

Bride of the Living Date

written by

Nicholas Coker

The Sequel to  
"Night of the Living Date"

A SCREAM is heard.

The head of NICHOLAS COKER flies in à la *House on Haunted Hill*.

NICHOLAS

Good evening. My name is Nicholas Coker, writer and director of the film you're about to see. The film is a sequel to the film *Night of the Living Date*, and those of you who have not seen the former will need to be brought up to date:

ARCHIVE FOOTAGE: NIGHT OF THE LIVING DATE

NICHOLAS (V.O.)

It all started when a young woman named Maria needed a date for a dinner party. In line with her mischievous nature, she took advantage of an epidemic and brought a zombie named Sheldon. The two wreaked havoc at the dinner party and were eventually thrown out. Maria then told Sheldon that, despite the fun they had had, she wasn't interested in a relationship with him. Determined to win her back, Sheldon searched all over town to bring her the perfect bouquet of flowers, and in doing so, won her heart.

Back to the blank space.

NICHOLAS

This story picks up much later—as now the couple are going to be married.

TITLES.

MARIA, bride-to-be, sits at a VANITY, in her wedding gown, saying some last minute prayers to herself about her wedding.

Her friends JEN and ALICE, both dressed in bridesmaids' gowns, crack open the door and peer in.

JEN  
Yoo-hoo!

ALICE  
(à la *Poltergeist*)  
We're heeere!

Maria turns to see them.

MARIA  
Hi girls!

They enter the room.

JEN  
Ok now, stand up! Let's see you in  
that dress!

Maria shyly stands and shows off her lovely gothic wedding gown.

JEN  
Beautiful!

ALICE  
You look like an angel!

MARIA  
(blushing)  
Thanks, you two.

She sits back down, and her friends stand on either side of her.

JEN  
Now you're sure you wanna do this?  
It's not too late to back out, you  
know.

MARIA  
(admiring her ring)  
No, I'm sure. He's the one.

Jen and Alice look lovingly at each other at this sweet line.

JEN  
Well then, I couldn't be happier for  
you sweetie. Now there's just one more  
thing we need to give you...

Jen pulls out MARIA'S BOUQUET.

ALICE  
Ta-da! Your wedding bouquet!

Maria is stunned by its beauty.

MARIA  
Oh my goodness! it's magnificent! How did you put it together?

JEN  
That's the best part—Sheldon told me how!

MARIA  
Huh?

JEN  
He gave me a list of all the flowers he knew were your favorites and gave it to me so that I could make the bouquet!

Maria is taken aback once again.

MARIA  
I can't believe it...

JEN  
Well, Alice, we better get downstairs—it'll be time to take our places soon!

The girls give Maria one more good luck squeeze and exit.

Maria sits, still in awe over the flowers. An idea enters her head. She sneaks out of the bridal suite.

CUT TO:

3 INT. CHURCH LOBBY - DAY

3

SHELDON stands, getting a shoulder massage from his groomsman THEO. BOB is also there as one of Sheldon's groomsmen. The three men wear traditional wedding tuxedos, although Sheldon's is naturally more ragged and disheveled than those of the other two.

THEO  
You ready for this big guy?

He finishes massaging, slaps him on the back, and steps away

from him.

BOB

Course he is! Look at him—he's cool  
as a corpse!

He and Theo laugh. Sheldon blushes.

THEO

Sheldon, I can't believe this is  
happening! You know, I'd still love to  
observe you and Maria empirically.  
After all, you're a *fascinating* case.  
Perhaps I could follow you home after  
the reception tonight?

BOB

Oh come on now, Theo—I think  
Sheldon's gonna be pretty busy  
tonight!

The two men tease Sheldon, who shrugs it off.

The church bell CHIMES.

BOB

Oh—better be taking our places Theo.

THEO

Yeah.

(to Sheldon)

Let's knock 'em dead, buddy!

He and Bob snicker as they exit to the sanctuary.

Sheldon gets into his head, mentally preparing for the  
ceremony.

He pulls out a SMALL SCRAP OF PAPER with "Vows" written on  
it, followed by his list of vows.

He attempts to read them aloud, but finds he still lacks the  
ability to speak. He is frustrated.

At that moment, MARIA sneaks over to him with her BOUQUET.

She gets his attention.

MARIA

Psst!

Seeing her, Sheldon shoves the paper in his pocket, looks around, and nervously MOANS, fearing the old superstition.

MARIA

(easing him)

No, no, don't worry! I just wanted to get a look at you before the ceremony.

She approaches him and lovingly adjusts his clothes, as loved-ones do.

MARIA

You look even more handsome than I imagined you would. But Sheldon, the main reason I came to see you was to thank you for this bouquet.

He gushes.

MARIA

Jen told me about how you told her to put it together, and . . . that's the sweetest thing anyone's ever done for me.

Sheldon caresses her face.

He then strokes the flower bouquet, and a PETAL from one of the flowers falls.

He is dismayed and begins making PANICKY MOANS.

MARIA

Oh no, don't be upset! That's what makes them so special!

He looks at her, puzzled.

MARIA

You see, the fact that they won't last forever means that I have to cherish them. It means that I have to appreciate every moment I have with them while they're still here.

She brings Sheldon's head towards her and lovingly rests his forehead on hers.

MARIA

I love you.

She looks over her shoulder.

MARIA

OK. Let me get out of here before Jen  
and Alice see me...

She sneaks off.

Sheldon takes a deep breath with new confidence, turns, and  
enters the sanctuary.

CUT TO:

4 INT. CHURCH SANCTUARY - DAY

4

The sanctuary is filled with WEDDING GUESTS. The wedding  
party—SHELDON, BOB, THEO, JEN, and ALICE—stand in place  
with the MINISTER. There is an ORGANIST at the organ.

The BRIDAL CHORUS begins, played on an organ à la *Carnival of  
Souls*.

Maria enters, looking majestic in her wedding gown and with  
her BOUQUET. She strolls down the aisle to the altar.

As she does, we see the sanctuary, party, and guests—all  
beautiful, yet eerie.

Maria reaches the altar and takes her place.

She and Sheldon gaze into each other's eyes more lovingly  
than ever.

MINISTER

(allow for ad-lib)

Dearly beloved, we are gathered here  
today—on this beautiful day—in the  
sight of God to join this couple in  
holy matrimony.

Of course . . . I guess I'm gonna have  
to overlook the whole "till death do  
us part" line . . .

(points to Sheldon)

The guests LAUGH.

Maria gives him a stern look.

MINISTER

Anyway . . . here we go.

(clears throat)

If anybody has a reason these two  
should not be married, speak now, or  
forever hold your peace.

At that moment, WILLOW—a vampiress—slams open the doors to  
the sanctuary.

WILLOW

I object!

The guests are stunned.

ORGAN STING.

MINISTER

(to self)

Sweet Jesus...

(out loud)

And who, may I ask, are you, young  
lady?

WILLOW

I'm glad you asked, minister. You see,  
my name is Willow. I'm Sheldon's ex.

She smiles, showing her fangs.

The crowd and participants gasp.

ORGAN STING.

MARIA

What? Sheldon, you didn't tell me you  
had a beatnik vampire ex!

Sheldon looks back and forth, buffaloed.

Willow begins to walk down the aisle.

WILLOW

That's unfortunate. If that's the  
case, then I'm guessing he also didn't  
tell you about the binding contract we  
made that transcends death.

Everyone is shocked and GASPS.

ORGAN STING.

MARIA  
 (to organist)  
 Will you PLEASE cut that out!

The organist shrugs.

MARIA  
 Sheldon, what is she talking about?

WILLOW  
 You see, considering my . . .  
 (strokes fang)  
 disposition, I had to construct a  
 binding agreement greater than  
 marriage that wouldn't end at our  
 death, and that would allow myself and  
 Sheldon to go on as a couple forever  
 and ever—

Having now reached the altar, she swiftly wraps her arms  
 around Sheldon.

WILLOW  
 Remember that, Shelly baby?

He is uncomfortable.

MARIA  
 (heartbroken)  
 Sheldon . . . is this true?

WILLOW  
 You bet it is, scream queen, so you  
 might as well shrug this ceremony off.  
 Sheldon's mine, and I ain't letting  
 him go for *nobody!*

Maria is devastated.

BOB  
 Hey! You let her alone, sister! I  
 don't know how they do things in  
 Transylvania, but if you stay up here,  
 you'll take your orders from me, and  
 that includes leaving that girl  
 alone—

Willow HISSES at him in classic vampire fashion.

Bob stumbles backwards.

WILLOW

There's no use arguing. In fact, we'll leave it up to Sheldon—he has to choose me. Now—if you'll excuse us—Shelly and I have got some catching up to do.

She grabs him by the arm and pulls him out of the sanctuary.

MINISTER

Well folks, I— I guess we're gonna take a little break! Uh...

Maria is devastated.

CUT TO:

5 EXT. CEMETERY - DAY 5

MARIA, still wearing her wedding dress, walks through the graveyard where she and Sheldon had their picnic in the first film.

She remembers the moment he proposed:

FADE TO:

6 EXT. CEMETERY - DUSK, FLASHBACK 6

SHELDON and MARIA stroll through the cemetery, holding hands.

The two stop, Sheldon gets down on one knee, pulls out the LITTLE BLACK BOX, and reveals the RING.

Maria is thrilled and nods eagerly.

The two embrace, and Sheldon lifts her to spin. As they do, they tumble down.

On the ground, as they get their bearings, they see that Sheldon's HAND has come off again. Seeing it, they both laugh.

FADE TO:

7 EXT. CEMETERY - DAY 7

MARIA, a tear running down her face, sighs at what was once a happy memory.

8 EXT. CITY STREETS - DAY

8

SHELDON walks with WILLOW through the city streets.

WILLOW

Oh, Sheldon, I'm so glad I found you.  
Now we can spend the rest of our  
afterlives together forever and ever...

Sheldon nods, unhappily.

WILLOW

Oh, don't tell me you're still hung up  
over that rabbit-toothed yuppie you  
were going to marry! Besides, Sheldon,  
you belong to me! Don't you remember?

FADE TO:

9 INT. HAUNTED HOUSE - NIGHT, FLASHBACK

9

WILLOW and (pre-zombie) SHELDON wander through a cobweb-filled haunted house, holding hands.

WILLOW (V.O.)

It all started that night when I took  
you to the old Rimshaw place. You were  
younger and full of life, desperate  
for the warm embrace of a lover...

Willow embraces Sheldon.

WILLOW

Oh, Sheldon, doesn't this haunted  
house just make you tingle?

WILLOW (V.O.)

I could see it in your eyes at that  
moment—you wanted me—downwardly,  
pulsating, striving, now, together,  
ending and unending.

Sheldon's face is deadpan. He nods.

She embraces him again, differently.

WILLOW

Oh Sheldon, my darling, take me now!  
You're in love with me, aren't you?  
Say that it's so!

He nods, the same deadpan expression on his face.

She takes his hands.

WILLOW  
(ominously)  
Then join me for all time. Let me make us one, for now and forever. It is the witching hour in this haunted house, and if we steal a witch's kiss now, in this moment, our eternal souls will be bonded forever, even beyond death!

He gazes into her eyes pensively.

WILLOW  
(softly)  
Do it, my love. Kiss me now and seal our fate!

They kiss passionately.

WILLOW (V.O.)  
From then on, our life was like a series of scenes from a romance movie...

FADE TO:

10 EXT. DRIVE-IN THEATER - NIGHT, FLASHBACK 10

SHELDON and WILLOW watch a movie from their car. Willow is snuggled up to Sheldon.

She goes to kiss his neck, as one would, but reveals her fangs, intending to bite him.

He looks at her, and she ceases.

11 INT. RECORD SHOP - NIGHT, FLASHBACK 11

SHELDON and WILLOW shop for records.

Sheldon holds up a cheery BUDDY HOLLY ALBUM.

Willow shakes her head and holds up an ALBUM TITLED "FUNERAL CLASSICS: 10 BLEAK SONGS FOR MOURNING".

She takes Sheldon's arm and leads him to the cash register.

12 INT. MALT SHOP - NIGHT, FLASHBACK 12

SHELDON and WILLOW share a MALT with TWO STRAWS.

As they drink, she pours BLOOD from a labelled BOTTLE into the drink.

WILLOW (V.O.)

It was like a Grimm fairy tale.

13 EXT. MALT SHOP - NIGHT, FLASHBACK 13

SHELDON and WILLOW exit the malt shop onto the street.

WILLOW (V.O.)

But it all came to an end that fateful night after we left Corman's Diner. If you had only stopped to look, you would've seen that ice cream truck coming..

Sheldon walks into the street, and we hear the sound of ICE CREAM TRUCK music, followed by SCREECHING BRAKES.

Willow SCREAMS.

CUT TO:

14 EXT. CEMETERY - DAY, FLASHBACK 14

WILLOW stands by Sheldon's tombstone, holding a SINGLE ROSE WITH A BLACK RIBBON TIED AROUND IT.

WILLOW (V.O.)

You were gone, and despite our bondage, I would never see you again.

FADE TO:

15 EXT. CITY STREETS - DAY 15

SHELDON and WILLOW, where we left them.

WILLOW

But now, the zombie epidemic has brought you back to me, and we can continue our eternal companionship till the end of time!

She embraces him as she did in the haunted house.

WILLOW

Oh, I'm so glad we'll be together forever, Shelly! Now I can finally give myself to you fully, and we can live the romance we were always meant to live! Say that you want me, Shelly! Say that you do!

She holds his hands.

He stares back at her, emptiness in his eyes.

WILLOW

You still want that rosy-cheeked fool, don't you?

He stares back.

WILLOW

Well, it's your decision, Shelly. You can stay with me and be adored forever, or you can be with her for forty or fifty years and then be alone again. The choice is yours.

She walks off, leaving Sheldon alone.

CUT TO:

16 EXT. CEMETERY - DAY 16

SHELDON wanders through the cemetery pensively.

He sees a BOUQUET OF FLOWERS sitting next to a tombstone and is reminded of when he stole flowers from one before to communicate his love to Maria.

17 ARCHIVE FOOTAGE: NIGHT OF THE LIVING DATE 17

Sheldon brings Maria the flowers.

MARIA

You must really like me...

18 EXT. CEMETERY - DAY 18

Reminiscing makes SHELDON remember what Maria said about the flowers he gave her earlier that day.

MARIA (V.O.)

That's the sweetest thing anyone's

ever done for me.

The fact that they won't last forever means that I have to cherish them. It means that I have to appreciate every moment I have with them while they're still here.

Sheldon reflects upon this statement.

He reaches into his pocket and pulls out his VOWS again.

Confident, he walks to the church.

19 INT. CHURCH SANCTUARY - DAY

19

In the sanctuary, MARIA sits at the altar, still heartbroken, being consoled by ALICE and JEN.

WILLOW sits leisurely in a CHAIR at the front of the room.

SHELDON enters, and everyone perks up. Willow and Maria step forward.

WILLOW

Well, Sheldon, who's it going to be.

He looks back and forth between the two women. After a long, silent pause, he pulls out his VOWS from his pocket and begins to read them, shaky at first, but eventually stable:

SHELDON

Mmm—mmm—

Mmm—mma—

Maria...

Everyone GASPS.

SHELDON

(clears throat; majestically)  
 Maria, I vow to protect you in times of greatest hardship, to raise any children we may have in the virtuous ways I know how, and to stay by your side until our dying days.

He folds up the paper and puts it back in his pocket.

MARIA  
(misty-eyed)  
Oh, Sheldon...

SHELDON  
Willow, to go on living forever with  
you would be a privilege without  
price. However, the fact that Maria  
won't last forever is precisely what  
makes her so precious to me.

He embraces her.

SHELDON  
I will have to cherish her, for as  
long as we both shall live.

MINISTER  
Amen!

WILLOW  
(after a long pause)  
Oh poor, pitiful Sheldon...

He and Maria are uneasy.

WILLOW  
I thought I implied this well enough  
before, but apparently not. You see  
Sheldon, I'm not giving you a choice.  
All I meant is that we can do this the  
easy way . . . or the hard way.

She pulls out a DAGGER and grabs Maria, holding it to her  
neck.

WILLOW  
You picked the hard way.

At that moment, BOB and THEO burst through the sanctuary  
doors. Bob wields a CROSS, and Theo carries an armful of  
GARLIC CLOVES.

BOB  
Not so fast, Elvira!

WILLOW  
What the...?

Bob and Theo race down the aisle with their weapons,  
screaming.

When they reach the alter, Theo begins chucking the garlic cloves at Willow (who cowers at each blow) as Bob recites scripture.

The two eventually run her out of the sanctuary.

The congregation APPLAUDS.

Maria and Sheldon applaud as well.

Bob and Theo wave and bow.

CHURCH BELLS RING.

CUT TO:

20 INT. CHURCH SANCTUARY - LATER

20

EVERYONE is in place for the wedding ceremony.

MINISTER

And now, by the power invested in me,  
I now pronounce you man and wife!

MARIA and SHELDON kiss passionately.

The crowd CHEERS.

Church bells RING once more.

CUT TO:

21 EXT. CHURCH - DAY

21

SHELDON and MARIA exit the church to a train of GUESTS tossing RICE at them.

They sit in a HEARSE with "JUST MARRIED" painted on the rear windshield.

The hearse drives off.

FADE TO BLACK.