

EXT. HOTEL - DAY

A large hotel in central London called the Zanzibar.

CUT TO:

INT. HOTEL CORRIDOR, LIFT AREA - DAY

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

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

Title: ZANZIBAR

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

CUT TO:

INT. HOTEL CORRIDOR - DAY

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

FRED

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

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

FRED (CONT'D)

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

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

FRED (CONT'D)

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

FRED wheels the luggage into the room.

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

HENRY wears a headset and speaks into his cuff.

HENRY

Mr Blue and Mr Brown are in the building.

PRINCE

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

HENRY

Yes sir.

PRINCE

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

HENRY

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

PRINCE

Henry...

HENRY

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

PRINCE

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

HENRY

Yes.

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

FRED

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

PRINCE

Not fussed.

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

FRED

And Mr Blue...

HENRY

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

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

HENRY (CONT'D)

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

HENRY pulls a flick-knife from his belt.

HENRY (CONT'D)

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

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

HENRY (CONT'D)

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

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

PRINCE

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

FRED

Sir, it's the only language I understand.

PRINCE

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

FRED

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

FRED notes the details down in his pad.

PRINCE

Female. Red-head. Mature...

FRED

Aha.

PRINCE

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

FRED

No problem, yellow or brown?

PRINCE

What?

FRED

Does sir prefer the water sign or the earth sign?

PRINCE

Oh water, the other would be...

The PRINCE wrinkles his nose.

FRED

Absolutely.

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

PRINCE

Here. The other half will come...

FRED

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

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

FRED (CONT'D)

Oh happy days! The Fates they do conspire!
I'll profit from another man's desire!

FRED disappears round the corner with his trolley.

The door to 918 opens and ALICE emerges. She is a sweet old lady in floral nightdress. She crosses to 915 and knocks.

MR GREEN opens the door. He wears a shirt and tie and is ill-tempered.

MR GREEN

Yes?

ALICE

I'm sorry, sir, but may I trouble you?
There is a strange man in my room.

MR GREEN

Which room?

ALICE

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

MR GREEN

Did you not see the sign upon my door?

MR GREEN refers to the 'Do Not Disturb' sign on his handle.

MR GREEN (CONT'D)

Do not disturb me please, I do implore.

ALICE

I'm frightened sir, he's got me all aquiver...

The door to 918 opens and ROBERT emerges. He is the long-suffering son of ALICE - a mummy's boy.

ALICE (CONT'D)

And here he comes, he means me harm!

ROBERT

Mother!

(to MR GREEN)

I'm so sorry, she wanders off a lot.

(to ALICE)

Come back to bed, you're missing Emmerdale.

MR GREEN

Is this your son?

ALICE

I don't know.

ROBERT

Yes I am.

She knows me not, it's such a sorry tale.

She took a tumble nipping into Boots.

This was in August...

ALICE

1953.

ROBERT

She hit her head and now her memory's gone.

ALICE

My memory's fine.

ROBERT

For them days, not for these!

She's like a goldfish that you win at fair.

MR GREEN

You mean she's going to die within a week?

ROBERT

No!

She swims about but nothing is retained
We're trying this new memory technique.

ALICE

(to MR GREEN)

Are you my husband?

ROBERT

No he's just a man.

MR GREEN

A man who wishes to be left in peace.
If that is all I'm going to close the door.

MR GREEN slams his door closed.

ALICE

I met him once on Coronation Street.

ROBERT rolls his eyes and ushers ALICE back to 918.

A middle aged couple come down the corridor, AMBER and GUS.
They carry their cases. AMBER storms ahead in a bad mood.

GUS looks exactly like the PRINCE, but speaks with a regional
accent and glasses. Both roles are played by the same actor.

AMBER

I can't believe you made me walk in heels.
A taxi would have been, like, fifteen pounds
And then you make my carry all these bags
You know full well my back is really bad.

GUS

Why pay a boy in uniform a pound
For doing something we can do ourselves?
Sweet Amber, don't be angry with me, please...

AMBER

You have the key-card?

GUS

Yes, I've got it here.

GUS tries his key-card in 914. It doesn't work.

GUS (CONT'D)

I don't know why, it doesn't seem to work.
What if I try it quickly in and out?

GUS tries the card again, quickly.

AMBER
Just like our sex life.

GUS
Amber!

AMBER
Sorry.

GUS
No joy.
I'll go back to Reception, you wait here.

GUS exits, leaving AMBER with the bags.

AMBER
No joy? No joy we've had for ages now.
Ten years together, maybe that's our peak.
Our love has turned as stale as last week's
bread
Long gone the days when he made my knees weak
A night in a hotel won't be enough
To keep my heart from all this nagging doubt.
Do I extend my holiday with Gus?
Or should I pay my bill and then check out?

COLETTE the pretty chambermaid appears from the near end of
the corridor.

COLETTE
Is aught the matter Madam? Are you locked out
of your room?

AMBER
Yes my boyfriend's gone to fetch another card.

COLETTE
They are most unreliable.

AMBER
Boyfriends?

COLETTE
No the key-cards, but I know what you mean.
My Fred, he's the bellboy, he can be a bit
tricky sometimes but he's got a good heart.

AMBER
Have you been together a long time?

COLETTE
Oh yeah, ages. Fifteen weeks. He's forever
trying to drag me into one of the empty rooms
for a bit of how's-your-father but that turns
me right off 'cos my father's dead.

AMBER
At least he's attentive.

COLETTE

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

AMBER has made up her mind.

AMBER

No. Do you have any other rooms available?

COLETTE checks her clipboard.

COLETTE

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

COLETTE opens door 913 and AMBER takes her cases in.

AMBER

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

COLETTE

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

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

PRINCE

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

COLETTE

You do not like the number sir?

PRINCE

No way!

COLETTE

Well nine-fourteen has just come free today.

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

PRINCE

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

COLETTE

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

PRINCE

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

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

COLETTE

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

The door to 915 opens and MR GREEN appears.

MR GREEN

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

COLETTE

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

MR GREEN

To keep the water in!

COLETTE

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

MR GREEN

Green.

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

MR GREEN (CONT'D)

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

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

GUS

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

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

GUS (CONT'D)

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

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

FRED

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

FRED sees GUS trying his key-card again.

FRED (CONT'D)

Ah sir, may we speak plainly once again?

GUS

Of course.

FRED

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

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

GUS

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

FRED uses his key-card to open the door.

FRED

Your room service is on its way.

GUS

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

FRED

Naturally.

FRED lingers, waiting for another tip.

FRED (CONT'D)

Anything else I can help you with sir?

GUS

No thank you. Oh...

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

FRED

Very kind sir.

(to audience)

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

FRED pockets the money and exits. GUS calls into the room.

GUS

Amber?

No reply. GUS addresses the audience.

GUS (CONT'D)

She's not yet here, my plan is now afoot.
I have arranged for an apple tart to be
Brought to our room. But unbeknownst to Amber,
A ring is baked within. And when she takes
Her first big bite of that confectionery
"I do", I hope, she'll say, and merrily, we'll
marry!

GUS closes the door to 911.

The door to 918 opens and ALICE emerges, now in her
nightdress. She wanders down the corridor and knocks on 914.
The PRINCE opens the door, now in his towelling robe.

ALICE

I need a wee.

PRINCE

Be quiet, have some tact!
We must discuss the tariff for this act.

ALICE

I have to pay?

PRINCE

No madam, I pay you.
A thousand pounds?

ALICE

And how much for a poo?

PRINCE

So were you once a redhead?

ALICE

Oh behave!

PRINCE

(aside)
I said mature, not dug up from the grave.
(to Alice)
Will you do bondage?

ALICE

Yes there's every chance.
I did a course at St John's Ambulance.

PRINCE

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

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

AMBER

You know I'm staying in here tonight?

PRINCE

OK.

AMBER

I need some space.

PRINCE

I care not what you do.

AMBER

You really are a pig.

PRINCE

What's that?

ALICE appears.

ALICE

Who's this?

PRINCE

Go back to bed and I will join you soon.

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

The PRINCE is nonplussed and closes the door.

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

HENRY

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

HENRY is about to put the card into the door of 911 but he stops himself.

HENRY (CONT'D)

But wait...
If I am to be blameless of this deed
Then must I have an alibi as fact.
I know! I watched the hypnotist downstairs!
He really did a very funny act...

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

HENRY (CONT'D)

But wait...

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

HENRY hesitates, then girds his loins.

HENRY (CONT'D)

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

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

HENRY (CONT'D)

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

HENRY taps the microphone.

HENRY (CONT'D)

Hello? Hello?

HENRY is satisfied that the microphone is off.

CUT TO:

INT. HOTEL CORRIDOR, LIFT AREA - DAY

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

CUT TO:

INT. HOTEL CORRIDOR - DAY

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

MR GREEN

Excuse me, Miss! Do you have my plug?

TRACEY

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

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

TRACEY (CONT'D)

Are you the gentleman from 911, a Mr Brown?

HENRY

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

TRACEY

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

HENRY

And you are the relief.

TRACEY

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

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

HENRY

May I ask you name?

TRACEY

Tracey, but people call me Red.

TRACEY indicates her red hair.

HENRY

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

TRACEY

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

HENRY

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

TRACEY

Neither do I, believe me.

HENRY

After you and he have done the deed, he most like will imbibe a glass of wine. Into his cup this tincture pour...

HENRY produces a small phial of liquid and hands it to TRACEY.

HENRY (CONT'D)

'Tis a sedative to help him sleep.

TRACEY

Oh fine! I thought you were after a spit-roast.

HENRY

No, I've ordered room service.

HENRY knocks on the door to 911. GUS answers. GUS is now in a towelling robe. TRACEY waits to one side.

HENRY (CONT'D)

Good evening sir, I trust that all is well?

GUS

Oh yes thank you, the room is very nice.

HENRY

I hear you ordered a tart this evening?

GUS

I did.
Has it arrived?

HENRY

Just now.

GUS

Then bring it in.

GUS disappears into the room. HENRY beckons TRACEY into the room. She closes the door behind her.

HENRY

Thus when the Prince in deepest slumber lays
Then will I strike, and so avoid his gaze.
Better he dies still thinking me a friend
This wench has helped me bring about his end.

HENRY goes back to 912 and shuts the door.

The door to 918 opens and ROBERT appears in a t-shirt and boxers.

ROBERT

Mother! Mother! She's vanished from the
room.
Two minutes in the shower and she's gone!
I thought Emmerdale and Corrie was enough
To keep her happy but she's done a bunk.

ROBERT knocks on MR GREEN's door. MR GREEN opens the door. He is holding a curtain rope which has been tied into a noose.

ROBERT (CONT'D)

I'm sorry to disturb you once again.
You haven't got my mother in there?

MR GREEN

No!
Why can't you people just leave me in peace?
Can you not see that I'm tied up right now?

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

ROBERT

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

CUT TO:

INT. HOTEL CORRIDOR, LIFT AREA - DAY

ROBERT presses the button for the lift.

ROBERT

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

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

COLETTE

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

VINCE

Thank you child. I was exceptional tonight, though I say so myself. 'Tis a potent combination of Neuro-Linguistic Programming and my persuasive vocal technique.

COLETTE

Yes. I liked it when they had to do the Birdie Dance every time you shouted 'spaghetti bolognese'.

VINCE

Ay, well... tis important to entertain as well as educate. One sometimes has to paint in primary colours.

COLETTE

This is your room, 916.

VINCE

Thank you child. I'll take a glass of vino, when you're ready.

COLETTE

Of course. And the lady I was telling you about is there in 913.

VINCE

Ah yes. Unhappy in love, you say?

COLETTE

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

COLETTE lifts the dome to reveal an apple tart.

COLETTE (CONT'D)

It has an engagement ring inside.

VINCE

How very tacky.

COLETTE

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

VINCE

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

COLETTE

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

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

AMBER

Yes?

COLETTE

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

VINCE

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

AMBER

And what on earth has that to do with me?

COLETTE

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

AMBER lets VINCE and COLETTE into 913.

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

PRINCE

Here Madam, and I thank you for your pains.

ALICE

I'm not sure what just happened but thanks
mister.

PRINCE

Would you ever consider girl-on-girl?

ALICE

I did once share a bunk bed with my sister.

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

ALICE (CONT'D)

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

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

ALICE (CONT'D)

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

ALICE disappears into 917.

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

GUS

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

TRACEY

What else did you pay me for?

GUS

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

TRACEY

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

GUS

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

FRED appears.

FRED

What seems to be the issue here sir?

GUS

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

FRED

Yes?

GUS

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

FRED
Excellent! And I trust it all went
swimmingly?

TRACEY
He refuses now to pay.

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

FRED shows his half £50.

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

TRACEY
That's the idea.

FRED
Is this some kind of role-play?

TRACEY
Pay me my money!

GUS
I will not!

GUS goes back into 911 and slams the door.

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

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

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

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

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

FRED grabs the plate of leftovers from outside 915.

FRED
Here take these leftovers and...

TRACEY
Leftovers!

FRED

Alright, look...

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

FRED (CONT'D)

Have this, hasn't been touched.

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

FRED (CONT'D)

Give me but two minutes, I prithee...

FRED and TRACEY disappear into 917.

The door to 913 opens and VINCE and COLETTE emerge.

VINCE

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

COLETTE

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

COLETTE goes to 914 and knocks on the door.

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

VINCE

Ah, perfect!

VINCE starts to sip from the wine.

COLETTE knocks on the door of 914. The PRINCE answers.

COLETTE

Hello kind sir, I am Colette the maid, I'm on an errand, if you would be led.

COLETTE takes the PRINCE's hand.

PRINCE

Ah good, the maid, you must have read my mind. There's been a little spillage on the bed.

The PRINCE drags COLETTE into the room.

COLETTE

But sir, I...

The door to 914 closes.

The door to 917 opens and FRED emerges with ALICE.

FRED

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

ALICE

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

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

ROBERT emerges from the lift area.

ROBERT

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

ROBERT knocks on door 913 and AMBER answers.

ROBERT (CONT'D)

Hello...

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

AMBER

What angel is this knocks upon my door?

ROBERT

Sorry?

AMBER

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

ROBERT

I did do ballet lessons as a boy.

AMBER advances on ROBERT and strokes his face.

AMBER

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

ROBERT

What you doing?

AMBER

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

ROBERT

I'm going to be reporting this.

AMBER

Thy firm physique doth make my juices flow.

ROBERT balks at this.

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

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

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

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

COLETTE is alarmed to see AMBER embracing ROBERT.

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

COLETTE turns AMBER's face toward the PRINCE.

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

AMBER tugs at ROBERT's clothes.

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

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

COLETTE turns to the PRINCE.

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

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

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

AMBER thrusts against ROBERT.

ROBERT

Oh God.

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

TRACEY

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

PRINCE

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

TRACEY

No you took it from me!

ALICE and FRED emerge from 918.

ROBERT

Where have you been mother, you had me worried?

FRED

I found her wand'ring in the corridor.

ALICE

Here have a fifty for your trouble.

ALICE hands FRED a £50 note from her wad.

ROBERT

Mother!
Where did you get that money from?

ALICE

From him.

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

TRACEY

Give me that money Grandma, I have earned it.

TRACEY tries to wrest the cash from ALICE.

ALICE

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

AMBER

You did screw my boyfriend.

ROBERT

Did you mother?

COLETTE

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

FRED

Calm down.

FRED takes COLETTE aside.

FRED (CONT'D)

We just need to untangle what is tangled.

COLETTE

This gentleman was booked in 9-1-4.

COLETTE is referring to the PRINCE, whose key-card isn't working.

FRED

No that is Mr Brown from 9-1-1.

COLETTE

In bed with Red while Amber was next door?

FRED

Then Mr Green in 915...

COLETTE

His bath-plug!

FRED

And Blue in 9-1-2, who have I missed?
Red, Amber, Green - am I coming or going?

COLETTE

We need to speak to Vince the hypnotist.

COLETTE opens the door to 916 and she and FRED go in.

The PRINCE has crept down to 912 and knocks on the door.
HENRY answers.

HENRY

Prince Rico what has happened, aren't you
tired?
I thought you would be sleeping now.

PRINCE

With this?
You have to give me shelter from these people.
Good Henry you're the only one I trust.

HENRY shows the PRINCE into 912, just as the door to 911
opens and GUS emerges. He spots AMBER and approaches her.

GUS

Oh Amber there you are my love I've missed
you.

AMBER

I've not missed you, you necrophiliac!

GUS

Sorry?

AMBER

I saw you in your room with that old hussy.

TRACEY

Excuse me I'm not that old.

ALICE

She means me.

ROBERT is astonished.

GUS

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

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

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

GUS (CONT'D)

You have to know what lies beneath this dome
Is a symbol of what you mean to me.

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

TRACEY

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

ROBERT

Excuse me, that's my mother.

ALICE

Do you mean me? And who are you again?

GUS

This should have been...

TRACEY

An apple tart? I ate it.

GUS

But there was a diamond ring concealed within!

AMBER

Your ring has gone from one tart to another.

TRACEY

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

TRACEY goes to slap AMBER, but AMBER ducks and TRACEY hits ALICE. ALICE falls to the floor. FRED sees this and steps in to rescue the situation. He drags TRACEY away to 917.

FRED

Alright calm down, let's put you back in here.

FRED puts TRACEY in 917 and shuts the door. ROBERT is attending to ALICE on the floor.

ROBERT

How are you feeling Mother? Are you OK?
How many fingers am I holding up?

ROBERT holds up three fingers.

ALICE

Oh Robert I can't see without my glasses!

ROBERT

What did you say?

ALICE

I said that I can't see.

ROBERT

But you just called me Robert!

ALICE

That's your name.
A mother ought to know her son.

ROBERT

Good God!
That slap, it must have brought you back to me!

ROBERT hugs ALICE. GUS approaches AMBER.

GUS

Amber, won't you listen, I do love thee!

COLETTE

She is bewitched, I cannot break the spell.

COLETTE slaps the face of VINCE who is comatose on the floor.

COLETTE (CONT'D)

Just tell us Vince what do we need to say
To make this right?

VINCE

I'm sleeping now, good night.

FRED approaches with a soda syphon.

FRED

Has he been drinking?

COLETTE

He had a glass of wine!

FRED squirts the syphon in VINCE's face.

GUS

Then I take matters into my own hands.

GUS takes AMBER's face in his hands.

AMBER

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

GUS

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

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

AMBER

No don't!

GUS

Sorry, I...

AMBER

No I meant don't stop.

AMBER pulls GUS back in for another kiss.

ALICE

I thought she was your girlfriend?

ROBERT

Mother please!

AMBER

Poor Gus, I don't know what came over me!

ROBERT

It wasn't me I can promise you that!

COLETTE

I love a happy ending don't you Fred?

FRED

In 9-1-7 there's an empty bed...

COLETTE

Of this confusion I have had my fill.

The PRINCE emerges from 914.

PRINCE

Excuse me Miss, I'd like to pay my bill.

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

The door to 915 opens and MR GREEN emerges.

MR GREEN

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

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

MR GREEN (CONT'D)

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

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

PRINCE

I was adopted as a child.

GUS

And I.
I never knew my father...

PRINCE

Until now.

MR GREEN

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

PRINCE

We must get to the bottom of this.

GUS

How?

MR GREEN

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

GUS

I know.
It looks just like...

PRINCE

The chair from Mastermind!

GUS (CONT'D)

The chair from Mastermind!

ALICE

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

AMBER

It makes me think of Magnus Magnusson.

MR GREEN is overcome.

MR GREEN

Give me but one moment I implore.

(to COLETTE)

I won't need that bath-plug any more.

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

PRINCE

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

GUS

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

PRINCE

It's nice to meet you, brother.

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

FRED

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

HENRY (O.S.)

Not so fast!

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

HENRY (CONT'D)

Everybody stay right where they are.
I'm sorry to break up this pretty scene
But I have unfinished business with Prince Rico.
I pray you sirs, which one of you is he?

GUS

'Tis I.

PRINCE

'Tis I.

ALICE

'Tis I!

ROBERT

Mother, calm down!

HENRY

You've set this up to try and muddle me.
Step forward Prince or Daddy gets the knife!

MR GREEN

That's what you call dramatic irony.

VINCE stumbles up from his stupor. He spots HENRY.

VINCE

Oh I know him, he saw my show tonight!

GUS shushes him.

PRINCE

Please spare his life and take me in his place.

HENRY

I've had enough, the old man has to die.
I'll spill his guts like...

VINCE

Spaghetti bolognese!

HENRY freezes, the knife poised to stab... Then he drops the knife and starts to sing and dance The Birdie Song. MR GREEN escapes and runs into the arms of his sons.

COLETTE

Oh Vince you saved the day!

VINCE

Why thank you child.
I'm glad that everyone is reconciled.

MR GREEN

I thought I was a goner.

PRINCE

No way Pops.

FRED

Let's lock him in his room and call the cops.

FRED and the PRINCE go to put HENRY in his room.

ALICE

Can someone tell me what's gone on today?

ROBERT

It's... more than a rhyming couplet can relay.

GUS is with AMBER.

GUS

I wish you had your diamond ring...

AMBER

But hush!
I think that I did hear a toilet flush...

And from 917 TRACEY emerges, bearing aloft the freshly poohed out diamond ring, nestled on a bed of toilet paper.

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

ROBERT hands TRACEY half of ALICE's money.

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

VINCE congratulates AMBER.

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

FRED

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

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

THE END