

“CHRISTMAS IN JULY”
a scene-by-scene breakdown

SC.1 / EXT. FRONT ‘THE AURORA ARMS’ PUB

The faint sound of Christmas music can be heard coming from inside. A woman in her mid-twenties, stands outside, hesitant to enter, but does so eventually.

SC.2 / INT. ‘THE AURORA ARMS’ PUB

The pub is isolated except for one-man, early thirties, behind the counter with his back turned whilst, Martini, unflinching, enters and walks up to the bar. The man, Jack offers a drink to the stranger. When questioned about the Christmas music, Jack explains his philosophy on the end of the world and how it presents the opportunity for people to do they things they’ve always wanted to, but never could, due to laws or judgement. This includes, in his mind, celebrating Christmas in July.

SC.3 / INT. KARAOKE ROOM

They both enter an adjacent room to the bar, the man lights candles in the room due to the world’s now current lack of electricity and places the battery powered speaker system he had in the bar on the floor, plugging in the mic and begins to sing. Reluctant to participate at first, the woman is won over by the man’s persuasive spirit. The man suggests formally introducing each other with the names of the drinks they had – referring to himself a Jack, short for Jack Daniels, and the woman as Martini. With the night now beginning, Jack no longer wants to spend his last few moments at the pub – due to his unspoken alcoholism caused by past trauma. Martini suggests heading into the city.

SC.4 / EXT. STREET OUTSIDE PUB

Martini, details her regret of never learning how to drive to Jack. She spots her prize, an abandoned expensive looking car with its door unlocked. Both enter, with Martini in the driver’s seat and the car speeds off down the street.

SC.5 / INT. CAR

Jack sits in the passenger seat, strapped in, holding on, becoming more distressed and uncomfortable as the journey continues. Martini is oblivious to Jack’s discomfort and continues to drive recklessly.

SC.6 / EXT. OUTSKIRTS OF CITY

The car passes by abandoned cars and narrowly avoids them, and before long Martini has found herself driving into the city.

SC.7 / INT. CAR

Jack, now extremely discomforted from the journey, begs for Martini to stop as soon as possible. Martini is reluctant at first, but decides to anyway when she looks over at him and realises his discomfort.

SC.8 / EXT. STREET OUTSIDE CAR

Now outside the crudely parked car, there’s a moment of silence whilst the next decision is made. Eventually, Jack brings up the idea of streaking and is surprised when Martini presents little pushback on the idea and both proceed to undress.

SC.9 / EXT. STREET

Running down the street naked, the two are paced equally, but there's still an implication of Martini turning the event into a race.

SC.10 / EXT. HIGH STREET

Having calmed, the two are now walking down the street and for the first time opening up to each other about their lives before the event. Jack mentions one of his ex-girlfriends from when he was back in school, and how she used to call him "physically repulsive" to her friends and rumours eventually spreading around the school. Martini is surprised by this confession and suggests to dress themselves. But with their old clothes left behind, they decide to help themselves to some new ones.

SC.11 / EXT. OUTSIDE ABANDONED DEPARTMENT STORE

Outside the locked-up doors of a former department store, Jack, almost effortlessly manages to break into the store through the lower section of a repaired glass door.

SC.12 / INT. ABANDONED DEPARTMENT STORE LOBBY

Now inside the store, the two find a guide to their respective departments in different directions and arrange a rendezvous for ten minutes time to meet back in the lobby.

SC.13 / INT. MEN'S DEPARTMENT & WOMEN'S DEPARTMENT

Montage of shots between the two departments picking new outfits. Both eyeing up the formal wear, Jack is drawn towards a navy-blue suit and Martini picks out a simple, but elegant yellow dress.

SC.14 / INT. DEPARTMENT STORE LOBBY

Jack is the first to return to the rendezvous point. A short time goes by and he looks increasingly worried that he would be by himself again – until Martini shows up.

SC. 15 / EXT. STREET

The two once again walk down the street in silence, a destination has already been decided, and the two look around attempting to appreciate what once surrounded them from a ground perspective.

SC.16 / EXT. OUTSIDE TV STUDIO SKYSCRAPER

Both are stood outside and admiring the tall structure of particular skyscraper – formerly a TV studio, but more importantly the place where Martini used to work – though this is never mentioned to Jack.

SC. 17 / INT. TV STUDIO STAIRWELL

The two ascend the stairwell of the building with Martini leading the way as she is more familiar with the building.

SC.18 / EXT. TV STUDIO ROOF

Upon reaching the top of the building the two look out over the city which is slowly lit up by the impending sunrise, and eventual end. There's a moment of silence, when Martini suggests jumping, which Jack immediately dismisses claiming it would be "too easy" and not to give the world the satisfaction. Eventually Jack asks Martini what the reason was as to why she was at the bar at the beginning of the night.

SC.19 / INT. 'THE AURORA ARMS' PUB

Cutting to a flashback, Martini tells Jack about there used to be a girl that worked at that exact pub who she was overwhelmingly in love with. In a voiceover, she describes how she was hoping to see her one last time, despite the odds being stacked against her. In this flashback we also see Martini wear an ID badge from her job at the TV studio, having come straight from work.

SC.20 / EXT. TV STUDIO ROOF

Whilst she never got to see her again, Martini self reflects on the things she has managed to achieve during the past night. Jack, once again, talks about his past relationship and reveals that the girl who emotionally abused him in school ended up being the mother of his daughter. It was a toxic relationship, which results in his drinking habits.

SC.21 / INT. CAR

Flashback to two years prior, Jack is sat in the passenger seat of a car being driven by his girlfriend, and five-year-old daughter in the backseat. The two are arguing as Jack, in a voiceover, details an accident. In the memory, Jack turns to look at his daughter before the car crashes.

SC.22 / EXT. TV STUDIO ROOF

There's another moment of silence. Martini is unsure how to react to Jack's past trauma. He begins to cry, but there are also moments of laughter as he questions the bitter-sweetness of life and jokingly suggests that perhaps jumping wouldn't be such a bad idea after all. The two hold hands, in peace with one another, as the sun rises about the city. They've both loved and lost in different ways and have both come out stronger, as the film fades to white and ends.