

Son of the Living Date

written by

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The Third Chapter of
"Night of the Living Date"

1 INT. HONEYMOON SUITE - NIGHT

1

SHELDON carries MARIA into the honeymoon suite in traditional bridegroom fashion. The two are still dressed in their wedding regalia.

Laughing, he sets her down in the room.

MARIA

Thank you dear.

She kisses him. She surveys the room, which features a large king-size bed in its center.

She turns back to Sheldon.

MARIA

(suggestive)

Well . . . now that we're here . . .
why don't you let me slip into
something a little more . . .
comfortable...

She pushes him into the bathroom.

2 INT. BATHROOM - CONTINUOUS

2

SHELDON shyly waits in the bathroom.

He looks through the medicine cabinet for something to use to freshen up.

He finds a BOTTLE OF WITCH HAZEL and puts some on his neck.

MARIA

Oh Sheldon! I'm ready for you...

3 INT. HONEYMOON SUITE - CONTINUOUS

3

SHELDON exits the bathroom into the main of the suite.

He sees MARIA lying across the bed wearing a sexy negligée.

He is startled, but aroused.

MARIA

(sultry)

Well don't be afraid. This isn't a
dream. This is really happening.

She beckons with her finger.

Sheldon straitens his tie, then reaches over to the light switch and turns out the lights.

CUT TO BLACK.

TITLE: 9 MONTHS LATER...

FADE IN:

4 INT. MARIA & SHELDON'S HOUSE - DAY 4

A now pregnant MARIA sits on their sofa, knitting a ONESIE. SHELDON sits beside her. The two are watching television.

The TELEVISION displays the end title of a HORROR MOVIE. It then transitions to an afternoon news program.

ANCHORMAN

Good afternoon, I'm John Russo here with the one o'clock news on WZMB. First up this afternoon, Annabelle Warren reports on the newfound prejudice against zombies that's flooding the nation. Annabelle:

CUT TO:

5 EXT. BUNKER - DAY 5

The REPORTER stands in the middle of a makeshift hideout/bunker with a SHOTGUN-wielding REDNECK.

REPORTER

Thanks, John. Ever since the zombie epidemic of last year broke out, people have had mixed opinions about how to view the army of the dead. Some say, "Zombies are people too," but others, like this individual here, feel differently.

(to REDNECK)

Sir, would you tell us how you feel about ghouls?

REDNECK

(allow for ad-lib)

Well, ya see, they're dead, they're...they're all messed up, so that don't mean I gotta treat 'em like you or me.

REPORTER

But don't you believe that all people
are created equal?

REDNECK

Sure, but they ain't people.

REPORTER

What ever happened to "love thy
neighbor"?

REDNECK

Beat 'em or burn 'em, that's what I
say.

CUT TO:

6 INT. MARIA & SHELDON'S HOUSE - DAY

6

MARIA

Turn that off.

SHELDON does so. He is visibly distraught by what was on
television.

Maria notices and stops her knitting.

MARIA

(lovingly)

Sheldon? Look at me.

Her turns to her.

MARIA

There's not a single person in the
world I'd rather call my husband, let
alone be the father of my child. So I
don't care what they say—or who this
child turns out to be—I'm glad that
you're their father.

She kisses him on the forehead.

He smiles sheepishly, but is still somewhat distraught,
visibly so.

MARIA

(changing tactics)

Say—we still need some snacks for the
baby shower this evening. If I make
you a list, would you like to go to

(MORE)

MARIA (CONT'D)
the store and pick them up for us?

He nods.

MARIA
Good.

CUT TO:

7 INT. GROCERY STORE - DAY

7

SHELDON lumbers through the grocery store, checking the list Maria has made for him.

As he picks up an item, he hears a CHILD GASP and say, "Mommy!"

He looks to see the CHILD clinging to their MOTHER. The mother glares at Sheldon, then the two walk away.

As Sheldon walks through an aisle, he passes a group of teenagers, who make comments at him like, "Hey, look at this spook!" and "They don't sell brains here!"

As he checks out, the CASHIER glares at him.

He attempts to smile back.

She scans an ITEM, then deliberately drops it so that it breaks.

CUT TO:

8 INT. MARIA & SHELDON'S HOUSE - NIGHT

8

The baby shower. HORS D'OEURVES are set out for the guests, who include BOB, JEN, THEO, and ALICE. MARIA and SHELDON sit by each other, the latter still looking pretty down.

Maria is looking through a VIEW-MASTER which displays pictures of the couple throughout their relationship.

MARIA
This is really cool, Theo. Where'd you get it?

THEO
Fellow I know at the university develops them. Of course . . . family photos are not his usual scene, if you
(MORE)

THEO (CONT'D)
catch my drift.

JEN
Open mine next!

Maria takes Jen's PRESENT and opens it up. It is an 8MM CAMERA.

MARIA
Wow, a camcorder!

JEN
(bursting with excitement)
It records sound too, so you can capture all of his first moments! The first time he walks, the first time he talks—

THEO
(joking)
The first time his hand snaps off..

He and Bob chuckle, as do they other guests.

Sheldon is still down.

MARIA
What's next?

BOB
Now mine!

Maria takes a rather big PRESENT from Bob.

Unwrapping it, she sees it's an 8MM FILM PROJECTOR.

MARIA
Wow!

BOB
And that's for watching those moments back!

MARIA
Amazing, you two. Thank you so much.

ALICE
And last but not least!

She hands Maria her PRESENT.

Maria opens it to see that it is a creepy PORCELAIN DOLL (or possibly a RAGGEDY ANN-TYPE DOLL).

MARIA
(quietly)
Oh dear...

ALICE
Isn't she beautiful!

MARIA
She's . . . she's breathtaking, Alice.
Thank you.

THEO
I didn't know you were giving them
Tina! You know what? I ought to give
them my old ventriloquist's dummy
Willy! You know, in case it's a boy!

ALICE
(gasps)
Perfect!

MARIA
Fantastic...

BOB
(to Jen)
Well babe, it's getting late. Ready to
head for the hills?

JEN
Yeah, we better get going.

All the guests rise to leave. Maria and Sheldon rise to see them off.

JEN
Thank you for having us, Maria. I'm so
excited for you!

MARIA
Thanks, Jen.

JEN
I just know you're going to be such a
good mother!

She looks to Sheldon, but doesn't give a respective compliment.

JEN

Well! We'll see you two when the
little pumpkin arrives!

She and Bob exit.

ALICE

Bye-bye, mother-to-be!
(not condescending)
Goodbye, Sheldon.

She and Theo exit.

Sheldon is once again very down.

Maria caresses him.

MARIA

Hey—remember what I told you.

She kisses his cheek.

FADE TO:

9 INT. BEDROOM - NIGHT

9

MARIA and SHELDON lie in bed, sleeping. Maria sleeps soundly,
but Sheldon is tossing and turning.

Maria's words keep echoing in his head, "Whoever this baby
turns out to be..."

RIPPLE TO:

10 INT. HOSPITAL - DREAM

10

A group of frantic DOCTORS wheel a screaming MARIA down the
hallway on a STRETCHER, à la *Pee Wee's Big Adventure*.

Sheldon lumbers after them, a good ways behind.

DREAM DOCTOR 1

Quick! She's in labor!

DREAM DOCTOR 2

Get her in there fast!

They wheel her through the doors to the delivery room.

As Sheldon tries to follow after, one of the Doctors stops
him.

DREAM DOCTOR 3
 Sorry, sir—family only.

Sheldon is puzzled and disturbed.

He hears a baby crying, and turns to see...

11 INT. NURSERY - DREAM

11

SHELDON approaches a BLACK BASSINET, wherein his baby lies.

As he reaches it, MARIA approaches, rather excitedly and pulls back the veil.

She gasps, as she is horrified.

MARIA
 (to Sheldon)
 What have you done to it?! What have
 you done to its eyes?!

Sheldon, confused, steps around to get a look at the baby.

When he looks inside, he sees Theo's VENTRILOQUIST'S DUMMY.

DUMMY
 Hello, Papa!

The dummy LAUGHS HYSTERICALLY, and its head spins around.

Sheldon is taken aback and runs off.

12 INT. CORRIDOR

12

SHELDON runs through a *Shining*-esque corridor.

He turns a corner to see two creepy TWIN GIRLS who resemble the Grady twins.

He is shocked.

TWINS
 Come and play with us, Daddy! Forever
 and ever and ever...

Out of horror, he covers his face.

13 EXT. CARNIVAL - NIGHT

13

When SHELDON removes his hands, he sees the tents of a creepy freakshow carnival surrounding him.

A BARKER stands in front of a tent labelled, "SHELDON'S CHILD".

BARKER

Step right up, folks, step right up!
Come and see the freak show that is
Sheldon's child!

Sheldon hesitantly, but as if he has no choice, enters the tent.

Inside, he is surrounded by a menagerie of terrifying MUTANT BABIES.

They SCREAM and CRY, then eventually begin chanting:

BABIES

One of us! One of us! Gooba gobble!
Gooba gobble!

Sheldon is overwhelmed, closes his eyes and covers his ears.

MATCH CUT TO:

14 INT. BEDROOM - MORNING 14

SHELDON awakes in a cold sweat.

He looks to see Maria's side of the bed empty. He rises to look for her.

As he approaches the door to the bathroom, he hears the shower running. He is relieved. He exits the bedroom.

15 INT. NURSERY - CONTINUOUS 15

SHELDON enters the room in the house which is decked out with a CRIB and BABY DECORATIONS. He wanders pensively around the room.

CUT TO:

16 INT. MARIA & SHELDON'S HOUSE - MORNING 16

SHELDON, now dressed, exits through their front door, peeking over his shoulder to make sure Maria is not aware.

CUT TO:

17 EXT. GAS STATION - DAY 17

A GAS STATION ATTENDANT is giving SHELDON directions.

18 EXT. BUNKER - DAY 18

SHELDON approaches the bunker from which the Redneck was seen on TV.

As he gets closer, he gulps and musters up his courage. He continues towards the foreboding barricade.

He passes a sign that says "ZOMBIES STAY OUT!"

As he enters the camp, other REDNECKS working around the camp notice him and stare. Some cock SHOTGUNS and brandish other weapons like KNIVES and CHAINSAWS.

Sheldon continues through them to the center of the camp, where a tall turret stands.

The chief REDNECK (the one from TV), who is inside, sees Sheldon, grabs his shotgun, and speaks to him from the top of the stairs.

REDNECK

You got any idea where you are?

Sheldon stares back and nods.

REDNECK

(raising his shotgun)

You got thirty seconds to get the hell off my property.

Sheldon, defiant, stands his ground and stares down the Redneck.

Redneck glares back.

Others look on intensely.

REDNECK

Not gonna be moving, huh?

Sheldon shakes his head.

REDNECK

You wanna be added to the heap?

Sheldon shakes his head again.

REDNECK

Then you best be moving.

Sheldon, once again, shakes his head.

There is a long pause, as the onlookers tensely await what is about to happen.

Sheldon and the Redneck glare at each other.

After a while, the latter realizes that Sheldon is not going to budge. His eyes show a change in his heart.

REDNECK 2 appears behind Redneck and aims his gun.

Sheldon gasps.

Just before Redneck 2 fires, Redneck attempts to throw 2's gun.

It fires, nonetheless.

CUT TO:

19 INT. BEDROOM - MORNING

19

MARIA, who is now dressed, gasps, grabs her stomach in shock, and looks down at the floor—her water has just broken.

CUT TO:

20 EXT. ROAD - DAY

20

Two ambulances race to the hospital.

CUT TO BLACK.

FADE IN:

21 INT. HOSPITAL ROOM - DAY

21

SHELDON foggily wakens.

A NURSE enters.

NURSE

Finally up, big guy?

He's still getting his bearings.

NURSE

Lucky for you, that fella missed all your vital organs. But I'm sorry to say he blew your hand clean off.

Sheldon pulls out both of his hands and sees that they are both intact.

NURSE

But we were able to reattach it real easily—we've heard it's happened to you a couple of times before.

We were more concerned about your shock—you were so startled that I don't think you'd have made it unless that gentlemen had brought you in.

Sheldon looks to the doorway of the hospital room.

REDNECK is there. He quietly leaves.

NURSE

Now—since you're awake and you're not in any serious condition, I highly recommend you get dressed and head down the hall—your wife just gave birth.

Stunned, Sheldon hurriedly rustles himself out of bed.

CUT TO:

22 INT. HOSPITAL - DAY

22

SHELDON lumbers through the hospital hallway, looking for Maria's delivery room.

A DOCTOR stands at a doorway and waves to him.

DOCTOR

Excuse me! Are you Sheldon?

He nods.

DOCTOR

Your wife is right in here. She's doing just fine, but she's just a little tired.

Sheldon goes to speak.

DOCTOR

And don't worry, your baby's just fine. It's a beautiful baby girl with blonde hair and the most stunning blue eyes I've ever seen. Go inside and meet her.

Sheldon enters the room.

23 INT. DELIVERY ROOM - DAY

23

There is a peaceful, ethereal energy in the delivery room as SHELDON enters.

MARIA lies on the bed, holding SHELDON'S BABY in her arms.

She turns to look at Sheldon.

MARIA

(tired)

Sheldon, she's beautiful.

Sheldon slowly approaches his wife and daughter.

When he reaches the bed, he looks to see a perfectly healthy and normal baby.

Maria hands her off to him.

Sheldon is overwhelmed with love and joy as he holds his daughter.

He sits on the bed with Maria and kisses her.

CUT TO:

24 INT. MARIA & SHELDON'S HOUSE - DAY - MONTAGE

24

MARIA and SHELDON sit on the sofa, feeding the BABY.

FADE TO:

25 EXT. NEIGHBORHOOD - DAY - MONTAGE

25

Years have passed. Their DAUGHTER is now a young girl of five.

SHELDON helps her as she learns to ride a BIKE.

FADE TO:

26 EXT. MARIA & SHELDON'S HOUSE - DAY - MONTAGE 26

On Halloween night, more years later, a 10-year-old DAUGHTER steps out onto the front porch to see SHELDON—she is dressed as him for Halloween.

MARIA snaps a photo of the two.

FADE TO:

27 INT. MARIA & SHELDON'S HOUSE - NIGHT - MONTAGE 27

More years have passed. MARIA and SHELDON, now both visibly aged, wait at the bottom of the steps.

Their now TEENAGE DAUGHTER descends the steps, wearing a PROM DRESS.

Her parents applaud her.

She and her DATE pose by the fireplace, he places a CORSAGE on her.

Maria snaps a photo.

Daughter beckons Sheldon to join her for the next photo.

He does so, and the date steps away. She kisses her elated father on the cheek as her mother snaps another photo.

FADE TO:

28 EXT. MARIA & SHELDON'S HOUSE - DAY - MONTAGE 28

A few more years later, their DAUGHTER, wearing a university jacket, finishes packing her car for college.

Now much older MARIA and SHELDON hug and kiss her goodbye.

She enters her car and drives off.

The happy couple tearily watch their daughter drive away. They look to each other and share a kiss. All is right with the world.

FADE TO BLACK.