**

Yeah, well, tough titty. They're  
just gonna have to wait, 'cause I'm  
out the door.

**BETTY**

(panicking)

Now, Ted, wait a minute. I know you're freaked, I know you're stressed. You've had a real bad night --

**TED**

Yes, Betty, I've had-a-real-bad-night --

**BETTY**

-- You say there's a dead body in a room?

**TED**

Yes, I did.

**BETTY**

No problem, this is a hotel, we've had dead bodies before, it's just the price of doing business. You said the hotel was on fire. Is it still on fire?

**TED**

No, it's out.

**BETTY**

Good, sprinkler system worked like a charm. Now, you wanna leave, you've had enough. Perfectly understandable. I'll take care of everything else. The only thing I ask is that you take care of Chester Rush. Then you can leave.

**TED**

Now, look --

**BETTY**

Ted, he's a very important guest of this hotel. In fact, he is the most important guest at the hotel. The Mon Signor used to be a haven for movie stars. Through the thirties and forties, and the first half of the fifties, more movie stars -- if you break it down on a night-by-night basis -- stayed at the Mon Signor than any other hotel in Hollywood. Now, we had some hard time in the eighties, even though we were the official hotel of Cannon Pictures,

but we're coming back strong in the nineties. And a movie star clientele is important to that comeback. If we can keep stars of his magnitude happy, we're on our way. So, Ted, just take care of him, then you can leave.

**TED**

Look, I don't feel like --

**BETTY**

He probably just wants some champagne! You can do that, can't you? Please just take care of him, the entire staff of the Mon Signor is begging you!

Ted crumbles.

**TED**

Okay. But get your ass here pronto.

**BETTY**

You're a good man, Ted. Thanks.

Ted hangs up the phone. And picks up the board phone.

**TED**

Hello, Mr. Rush. Sorry for the delay. How can I help you?

**FADE TO BLACK**

**STORY TITLE CARD:**

**THE PENTHOUSE  
"THE MAN FROM HOLLYWOOD"**

**EXT. HALLWAY TO PENTHOUSE--NIGHT**

into the  
The elevator door opens and Ted wheels out his tray  
hallway.

a bit  
minorly  
shit,  
There's been a bit of an effort to make himself appear  
less disheveled than in the last scene. He's only  
successful in the attempt. His uniform still looks like  
his hair looks tousled, and he walks with a limp.

at

He wheels the cart up to the penthouse door and KNOCKS  
the door.

A woman opens the door, it's Angela from Alex's story.

**ANGELA**

Hi, Theodore.

**TED**

What the hell are you doing here?

She holds up the drink she has in her hand.

**ANGELA**

Having a drink.

**TED**

Is that crazy husband of yours in  
there?

**ANGELA**

Are you kidding, he'll be asleep  
till Christmas.

From behind her we hear:

**VOICE (O.S.)**

Entrez, entrez.

Angela steps aside and Ted wheels in the tray.

**INT. PENTHOUSE--NIGHT**

the  
in the  
the  
this  
of a  
out of  
good."  
once  
however,

The penthouse is huge, far and away the best suite in  
house. And standing in the middle of the biggest room  
hotel is the hottest, newest comedy star to burst onto  
Hollywood scene in nearly a decade: Chester Rush. At  
moment in time, he's the king, and he has the swagger  
new king. After only one movie, he's pulled the sword  
the stone. And the look on his face says, "King's  
Surrounding him is his entourage. They all look like  
upon a time this evening they were dressed sharp;

as  
at this late hour, everybody looks about as disheveled  
Ted.

chair  
One of the lads, Norman, has planted roots in a comfy  
Beam in  
with his leg thrown over the arm and a bottle of Jim  
his hand.

back  
The second guy, Leo, is in the back of the room pacing  
to  
and forth on the telephone. He is completely oblivious  
the rest of the room's activity.

champagne,  
Around the  
hamburgers,  
In Chester's hand is an ever present glass of  
which he constantly spills as he gestures wildly.  
room are the leftovers: pizza boxes, fast-food  
and empty bottles of Cristal Champagne.

**CHESTER**

(still sitting)  
Entrez, entrez, come in, come in.

**TED**

(wheeling in the tray)  
Hi, sorry I took so long, but I got  
everything you asked for --

**CHESTER**

-- Not a problem, my friend Mr.  
Bellboy.

**ANGELA**

(closing the door)  
His name's Theodore.

**TED**

Actually, it's not Theodore,  
(he throws a look at  
Angela)  
It's Ted.

Chester rises from the couch.

**CHESTER**

So, Ted the Bellboy, as I was saying --  
would you care for some champagne?

That's not what I was saying, but would you care for some champagne?

**TED**

No, thank you.

**CHESTER**

Ya sure? Cristal. It's the best. I never liked champagne before I had Cristal, now I love it.

**TED**

Okay, yeah, sure.

As Chester goes and pours Ted a glass:

**CHESTER**

-- As I was saying, Ted, don't worry about being late. For our purposes, promptness is far behind thoroughness.

On "thoroughness," he hands Ted the glass.

**CHESTER**

Chin-chin.

They clink glasses and drink.

**CHESTER**

Whadya say, Ted?

**TED**

Thank you?

**CHESTER**

No, not thank you. Whadya say about the tasty beverage?

**TED**

It's good.

**CHESTER**

Fuckin' good, Ted. It's fuckin' good. Let's try it again, shall we? So, Ted, whadya think about the beverage.

**TED**

It's fuckin' good.

**CHESTER**

You bet your sweet bippy, Ted. It's fuckin' Cristal, everything else is

piss.

Norman in the chair starts yelling at Ted.

**NORMAN**

Bellboy! Bellboy! Bellboy!

Ted knows he's being laughed at, but not why.

**CHESTER**

(to Norman)

Knock it off, you're making my friend Ted here uneasy.

(to Ted)

Pay no attention to Norman here, Ted, he's just fuckin' wit' ya, that's all. That's from Quadrophenia. Now me, myself, when I think of bellboys I think of -- "bellboy" isn't an insult, is it? Is there another name for what you do that I'm ignorant of? Bellman, bellperson --

**TED**

Bellboy's fine.

**CHESTER**

Good. I'm glad they haven't changed that. There's a friendliness to "bellboy." As I was saying, Ted, when Norman thinks of bellboys, he thinks of Quadrophenia.

Bellboy,  
But me, when I think of bellboys, I think of The  
with Jerry Lewis. Didja ever see The Bellboy?

**TED**

No.

**CHESTER**

You should, it's one of Jerry's better movies. He never says a word through the entire film. A completely silent performance. How many actors can pull that off? And he has to go to France to get respect. That says it all about America right there. The minute Jerry Lewis dies, every paper in this fuckin' country gonna write articles calling the man a genius. It's not right. It's not right and

it's not fair. But why should that surprise anybody? When has America ever been fair? We might be right every once in a while, but we're very rarely fair.

**TED**

Where do you want this?

**CHESTER**

You in a hurry, Ted?

**TED**

(he is, but doesn't  
want to rush the  
movie star)

No, not particularly.

**CHESTER**

Good, then stop playing "Beat the Clock." Now let me introduce you to everybody.

He puts his arm around Ted and leads him around the room.

Angela crosses frame, drink in hand.

**CHESTER**

Our friend from downstairs you already seem to be acquainted with.

As she snuggles up in a big comfy chair:

**ANGELA**

Oh, me and Theodore go way back.  
Don't we, Theodore?

**TED**

The name's Ted, Angela. I only let people with loaded guns at my head call me Theodore.

**CHESTER**

Angela's like you, Ted, a newfound friend.

**ANGELA**

We met at the pool.

**CHESTER**

(to Ted)

Have you ever seen Angela in a one-piece?

**TED**

No.

**CHESTER**

Well, it's somethin' to see.

(arm around Ted)

The Man sitting in the chair, with the bottle of Jim Bean in his hand and the sense of humor, is Norman. Norman, say hello to Ted.

**NORMAN**

What's up?

Norman shakes his hand.

**CHESTER**

The sociable son of a bitch on the telephone is Leo. And the person on the other end of the phone is his lovely wife Ellen.

(to Leo)

Leo, say hello to Ted.

Leo breaks away from his phone conversation for two seconds.

**LEO**

Hi, Ted, glad you could make it.

(back to phone)

What?

(pause)

What does punctuality have to do with love?

**CHESTER**

Which brings me to me, Chester Rush, Ted. Pleased to meetcha.

Chester shakes Ted's hand.

**TED**

I know. I'm sorry I haven't seen your movie.

Chester stops.

Ted wonders if he should have said that.

more

Chester walks over to the table and pours himself some champagne. When he talks now it's slower and somewhat distracted. The tone of the scene starts changing.

**CHESTER**

It's quite all right, Ted, nothing to feel sorry about. That's why God invented video. But you know, Ted, a lot of people did see it.

crosses

Chester takes a drink of champagne, a disgusted look his face, and he slowly puts it down.

His manner gives the room a chill.

When he talks, he addresses the room.

**CHESTER**

Who drank out of this bottle last?

No answer.

Chester walks over to Ted and fills his glass.

**CHESTER**

Who drank out of this bottle -- not the other bottles -- this bottle last?

**NORMAN**

What's wrong, Chester?

He spills the champagne from his glass onto the floor.

**CHESTER**

It's fuckin' flat, Norman, that's what's wrong. The champagne -- the fuckin' Cristal's fuckin' flat.

Cristal.

Leo

little

Chester improvises a temper tantrum about the flat

Everyone looks at him, not knowing what to say. Even

walks over to witness. The whole room is uneasy and a little frightened.

attention

When Chester finishes his tantrum, he turns his

bottle.  
so

back to Ted. As he talks to him, he opens up another  
But it's not the rapid-pace delivery Chester has done  
far. It's more troubled and distracted.

**CHESTER**

I was saying, Ted, a lot of people  
did see it. And not just on video,  
either. Leo, what was the final take  
on domestic?

Leo is still in the doorway making sure his boy's cool.

**LEO**

72.1 million.  
(worried tone)  
You okay, champ?

**CHESTER**

(struggling with bottle)  
I'm cool, so talk to your wife.

inside

Leo turns his attention back to the phone and goes  
the room.

**CHESTER**

(to Ted)  
72.1 million dollars. That's before  
video and before foreign, and before  
pay-TV and before free TV. We're  
talking fuckin' asses in fuckin'  
seats.  
(he pops the cork)  
Before all that other shit, The Wacky  
Detective made 72.1 million dollars.

Chester walks over to Ted and fills his glass.

**CHESTER**

And my new one, The Dog Catcher,  
it's projected to break a hundred.  
(he clinks Ted's glass  
with his)  
The Dog Catcher.

**TED**

The Dog Catcher.

They both drink.

talking,

The tantrum's over, and Chester's back to his fast-good-natured self.

**CHESTER**

Now let's stroll over here and see what goodies you brought us.

**TED**

Do you mind me asking what's all this stuff for?

**CHESTER**

One thing at a time, Ted. I'm not a frog and you're not a bunny, so let's not jump ahead. C'mon, Norman, you should be interested in this.

**NORMAN**

Damn Skippy!  
(pause)  
Tell it.

Ted produces the things they called for.

**TED**

A block of wood.

Chester knocks on it.

**CHESTER**

Good.

**TED**

Three nails.

**NORMAN**

Why three nails?

**CHESTER**

That's how many Peter Lorre asked for. Continue, Ted.

Ted is completely bewildered.

**TED**

A roll of twine.

**CHESTER**

That's definitely a roll of twine. Continue.

**TED**

A bucket of ice.

**CHESTER**

(to Norman)

You into it?

**NORMAN**

(to Chester)

I'm into it.

**CHESTER**

(to Ted)

Go on.

**TED**

A donut.

Chester takes it and eats it.

**CHESTER**

That's for me. Continue.

**TED**

And a hatchet.

**CHESTER**

A hatchet as sharp as the devil  
himself is what I asked for.

**TED**

Well, you be the judge.

snatches

Ted holds the hatchet out for Chester to take. Norman  
it instead.

**NORMAN**

I'll be the judge.

Norman touches the end of the blade with his thumb.

**CHESTER**

Whadya think?

**NORMAN**

That's a sharp motherfucker. Bring  
all this bullshit over to the bar.

**CHESTER**

You heard him, Ted.

Ted is completely confused and starting to get a little scared, but he does what he's told.

Leo slams down the phone.

**LEO**

Bitch!

**NORMAN**

You still married?

**LEO**

Maybe, maybe not, but I don't give a flyin' fuck either way. I've had it with that Machiavellian bitch! I'm too drunk to drive home. I'm sorry about that, I'm real sorry about that. I got drunk on New Year's Eve, cut my fuckin' head off...

(noticing Ted at the bar)

What's going on here?

**CHESTER**

We now return you to The Man from Rio, already in progress.

**LEO**

(surprised)

Noooo, you're gonna do it?

**NORMAN**

Looks like.

**LEO**

You guys ain't bullshittin', you're gonna really go for it?

Angela is still curled up.

**ANGELA**

After talkin' about it all night, they better. I wanna see a show.

**CHESTER**

When we do it, you'll have something to see.

Leo walks up to Norman and throws his arm around him.

**LEO**

You are one radical dude.

just  
bar

Ted doesn't know what anybody's talking about, which is fine with him. He finishes laying out everything on the bar and says:

**TED**

Well, that's everything, so if you don't need me for anything else, I'll go back downstairs.

**CHESTER**

Not so fast, Ted. We ain't quite done yet. Why don't you take a seat at the bar, get comfortable, and have an open mind when we explain the festivities of the evening to you.

**TED**

Look, guys, you paid for the room. As long as you don't break up the furniture, you can do whatever the fuck you want. And me personally, I don't care if you break up the furniture. You don't have to explain anything to me. Whatever constitutes a good time as far as you guys are concerned is your business.

**CHESTER**

Well, it's your business, Ted. 'Cause we want you to take part.

**TED**

Take part in what?

**LEO**

Chester, your way of breaking the news to him gently is scarin' the shit outta him.

**ANGELA**

Look at the poor guy. Just spit it out.

Little by little everybody has gathered around Ted.

**CHESTER**

First off, let me say that there's nothing homosexual about what we're

going to ask you to do. There's nothing sexual at all about what we want. But I was thinkin' you might be thinkin' we want you to do some sex thing. Pee on us, suck us off, shit like that. Let me assure you nothing could be farther from what we want --

Angela interrupts:

**ANGELA**

Can I jump in here?

**CHESTER**

No, you can't jump in here, this is my story.

**ANGELA**

Theodore's been here fifteen minutes and you've talked about everything but.

**CHESTER**

Hey, if you don't like it, you can get the fuck out.

shutting  
Leo taps his champagne glass with a tiny spoon,  
everybody up.

**LEO**

If it'll please the court, let me explain to Ted our intentions.

**NORMAN**

(yelling)  
I second the nomination!

**CHESTER**

(yelling)  
Move the nomination be closed!

like  
Chester takes the hatchet and brings it down on the bar  
a hatchet.

**CHESTER**

(calmly)  
Leo, the floor is yours.

**LEO**

Thank you.

(to Ted)

Ted, did you ever watch the old  
"Alfred Hitchcock Show"?

**TED**

(totally bewildered  
at this point)

Yeah.

**LEO**

Did you ever see the episode The Man  
from Rio, with Peter Lorre and Steve  
McQueen?

**TED**

I don't think so.

**LEO**

Oh, you'd remember it all right. In  
the show, Peter Lorre makes a bet  
that Steve McQueen can't light his  
cigarette lighter ten times in a  
row. Now if Steve McQueen can light  
his cigarette lighter ten times in a  
row, he wins Peter Lorre's new car.  
If he can't he loses his little  
finger.

(pause)

Norman and Chester just made the  
same bet.

(pause)

Norman's putting up his pinky against  
Chester's mint convertible, 1964 red  
convertible Chevy Corvelle that he  
can light his Zippo ten times in a  
row.

Pause.

before

Ted looks at all of them, taking in the information,  
saying:

**TED**

You guys are drunk.

**CHESTER**

Well, that goes without saying, but  
that doesn't mean we don't know what  
we're doing.

**NORMAN**

I'll tell ya what I'm doin'.

Ted on

Norman lays an issue of Hot Classic Cars in front of

the bar. On the cover is a picture of Chester smiling, standing next to a beautiful 1964 red convertible Chevy Corvelle. The headline reads: "Hollywood's Hottest New

Star

Next to America's Hottest Old Car."

**NORMAN**

I drive a motherfuckin' Honda my sister sold me. You hear what I'm sayin'? A little white motherfuckin' Honda Civic.

(he holds up the magazine)

You see this shit?!

(reading the magazine)

"Hollywood's hottest new star, next to America's hottest old car."

(he hands Ted the magazine)

Now you take a good look at that machine that this motherfucker over here is standing next to. That's a 1964 nigger-red, rag-top Chevy Corvelle. And I love that car more'n I love hips, lips, and fingertips. Cut to we sittin' here celebrating, gettin' high, drinkin' champagne --

**CHESTER**

-- Cristal. When you're drinkin' anything else, you're drinking champagne. When you're drinkin' Cristal, you say you're drinkin' Cristal.

**NORMAN**

-- drinkin' Cristal. Watchin' TV. "Rockin' New Year's Eve." When all of a sudden we flip on Steve McQueen and Peter Lorre bein' fuckin' badass. And I look at this funny motherfucker over here, and I say, "I'd do that for the Chevelle."

**LEO**

And Chester replies...

**CHESTER**

"...Oh, really?"

**TED**

You guys wouldn't be doin' something this stupid unless you were drunk.

Everybody breaks into a "here, here" murmur.

**NORMAN**

I think that pretty much goes without sayin'. We'd probably chicken out. But when you're fucked-up, you don't lie. You tell the fuckin' truth. And the fuckin' truth is, my lucky Zippo's gonna win me Chester's car.

**TED**

(to Chester)

Why are you doing this?

**CHESTER**

Thrill of the bet. I'm the one with something to lose here. 'Cause I can pretty near guarantee that I love my car more'n Norman loves his pinky.

**TED**

(to Leo)

How 'bout you guys, you're just gonna sit back and let your friends mutilate each other?

**LEO**

Why not? Life don't get much more exciting than this. I mean if Norman was puttin' his dick on the choppin' block, I'd step in, 'cause, ya know in the morning, we'd really regret that. But his pinky? Who gives a fuck? I mean theoretically, he could lose that choppin' onions tomorrow. Life still goes on.

**TED**

(to Angela)

How 'bout you?

**ANGELA**

(to Ted)

I don't care.

**CHESTER**

Which brings us to your part in this little wager.

**TED**

I don't have a part.

**CHESTER**

Now, Ted, my old granddaddy used to say: "The less a man makes declarative statements, the less he's apt to look foolish in retrospect." Now there're some inherent obstacles in this undertaking. First of all, I'm not some sick fuck like Peter Lorre on that show, travelin' the countryside collecting fingers. We're all buddies, here. Nobody wants Norman to lose his finger. We just wanna chop it off. So if fate doesn't smile on ol' Norman, we'll put his finger on ice and rush 'im to a hospital, where in all likelihood be able to sew it back on.

**TED**

Hopefully.

**LEO**

Eighty percent.

**NORMAN**

Our side.

**CHESTER**

So Norman's protected. His interests have been looked after. My interests, on the other hand, have not. I am as emotionally attached to my car as Norman is physically to his finger. I'm putting up a very expensive piece of machinery on this wager. Now, if I lose, I lose, I have no problem with that. I'm a big boy, I knew what I was doing. However, if I win, I wanna win. If Norman lights his lighter ten times in a row, he's gonna have no emotional problems about taking my car keys whatsoever. But if I win, it's not inconceivable that Leo or myself, at the last minute, might not be able to wield

the ax. Which brings us full circle  
to you, Ted. Sober Ted. Clear-eyed  
Ted. We want you to be the diceman.

Pause as they all look at him. Angela breaks it.

**ANGELA**

Helluva night, huh, Ted?

**TED**

I gotta get out of here.

Ted abruptly gets up and makes a beeline for the door.

Chester whips out a hundred-dollar bill and quickly  
calls to  
Ted from his position at the bar.

**CHESTER**

Ted, I got a hundred-dollar bill  
here with your name on it, whether  
you do what we ask or not, just to  
sit back down in the chair for one  
minute more.

Ted spins in his direction.

**TED**

I'm not gonna cut off his finger!

**CHESTER**

Maybe you will and maybe you won't,  
but that has nothing to do with this  
hundred-dollar bill in my hand. You  
can tell us all to go fuck off and  
walk right out that door. But if you  
sit back down and wait sixty seconds  
before you do it, you'll be a hundred  
dollars richer.

Ted just stands across the room, thinking.

**ANGELA**

Ted. Take the money.

**LEO**

Ted, you're gonna do whatever you  
want to do. We're just askin' you to  
indulge us for another minute more.  
And Chester's willin' to pay for it.

Ted thinks.

**TED**

I'll take your money, and I'll sit back down. But a minute from now, I'm gonna walk out the door, and when I do, there'll be no hard feelings?

**CHESTER**

Well, I want you to have a bit more of an open mind than that, but, yeah, we'll either convince you or we won't. No hard feelings. Right, guys?

Everybody agrees.

Ted wearily sits back down.

Chester positions himself in front of Ted at the bar.

**CHESTER**

Okay, Leo, you be the timekeeper. Let us know when one minute begins and when it ends.

**LEO**

You got it.  
(he checks his watch)  
Gentlemen, start your engines.

Chester jumps up and down, loosening up.

**LEO**

Begin!

Chester  
Chester, who talks fast anyway, starts his pitch. It's who now plays "Beat the Clock."

**CHESTER**

Okay, pay attention here, Ted, I ain't got much time. Now I'm gonna make two piles here on the bar.  
(he takes the hundred-dollar bill and lays it out on the bar)  
One pile,  
(pointing at the hundred-dollar bill)  
which is yours. And another pile,  
(Chester whips out a money roll fat enough

to choke a horse to  
death)  
which could be yours.  
(he lays a matching  
hundred-dollar bill  
on the bar, starting  
a second pile)  
Now, what you have to be aware of is  
we're gonna do this bet, one way,  
(he lays another  
hundred on the end  
pile)  
or the other.  
(he lays another  
hundred on the pile)  
Whether it's you who holds the ax,  
(he lays another  
hundred on the pile)  
or the desk clerk downstairs,  
(he lays another  
hundred on the pile)  
or some bum we yank off the street.  
(he lays another  
hundred on the pile)

**NORMAN**

You can buy a lot of soup with that  
pile.

**CHESTER**

(to Norman)  
Shhhh, I'm the closer.  
(to the group)  
How much is on the bar already? I  
lost count.

**ANGELA**

Six hundred.

**CHESTER**

Six hundred. Ted, do you know how  
long it takes the average American  
to count to six hundred?

**TED**

No.

**CHESTER**

(laying another bill  
on the pile)  
One minute less than it takes to  
count to seven hundred. You know,

Ted, a person's life is made up of a zillion little experiences.

(he lays another bill on the pile)

Some, which have no meaning, are insignificant and you forget them. And some that stick with you for the rest of your natural life --

(he lays another bill on the pile)

-- barring Alzheimer's of course. Now, what we're proposing is so unusual, so outside the norm, that I think it would be a pretty good guess that this will be one of those experiences that sticks. So, since you're gonna be stuck remembering this moment for the rest of your life, you gotta decide what that memory will be.

(He lays down the last bill on the pile)

So, are you gonna remember for the next forty years, give or take a decade, how you refused a thousand dollars for one second's worth of work, or how you made a thousand dollars for one second's worth of work?

**LEO**

Time!

**CHESTER**

Well, Ted, what's it gonna be?

Ted looks at the pile, then looks up. We dolly into his face.

**FLASHBACK**

We see a quick MONTAGE of horrendous moments from all the other stories.

**INT. PENTHOUSE--NIGHT**

Back to Ted.

**TED**

Okay.

The group cheers.

**TED**

But when it's over, no matter what happens, I get the money?

**CHESTER**

As long as you do your part, you can take the pile, walk out the door, and not say another word.

**TED**

Let's do it right now, before I change my mind.

**NORMAN**

Here, here.

Everybody gets in their position by the bar. Norman lays his left hand on the block of wood with his pinky sticking out.

In his right hand is his Zippo lighter, poised and ready to strike.

Chester hands Ted the meat cleaver.

Ted takes it, raises it up above Norman's finger, in position.

**CHESTER**

Perfect, perfect, perfect, perfect!  
This is great! This is a moment in time none of us will ever forget.

Everybody is crowded around the scene, on pins and needles.

**CHESTER**

Norman, you ready?

**NORMAN**

Ready!

**CHESTER**

Ted, you ready?

**TED**

Ready.

**CHESTER**

Okeydoke. Norman, begin.

holding the Norman looks hard at the Zippo in his hand. Ted,  
cleaver, stares focused on Norman's pinky.  
Norman readies himself.  
Places his thumb on the wheel in the Zippo.  
Takes a breath.  
And strikes.  
It sparks, but doesn't light.  
Without missing a beat, Ted brings down the cleaver,  
slicing off Norman's pinky.  
Norman lets out a scream.  
Ted, in one move, lays down the cleaver, scoops up the  
money and walks out the door.

**INT. HALLWAY--AFTER DAWN**

down it CAMERA is positioned at far end of hallway, looking  
at the elevator at the other end.

SHOT, Ted walks out of the penthouse in the f.g. In a MEDIUM  
bad he takes the thousand dollars in his hand, looks at it,  
the smiles, and sticks it in his pocket. It might've been a  
the night, but it's been a profitable one. He chuckles at  
the irony, and, whistling a happy tune, turns his back on  
camera and walks down the hall to the elevator.

the All the while we hear PANDEMONIUM breaking out behind  
door.

waits for As Ted walks to the elevator, the CREDITS ROLL. He  
the elevator, it arrives, he gets in, the doors close.

As CREDITS CONTINUE TO ROLL, we hold for about two  
beats...  
then...

The door BURSTS open and everybody comes piling out.  
Everybody's screaming, yelling different things to one  
another. Norman has a bloody towel wrapped around his  
hand,  
he's screaming and crying.

**NORMAN**

My finger, my fucking finger!!

Chester has the bucket of ice with the finger in it.  
Leo's  
activity,  
and  
the  
The  
around  
cubes.  
up,  
trying to direct everything. Everybody's in frantic  
except for Angela, who stands back, drinks her drink,  
watches the show. They all run down the hall, toward  
elevator. Somebody trips and they all hit the ground.  
bucket of ice with the finger goes spilling. They run  
like crazy, looking for the finger and picking up ice  
Norman lies on the floor and screams. They pick it all  
get to the elevator, and push the button.  
When it arrives, they all dive in except for Angela.

**ANGELA**

You know, I'm gonna call it a night  
and go back to my room. It's been  
fun.

The doors close on the screaming maniacs.

Angela walks through a door marked "Stairway."

**INT. 4TH FLOOR HALLWAY--AFTER DAWN**

**MEDIUM STAIRWAY DOOR**

CREDIT ROLL continues Angela comes through the door; we  
STEADICAM in front of her as she walks the halls,  
looking  
for her room. She finds it...

**WE STOP CREDITS**

**FOUR ROOMS**

sees  
strange  
Bombshell,  
armed  
toward

Angela sticks her key in the door, then stops when she  
something approaching. The look on her face combines  
awe and mild shock.

Almost floating ethereally, a mysterious Blond  
wearing Diana's see-through negligee and slippers,  
with Elspeth's sword slung over her shoulder, wanders  
her. She is in a daze, perhaps lost or drunk.

**ANGELA**

You okay, lady?

The bombshell looks up at her dizzily.

**ANGELA**

I said -- you looking for someone?

**DIANA**

(disoriented)

Uhhh... yes... my husband... I think.  
Have you seen him?

connect  
through the eyes.

Angela and the girl have a strange moment as they

breaks  
their eye contact.

Having had enough emotional intensity tonight, Angela

**ANGELA**

Lady, I haven't seen anybody.

hall  
opening  
-  
empty.

Diana quietly says, "Ohhh," as she drifts on down the  
in a daze. Angela puts her hand to her temples before  
her hotel door. She does a double-take on the hallway -  
empty.

door

She pauses a beat, then walks into her room. After the

closes, we hear Sigfried on the other side.

**SIGFRIED**

Where the hell have you been?

**CREDITS CONTINUE TO ROLL**

**THE END**