

"CHRISTMAS IN JULY"

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1 EXT. THE AURORA ARMS PUB

WE BEGIN ON A SHOT OF THE PUB SIGN - TWO HOLDING HANDS IN FRONT OF A SUNRISE

A woman, in smart work attire, is stood in front of the pub, hesitant to enter. The faint sound of music can be heard from outside. She enters.

CUT TO

2 INT. THE AURORA ARMS PUB

The woman etches forward through the desolate pub, scanning the area with a sense of familiarity and nostalgia. She's been here before.

The music grows stronger as she comes forward towards the bar area - it's Christmas music. A man, wearing a red Christmas jumper covered in Figgy Puddings, raises from behind the bar with his back initially turned before noticing the woman - turning, he asks--

MAN

Drink?

WOMAN

Sorry?

MAN

(enunciating)

Do you want a drink?

WOMAN

You work here?

MAN

Nah. More of a "regular". Hence why I'm quite familiar with the place.

The man points to a stool and the woman sits.

WOMAN

Martini. Please.

MAN

Elegant choice.

He pours the woman a martini and continues to refill his glass with a Jack Daniels, it's not his first.

WOMAN

So what are you doing here?

(CONTINUED)

CONTINUED:

MAN

Final drink? (beat) There was something in the bible about that wasn't there?

As the man is talking, the woman looks over at the stereo system playing the music. Pink, covered in stickers - like it belonged to a young girl. Almost a relic by this point.

WOMAN

I think you're thinking of the The Last Supper- And the music?

She points to the stereo. The Man gets philosophical for a moment.

MAN

You must have spent your whole life being told no - not being able to do the shit that you've always wanted to do. Because of laws - because of judgement - because it's not "socially acceptable".

The man's smile slowly disappears and begins to talk with a more serious tone.

MAN (CONT'D)

Me? I fucking love Christmas. Makes me happy. My best memories are of Christmases. And I would celebrate it all year long if I could.

There's a pause as the Woman considers the Man's philosophy and outlook on life.

MAN (CONT'D)

We are not observers. We are participants and too often in life, we only enjoy something when it is a memory. So let me paint you a picture. It's your last night on Earth. There's no one else around. No laws. No judgement. What do we do?

WOMAN

I'd like to watch the sun rise

MAN

(mockingly)
Woah - slow down

WOMAN

I'm serious. I have a favourite spot - in the city, where I work. I often get
(MORE)

(CONTINUED)

CONTINUED:

WOMAN (CONT'D)
the see the sun set, but never rise.
It would be nice.

He formally lift his glass, accepting her idea and begins to down his drink.

WOMAN (CONT'D)
What was your name by the way?

The man finishes his glass in one take - shaking his hand whilst doing so. His drink is more important.

MAN
Our names are in the past - no meaning to one another now. Just call me Jack (pointing to his drink) and I'll call you Martini.

The Woman, now MARTINI, accepts begrudgingly and shakes the Man's, now Jack's, hand. Jack puts his empty glass down on the counter.

JACK
Come on

Jack exits the bar area and makes his way towards the door.

MARTINI
What? Sunrise isn't for hours.

JACK
I've spent way too much of the last couple of years in here - not tonight. Besides, sounds like we've got a rooftop party to prep for.

Martini gets up and follows Jack towards the exit of the pub. Before leaving, she takes one last look back and exits.

CUT TO

3 EXT. BROAD STREET

Both begin to walk down the street.

MARTINI
And where are we going (mockingly)
Jack?

She's not used to their new names yet. Jack stops abruptly. He had no destination in mind and decides to bounce the question back to Martini.

(CONTINUED)

CONTINUED:

JACK
Ladies choice.

Martini pauses for a moment and spots her prize - a flashy expensive looking car. She proceeds towards it.

JACK (CONT'D)
(panicked)
Oh no.

MARTINI
Oh come on - I regret never finishing
my driving lessons.

Jack realises the danger he would be putting himself in.

JACK
(Panicked)
Definitely NO!

MARTINI
Just get in.

JACK
Alright- but not too fast!

Martini shoots him a glare before getting in the vehicle. A few seconds pass before Jack reluctantly follows and gets in the passenger side. The car starts and speeds off down the street.

CUT TO

4 EXT. ARUNDEL STREET

They're both stood outside the car, crudely parked, like it had come to a sudden stop. Jack, recovering, is stood away from the car.

JACK
What was the ONE thing I asked?

Martini tries to hold back laughter, but smiles regardless.

JACK (CONT'D)
Never heard of the national speed
limit?

MARTINI
Must've missed that part during my
lessons.

There's a moment of silence whilst the next decision is made.

(CONTINUED)

CONTINUED:

MARTINI (CONT'D)
So what's next?

Beat.

MARTINI (CONT'D)
(mockingly)
Ladies choice.

She gestures to Jack to set the next destination. There's another moment of silence as Jack goes deep in thought.

JACK
Give me a minute.

He walks off and she follows, confused.

MARTINI
You've not got anything? This whole thing was your idea.

JACK
I didn't say that.

MARTINI
Then what?

He pauses, before turning back to her to ask-

JACK
Dance with me?

Martini expresses discomfort, she's not a dancer.

JACK (CONT'D)
(sarcastically)
C'mon, it's not gonna kill you.

Jack holds his hand out as an offer.

Martini is taken aback - unsure how to react to this question. It's certainly not what she was expecting to be asked.

MARTINI
I don't know how-

JACK
(interrupting)
You don't need to.

Martini takes his hand, and put her other hand on his shoulder as he puts his hand on her waist.

MARTINI
There's no music?

(CONTINUED)

CONTINUED:

JACK

There is (pause) It's just sometimes
you've got to listen for it.

They continue to dance for a minute.

JACK (CONT'D)

My wife would never dance with me.

MARTINI

You were married?

JACK

Ex. (beat) I don't think we were ever
really in love to be honest.

Martini listens intently.

JACK (CONT'D)

It became clear we were only
pretending to make things work because
we had a daughter. (pause) I haven't
gotten to see her much since we
separated about two years ago. It's
mostly only special occasions now.
Like Christmas.

Jack takes a moment to gesture to his jumper, emphasising its
significance to him.

JACK (CONT'D)

She would have been about seven and a
half now. And whilst my ex may not
have ever danced with me, I'm certain
my daughter would have done one day.
At her wedding or something. (pause)
Never mind.

They stop dancing. Martini is taken aback by this story - she
wishes to share from her past too but decides it's not the
right time. There's a moment of silence before Jack breaks
it.

JACK (CONT'D)

Right. Your turn.

Martini looks around and makes her decision. She points
towards a dress shop.

MARTINI

There. I need something new to wear
for this "party" as you put it.

She gestures to her work clothes.

(CONTINUED)

CONTINUED:

JACK

I know I said free of consequence and judgement, but both your ideas have involved stealing.

MARTINI

Is it really stealing, though?

Jack shrugs.

JACK

I suppose it's not for me to judge. But you might be on to something. I know a place just down the road, maybe I'll find something there. Meet back here in ten?

He looks over to Martini, but she is already several feet away.

JACK (CONT'D)

(shouting)

Back here in ten?

MARTINI (O.S)

Sure thing.

He walks off in the opposite direction.

CUT TO

5 INT. MEN'S DEPARTMENT / INT. WOMAN'S DEPARTMENT

MONTAGE OF SHOTS BETWEEN THE TWO DEPARTMENTS AND THE PAIR PICKING THEIR NEW CLOTHES.

Both ignore the casual wear departments. They eye up the formal wear instead - browsing several pairs of suits and dresses.

Jack tries on a suit and approves it. He looks back down at his Christmas jumper, the gift from his daughter, gives it a nostalgic smile before leaving it in the changing room and leaving.

Martini is trying on a few dresses in her changing room, we don't get to see any of them, but a smile of approval shows she has made her definitive choice. She sees herself in the mirror wearing the dress. She's openly smiling, wearing a beautiful dress that has instilled her with confidence.

CUT TO

6 EXT. ARUNDEL STREET

Jack is the first to return to the rendezvous point. A short time goes by until Martini shows up still smiling.

JACK

Funny sort of ten minutes.

MARTINI

Sorry, have you got a previous engagement to get to?

Jack changes the topic of conversation.

JACK

You look (beat) good.

MARTINI

(mockingly)

Wow? "Good". You know, Jack, "good" is what all woman strive for - I'm so glad you realised.

They both smile, not taking each others comments too seriously, and head off.

CUT TO

7 EXT. OUTSIDE CIVIC OFFICES

JACK AND MARTINI ARE STOOD AT THE FOOT OF A TALL STRUCTURE - A TV STUDIO.

To Jack, the skyscraper is a fascinating piece of architecture that he admires. But more importantly, to Martini, this is her former place of work - though this is never mentioned to Jack. She manages to open a back door effortlessly and they enter.

CUT TO

8 INT. CIVIC OFFICES STAIRWELL

Jack and Martini ascend the stairwell of the building in silence. It's a long way up. Martini is leading the way, as she, unbeknownst to Jack, is more familiar with the building.

CUT TO

9 EXT. CIVIC OFFICES ROOF

Upon reaching the top of the building, the pair look out over the city in which they have spent the night. It's brighter, nearly dawn.

The reality of their situation is becoming more and more apparent to Jack and Martini.

JACK
(jokingly)
We could jump?

MARTINI
(serious)
Too easy. It's not (pause) I'm sure it
wouldn't be much fun either.

Jack looks at Martini. He knows she has more to share. A moment goes by before-

JACK
I might as well ask (beat) What were
you doing at the pub tonight?

Martini is taken aback - she wasn't prepared to be asked this question. Jack had shown little sign of being interested in her backstory - she believed out of politeness. Another moment goes by. She has reached a point of comfort - to be able to tell Jack about her past.

MARTINI
Everyday after work, I'd get the bus
out of the city.

I only had one destination in mind -
and it was for her.

I mean it. Everyday. Some days I got
lucky and managed to catch the first
bus from work and I could see her
longer. Most days, I spent waiting an
extra 60 minutes for the next one.

Even if I only got to see her for the
briefest of minutes before the end of
her shift - I still went.

There's a pause.

JACK
You never told her, did you.

MARTINI
I would now.

Jack feels regret for Martini.

(CONTINUED)

CONTINUED:

JACK
That's sad.

MARTINI
(pause) Is it?

Martini looks away from Jack.

MARTINI (CONT)
I was there last night because I hoped
to find her and see her again. But I
think I found a lot more.

There's a long pause. Jack thinks about his daughter again.
He lightly grabs his chest, where the jumper used to be.

JACK
She's going to be okay.

He begins to cry, mixed with brief moments of laughter.
Martini never looks away - she is present with him.

Both smile, before looking back across the city. They hold
hands silently, in peace, mirroring the pub sign at the
start. As the sun rises the two disappear. Silence.

END.