

THE GREMLIN IN ME

By

Stephen Radford

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Stephen Radford:
stephen@stephenradford.com
4 Stately Drive
Rhodes, Middleton
Manchester
M24 4JS

1

INT. ANTENATAL CLASS, COMMUNITY CENTER - NIGHT

1

A group of women, pregnant at various stages of their third trimester sit with their respective husbands while a midwife explains the readiness to go to labor.

All the couples appear to take in the information with various expressions of knowing, from vague nodding to a wan appreciation for what they are being told.

All except for SARAH, who doesn't look comfortable. She looks at the midwife, stares around at all the other mothers to be and then down at her bump. She exhales and shakes her head. She then looks away from the circle, staring out into the distance.

She shakes her head as if looking at her future.

In the corner of the shot we do see the edge of a whiteboard. She frowns. Whatever she is looking at, she doesn't like it.

She clenches her fist. She searches the room, but then her partner, RICK, takes her hand. She turns to him and smiles and then exhales deeply with a look of absolute fear in her eyes

CUT TO:

2

INT. CAR - LATER

2

The drive home. Rick is relaxed at the wheel. SARAH looks at him with acid eyes. Rick notices.

RICK
Are you okay?

SARAH
(Sarcasm)
I'm wonderful. I'm totally okay with it now. I'm ready to leave it behind me.

RICK
You say that every-time. On the ride home too, but the moment you're there... you go somewhere and then bam... but we both know: It really isn't a big deal. You'll get over it.

(CONTINUED)

SARAH shoots a harsh look, and then looks down at her stomach. She holds herself like a football. Somewhat disconnected.

SARAH

Yep. I can just get over it. You're such a jerk.

We hold on the silence as Sarah stares out of her window... another long lingering look.

CUT TO:

3 INT. BEDROOM - LATER 3

RICK is asleep, snoring. SARAH is wide awake, thinking hard thoughts.

CUT TO:

4 INT. ANTENATAL CLASS, COMMUNITY CENTER - NIGHT 4

Another evening with the group of soon-to-be-moms.

SARAH stares out of the circle again, frowning towards the white board. Whatever is on there it's making her nauseous.

RICK nudges her as if to say "pay attention". SARAH evil eyes Rick again.

CUT TO:

5 INT. CAR - LATER 5

Another drive home. A car filled with tension. SARAH stares down. RICK shakes his head.

RICK

You just can't leave it alone.

SARAH

It's all so wrong. It's all wrong, and I just can't understand why you think that it's all fine the way it is.

RICK

It's not worth all this if you're just going to stare away at the wall.

(CONTINUED)

SARAH
I'm not staring at... just any
wall.

RICK
(shallow breed of sorry)
Okay, poor choice of words.

SARAH
You can say that again.

RICK
It's your class.. All I'm saying
is--

SARAH
(Interrupting)
--So what you're saying is, get
over it? It's no big deal?

RICK
All I'm saying is: If it's out of
your control. Why bother worrying
about it?

Strong silence. This is getting hard to watch.

CUT TO:

6 INT. BEDROOM - LATER

6

RICK is fast asleep. We move over to SARAH and she is also
sleeping. She suddenly awakens. She turns and nudges RICK
awake.

SARAH
It's time. I can't hold on any
longer.

RICK
(Groggy)
Really? Now?

SARAH
YES NOW!

RICK gets out of bed, SARAH stands and waddles around the
bed. There's clothes being put on all over the place.

RICK
It's the middle of the night!

(CONTINUED)

SARAH

I don't care. You better go find a marker.

RICK

You know what? What the hell. Let's do this. It's not like we have anything better to think about--

SARAH

(That's it, blows top)
GET ME A MARKER!

CUT TO:

7 INT. ANOTHER ROOM

7

RICK opens a drawer, retrieves a marker.

RICK

White board marker. Does it matter which colour!

SARAH (OFF SCREEN)

OH MY GOD, JUST BRING ME THE MARKER!

CUT TO:

8 INT. CAR - LATER

8

RICK is driving with furious intent.

SARAH sits holding her white board marker rigid in her hand. EYES wide with furious intent.

CUT TO:

9 EXT. COMMUNITY CENTER

9

SARAH waddles hastily to the doors. RICK tries to catch up.

RICK

It's not going to be open.

We realize, this isn't the hospital. This isn't a birthing center. What is going on?

SARAH tries the door. It's open. She heads in. RICK stops as the door closes behind her. He notices a sign on the window.

(CONTINUED)

"INSOMNIA CLASSES MEETING: 2am - 4am"

He opens the door, follows in behind.

CUT TO:

10 INT. INSOMNIA CLASS - MOMENTS LATER 10

It's the same room that is used for the antenatal class. A group of heavy eyed people sit chatting, wide awake and chirpy.

SARAH walks into the class.

SARAH

Sorry everybody. I just couldn't sleep-- not that I'm rubbing it in...

Everybody turns as she waddles with whiteboard marker in hand, straight up to the whiteboard that she stared at for all those classes.

SARAH (cont'd)

This has been bugging me for weeks.

On the whiteboard, we see sentences. Grammatically incorrect sentences. With whiteboard marker in hand Sarah stands poised...

RICK races in, stands in the background. Everybody looks at him.

RICK

(Embarrassed)

Hi. So sorry: This won't take a moment.

DISSOCIATIVE CONDITIONING

"I am a apple - I am green yet sweet..." -- SARAH corrects the error.

SARAH

I am an apple! Textbook dumb ass mistake.

"I allow myself to fall - no pane no gain." -- Sarah crosses out pane, writes above "pain".

(CONTINUED)

SARAH (cont'd)
No "PAIN" no gain. No windows here!

"At my core, I have seeds - Their in all of us." -- Sarah near enough blacks out the entire word "their" and writes They're

SARAH (cont'd)
"They're", or if you're not sure,
"they are"! Jeess... I mean how hard
is that?

SARAH puts the lid on the marker. She smiles and gently rubs her pregnant stomach. RICK stands behind her.

RICK
Is that better?

SARAH
(positive and joyous)
Much. C'mon, we've got to go think
about how we're going to push this
giant watermelon out of my vagina.

They kiss, and walk out hand in hand.

The music swells...

On the mutual display of love and affection we...

FADE OUT:

THE END