

THE ROOM OF DOORS

by Writer 161

DARK SCREEN

KARA, a sexy woman's voice over a black screen.

KARA
Hello?

A beat.

KARA
Where am I?

A beat.

KARA
ANYONE.

FADE IN.

INT. THE ROOM - DAY

Kara lies on a rectangular mat on the floor of a square room. There are two doors on each of the four walls. Eight identical doors.

No windows.

A single lamp hangs from the ceiling. It's still kind of darkish in the room.

She's dressed as if she's been out on a date.

A CLINKING of glasses and the SHUFFLE of feet is heard off screen.

She sits up.

KARA
Hello?

All four walls look identical. Two identical doors on each. He gaze goes towards each wall.

The light flickers and then increases intensity.

KARA
Is someone there?

She twists around. Her focus goes to where one would expect to find a light switch or dimmer control, about half way up beside a door, there's none, she checks around in a number of flash cuts, no light switch anywhere.

MALE VOICE(V.O.)

White or red?

She stands and turns but isn't sure of the voice's origin.

KARA

Red or White what?

MALE VOICE(V.O.)

Wine or beer?

KARA

I don't want anything to drink, just tell me -

LARRY (V.O.)

You don't seem to be yourself tonight Kara?

She backs into one of the corners. Bewildered.

KARA

Who are you?

LARRY (V.O.)

Not that I know you well, this being our first date.

MALE VOICE(V.O.)

Sir?

LARRY (V.O.)

I'll just have a beer for now, nothing it seems for the lady.

KARA

What's going on? Where am I?

She starts to walk around slowly.

LARRY (V.O.)

So you've been here before? I'm guessing, since you suggested the place?

We hear more glasses KLINK. RESTAURANT NOISES.

LARRY (V.O.)

Thank you.

MALE VOICE (V.O.)

Are you ready to order?

LARRY (V.O.)

Kara ?

FEMALE VOICE (V.O.)

Oh waiter?

MALE VOICE (V.O.)

Be right there. Sir?

LARRY (V.O.)

Sure take your time.

-

Maybe you better give us a few minutes.

KARA

I'm trapped in a room somewhere.

Somebody help me. Can anyone hear me?

MENU PAGES FLIPPING are heard off screen.

LARRY (V.O.)

Yes, it is a fine place. I'd say it looks expensive, just by the table cloths. Red.

Good in case of a spill, eh? I

Don't mean to sound cheap. Do you read French?

The menu appears to be in French.

Kara reaches for a door handle then hesitates and looks at another runs and over to it. She hesitates, looks across the room, round the room.

KARA

NO.

LARRY (V.O.)

I just look for poolay. That means chicken.

So much I know. Makes it simple, I hate decisions.

The world is just do full of choices. It boggles the mind.

She runs to a door reaches out, but starts to cry.

KARA

I can't.

She returns to her mat and lays down. The light in the room dims to half light. She looks up at it.

LARRY (V.O.)

Looks like our candle is dying. Here.
I'll just scrape a bit of wax off.
OUCH.

The light in the room doubles in intensity.

Her eyes dart around.

LARRY MUMBLES as if he were sucking on a burnt finger for a moment.

LARRY (V.O.)

Wouldn't want our flame to go out, a bad omen
At this stage.

She curls into a fetal position.

LARRY (V.O.)

So how long have you been in that chat room?
Do you date much? Think we got something here
now that we've actually met "IRL", love that,
in real life. How real is life after all. You can
probably tell this isn't my real hair and those.
Well they're impressive but really you're too
skinny for those. I know I talk too much. I
should give you a chance.

A beat.

MALE VOICE (V.O.)

Sir?

LARRY (V.O.)

No. Not yet can't you see the lady is still
reading your menu. I'll snap my fingers when I
need you.

MALE VOICE (V.O.)

That won't be necessary.

LARRY (V.O.)

I'm paying the shot I'll decide what's necessary.

FEMALE VOICE (V.O.)

Waiter?

Kara's eyes show she's thinking hard.

LARRY (V.O.)

There you go sport. Do something useful.

KARA

Larry? From Meet for Life. Yes, I'm supposed to go out with him? When? IT'S HAPPENING AGAIN.

LARRY (V.O.)

Kara?

On her mat. Her eyes close.

SATAN (V.O.)

Hello. I am SATAN the owner. And how are you two enjoying my restaurant tonight?

LARRY (V.O.)

That's an interesting name.

SATAN (V.O.)

It's ah, ethnic. Grade school was rough, you know kids.

Satan LAUGHS a sardonic little laugh.

Kara's eyes POP open in recognition of that voice and Laugh.

LARRY (V.O.)

The place looks real nice but we're just about to order, and then we can get back to you on the food.

SATAN (V.O.)

Hello Kara.

LARRY (V.O.)

You two know each other?

Kara rolls over, stands up.

KARA

I knew it was YOU. You bastard.

SATAN (V.O.)

Yes. This beautiful woman has eaten here before.

KARA

You never had a childhood. A-hole.

SATAN (V.O.)

Oh yes.

She goes over and kicks a door.

KARA

Just bring me back.

LARRY (V.O.)

She did speak highly of it. That's why we're here.

SATAN (V.O.)

But of course, she would, right Kara?

LARRY (V.O.)

Not very talkative tonight? Are you okay?

She SCREAMS at the ceiling.

KARA

Of course I'm not okay. Are you stupid?
Your date hasn't said anything in twenty minutes.

LARRY (V.O.)

Kara.

KARA

Check her for a pulse duffus.

SATAN (V.O.)

It's understandable. We were once.

LARRY (V.O.)
Once?

SATAN (V.O.)
You know, once.

LARRY (V.O.)
Oh. That.

KARA
And it wasn't that HOT. HA.

SATAN (V.O.)
In fact I think she brought you in here tonight
to, how shall I say rub salt into the wound of my
broken heart.

LARRY (V.O.)
I'm sorry to hear that. Kara?

SATAN (V.O.)
You know what they say, once you've tried Red,
leave 'em and you're -

LARRY (V.O.)
I think our Kara's got a problem.

We hear what sounds like Larry reaching over and pulling
away her MENU.

LARRY (V.O.)
Oh my God. Her eyes are shut.

KARA
About time, you idiot.

LARRY (V.O.)
She's cold.

MALE VOICE (V.O.)
Oh dear.

FEMALE VOICE (V.O.)
Is she DEAD.

LARRY (V.O.)
Someone call 911.

SATAN (V.O.)
Such a pretty girl. What a shame.

LARRY (V.O.)
What could I do?

SATAN (V.O.)
There wasn't anything really. Oh Jeffery?

MALE VOICE (V.O.)
Yes Boss.

SATAN (V.O.)
Have someone call my wife, tell I be a little late. But I will be there. Have some clean up to do.

KARA
I am NOT your wife. Yet.

SATAN (V.O.)
We'll handle her. Better come with me Sir.

LARRY (V.O.)
Sure. I guess.

We hear a chair SCRAPING as it's being moved as if someone stands and then hear someone else BLOW out a candle.

The room goes dark.

BLACK

In the black.

KARA
Yeah, yeah, I'll be here. SHEESH.
But I'm gonna make your life HELL.

THE END.

Note: The camera never leaves the room. The restaurant and its characters are never seen. Just voices that the audience, and Kara follows. When the camera view is not on Kara's specified actions its view darts around her body taking in her fine features. Her ankles, her shoulder blades, her cleavage, as if directed by the restaurant's owner who is fascinated by and toying with her.

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