

A Viewer's Guide to THE ROOM

“What shall I yell at the screen, and when?”

SPOON!

Nearly all of the artwork in the film features spoons. Whenever a spoon appears on-screen, you yell **"Spoon!"** and hurl plastic picnic spoons at the screen (But remember Tommy's plea not to hurt each other). If you're near the front you'll find that as you throw a handful of spoons another handful will fall in your lap. It's like being part of a plastic-cutlery salmon migration. **REMEMBER:** As the film trudges on, people start throwing spoons out of boredom, even if the scene doesn't require it.

SESTOSTERONE! (Pronounced: Sess-toss-ter-own)

You can pretty much yell it any time lost Greg Sestero (as Mark) is on screen.

REMEMBER: It is particularly fitting when he's about to be manly about something.

CANCER!

Lisa's mother alludes to having it once and then never mentions it again.

REMEMBER: when she touches Lisa on the nose, you can shout "I put my evil inside you!"

DENNY!

Used to herald the arrival of the tragic kidult (Johnny's ward).

REMEMBER: Every time Denny leaves the scene, it is proper to shout "Goodbye, Denny!"

ONE, TWO, THREE... (aka: counting)

Mark alludes to being Johnny's best friend throughout the movie. The number can be uncertain because whenever he alludes to it, everyone yells out the number they think it is.

FOCUS! UNFOCUS!

The film constantly goes in and out of focus. Whenever the film goes out of focus, people shout "Focus!" Of course, when it does come back into focus during a sex scene, it is necessary to shout "Oh God. Unfocus!" **REMEMBER:** Todd Barron is the director of photography, so you can also shout "Damn you Todd Barron!" when his credit pops up

SHOOT HER!

Yelled during Lisa's protracted neck-vein twitch, which occurs as she sits on the couch and chats with a visitor. Perhaps it's the result from keeping so many of her emotions inside...

'CAUSE YOU'RE A WOMAN!

To be yelled after anything that regards a female character. Started off as a dig at the film's casual misogyny (there are half a dozen places where it works), but quickly spiraled into a non sequitur that can be dumped after anything. **REMEMBER:** It is the Room equivalent of adding "in bed" to a fortune-cookie fortune.

ALCATRAZ

For Alcatraz, or anything on-screen is framed with bars.

GO! GO! GO! GO!

Chant during tracking shots of the San Francisco's Golden Gate Bridge.

REMEMBER: Celebrate when it makes it all the way across the bridge and be sure to express your disappointment when it doesn't.

WHERE ARE WE ?!?!

Whenever a shot uses the iconography of the city to verify that, *whew*, yes, the film's storyline has not suddenly left San Francisco.

WHO THE F**K ARE YOU?

At one point, two characters will show up in Tommy's apartment. They will be f**king. No one will know who they are, thus it is appropriate to shout this when they appear onscreen.

REMEMBER: It is also appropriate to shout this when the actor playing Peter (the psychologist – you'll recognize him as he's wearing glasses) disappears, only to be replaced by another actor who looks nothing like him, playing Peter at a later party.

“What other activities can I enjoy during THE ROOM?”

Saying "Hi" to Johnny when he appears to look down at the corner of the screen during the party scene. **REMEMBER:** This entails running down to the screen and hanging out toward the bottom-right-hand corner and then shouting as his eyes acknowledge you.

As Denny eats the apple which might be the most heavy-handed and irrelevant action in the film, Shout: "Metaphor!" (Seriously, just what the hell is eating the apple supposed to signify? That Denny has given in to temptation? What temptation? What the hell does Denny giving in to temptation have to do with anything?)

Johnny's deranged giggle, which he delivers at inappropriate moments ("He beat her up so bad, she wound up in a hospital on Guerro St." "HAHAHAHAHAHA!!!") should be mocked mercilessly.

"The Seventh-Inning Stretch" is the longest of the film's gratuitous sex scenes. This is where you mock-walkout in disgust. "Room Pros" know it's coming and beat the traffic.

Singing along to "You Are My Rose" and lifting one's phone and swaying to the music.

Chanting "Yes We Can!" after Tommy's speech about "If everybody loved each other, the world would be a better place." I like to think that's it one of those rare moments where irony and sincerity collide, neither quite dominating the other.

Being open about one's revulsion during any of the sex scenes. Notice how it looks like Johnny is screwing her belly button? Also appropriate: "Yeah, you're doing it wrong!"