

Seven Days Until You Die

By

Kaitlyn Booth

FADE IN

INT. LIVING ROOM - NIGHT

There is a television sitting against a wall. There are pictures of a smiling girl and a happy family on the top. The television turns on and is fuzzy for a moment before skipping a few scenes and turning to a home video. A young SARAH KVETKO is lying on her stomach, resting on her elbows. She is drawing in a coloring book. SARAH'S mom JACKIE is recording the video.

JACKIE (V.O)

Hey Sarah.

SARAH looks up from her drawing and gives the camera a big smile.

SARAH

Hi mommy.

JACKIE (V.O)

Say "hi" to the camera too sweetie.
We're going to show this to your
kids when you grow up.

SARAH

(laughs slightly)

Hi my kids, my name is Sarah.

JACKIE (V.O)

Honey, they're your kids, they know
your name. So what are you drawing
there?

SARAH

I'm drawing--

The tape seems to freeze as if it is skipping.

FADE OUT

FADE IN

EXT. MAJOR HIGHWAY - NIGHT

There is the sound of sirens very faded in the back ground. SARAH is lying on the ground. The word FRIDAY appears on the screen. There is a deep cut on her forehead and there is the sound of people talking to her, but she cannot seem to understand the words. The watch on her wrist is cracked and

(CONTINUED)

flashing 9:00pm. She blinks once and it seems to make the voices around her very excited.

SARAH (V.O)

How did this happen? Why did this happen now of all times. It makes no sense. Everywhere it hurts, everything in me is screaming in pain. Why can't I scream? I want to scream. I want to make all of these blinking lights and things go away.

SARAH pauses for a moment.

SARAH (V.O) (CONT.)

I guess even I can't deny the irony of it all. To this a week ago, a week ago I...

She closes her eyes.

INSERT TITLE: SEVEN DAYS UNTIL YOU DIE

INT. SARAH'S ROOM - MORNING

SARAH'S eyes open. She is lying on a bed blinking a few times. The word SATURDAY: DAY ONE appears on the screen as SARAH gets up and climbs out of bed. She turns off an alarm that never went off before standing and stretching. Glancing over her shoulder as if to look at something she walks over to her desk and kneels down in front of it. On the desk are ten perfectly aligned of ten pills. Near the pills is one bottle reading ASPIRIN 100 pills. She kneels down and looks over the edge of the pills, eying them before straightening them. A MEOW is heard behind her and she turns and looks around on a chair is FELIX her cat. SARAH gives him a small smile.

SARAH

Hey buddy, you awake too early too?

FELIX meows once.

SARAH (CONT.)

I hear that one, but I've already made up my mind. I'm going to kill myself, I'm going to swallow those pills right there and it's all going to be over.

FELIX meows again and there is the sound of someone moving outside of the door. It is SARAH'S roommate LISA.

(CONTINUED)

SARAH (CONT.)

Don't worry, I'm sure Lisa will take care of you. I mean, you're practically her boy friend.

LISA (V.O)

Sarah! Come on, we need to get going.

SARAH

Coming.

SARAH gives FELIX a small smile before she begins to get dressed and gather up a small bag full of papers and notebooks. She throws the bag over her shoulder and walks out of the room.

INT. KITCHEN - MORNING

LISA is sitting at the table drinking a cup of coffee and rubbing her eyes as SARAH walks in. LISA smiles and pushes a full mug of coffee toward her.

LISA

Morning roomie. I made us some strong ass coffee.

SARAH

Good because I couldn't sleep at all last night.

LISA

(Takes a sip of her coffee)
Me too. All I could do was think over and over again how sadistic it is to have a extra credit lecture this tempting this early on a Saturday no less.

SARAH sits down and takes a drink of her coffee.

SARAH

Yeah, no fun, but she also mentioned that she'll give us the date of the term paper as well. The sooner we get the date--

LISA

(Interupts)
--the sooner we can put it off until the last minute.

(CONTINUED)

LISA and SARAH smile at each other, but SARAH's is considerably smaller.

LISA (CONT.)

(Standing)

So let's get this over with. Some of us have plans on the weekend. You know, like a normal human being.

SARAH gives LISA a look and the two of them walk out of the house.

EXT. COLLEGE NEIGHBORHOOD - MORNING

SARAH and LISA walk out of a small house. There is a doorway off to the side and two mailboxes indicating that someone is living below them. LISA seems to be making idle chatter but SARAH is not really listening. The two of them walk through a nice little place past houses with lots of college kids out enjoying the weather. People give the two of them waves. A BOY about college age comes walking up to them.

BOY

Hey sexy ladies, want to come to a party later?

LISA

Uh, no, I think we'll pass.

BOY

Oh come on, it's going to be an epic night.

LISA

We're fine but thanks the same.

LISA takes SARAH by the arm and pulls her along. SARAH glancing over her shoulder and looks as the BOY is walking away. There is another BOY sitting on the porch of his house and he is watching her very carefully.

LISA (CONT.)

Can you believe the nerve of that guy? To invite us to one of his parties after how stupidly crazy the last one was.

SARAH

(Looking ahead again)

Yeah, stupidly crazy.

(CONTINUED)

LISA

I mean with the way his stupid roommate was drooling over you like you were some piece of meat. Even when you told him you had a boyfriend. Ugh, it was enough to make me sick.

SARAH

Yeah...me too.

The two of them continue until they turn onto a street and head toward the campus.

EXT. COLLEGE CAMPUS - MORNING

SARAH and LISA walk by people on bikes and lying out in the sun for a moment before walking up the stairs to a large building.

INT. LECTURE HALL - MORNING

They open the door into a large lecture hall with various people spread out all across the room. The two of them walk together and take a seat as a female PROFESSOR takes the podium and looks out at them.

PROFESSOR

Well, I can't say I'm surprised to see most of you here. The people who really want an A and the people who really need this extra credit. Now, let us begin.

All around SARAH people are taking notes but she does not seem to be listening. Instead she looks around the room and at each of her classmates. In her notebook she is writing down a list of material possessions with a couple of names next to each one.

PROFESSOR(CONT.)

Now, I promised that I'd give those of you who attended an extra week to work on your paper. I took attendance and emailed out the prompts. Make sure you write this down; your paper is due in two weeks on Monday.

SARAH pulls out her calender and flips to two weeks from that monday. She begins to write it down before stopping and erasing it.

(CONTINUED)

SARAH
(Under her breath)
Won't be here.

LISA
What?

SARAH
Huh?

LISA
Did you say something?

SARAH
Oh...no, nothing important.

SARAH gives LISA a small smile and the two of them gather their things and walk out of the lecture hall.

EXT. COLLEGE CAMPUS - AFTERNOON

SARAH and LISA are walking down the campus toward their house when there is the sound of a phone ringing. SARAH blinks and reaches into her pocket pulling out the phone and looking at it. The name TAYLOR is flashing.

LISA
Well? Who is it?

SARAH
It's TAYLOR.

LISA
Well, aren't you going to answer it?

SARAH
(blinks)
Oh right.

SARAH flips open the phone and hesitates slightly.

SARAH (CONT.)
Hello?

TAYLOR (V.O)
Hey Sarah, it's me.

SARAH
Oh hey you, what's up?

INT. TAYLOR'S ROOM - AFTERNOON

TAYLOR is a good looking man sitting on his computer and typing at something. It seems he is looking at a website of local hiking.

TAYLOR

I know you had that stupid lecture today so I thought I would treat you to something.

SARAH (V.O)

Treat me? Oh Tay, you don't have to do that.

TAYLOR

I want to. So I'm taking you out to lunch. Then we're going to enjoy this first nice day of spring and go on a hike I've been meaning to take you on forever.

EXT. COLLEGE NEIGHBORHOOD - AFTERNOON

SARAH smiles slightly and LISA gives her a knowing look. She sighs.

SARAH

You really don't have to do this.

TAYLOR (V.O)

Come on, don't make me beg. You know I have no dignity when it comes to anything with you.

SARAH

(laughs slightly)

Okay, okay, I won't make you sacrifice your manhood. You talked me into it.

TAYLOR (V.O)

Great! I'll be there to get you in about 20 minutes. And come hungry.

SARAH

Whatever you say.

TAYLOR (V.O)

See you in a bit

(CONTINUED)

There is the sound of the phone clicking off and SARAH closes her phone as she and LISA are walking up to their house.

LISA

Well? Are you going to make me torture it out of you or are you going to tell me what you almost made Tilly sacrifice his manhood for?

SARAH

Very funny. He just said he has no dignity when it comes to me and was not above begging.

LISA opens the door and the two of them walk inside. SARAH is about to close the door when she turns and looks out at the tree in her backyard. For a brief second she sees herself hanging there by a branch, dead. Without hesitating she walks inside and closing the door.

INT. LIVING ROOM - AFTERNOON

LISA throws her bag off to the side and falls into a couch before gesturing for SARAH to continue with her hands.

LISA

Come on, out with it, you know I'm not above bugging the shit out of you until you spill the beans.

SARAH

(Holds up her hands in surrender)

Okay, okay, I'll spill. He said he's taking me out to lunch and then he said he's taking me on this hike that he's been wanting to take me on for forever.

LISA

A hike? That sounds just like him. Man, you really snagged yourself one of the good one's, didn't you?

SARAH

I didn't "snag" anyone he just...hasn't realized he deserves better yet.

(CONTINUED)

LISA

Oh please, he's the one who is lucky to have you. And don't you forget it. Now go get some better shoes on, you're going on a hike.

SARAH

Whatever you say.

SARAH waves her off and walks out of the living room. She passes the kitchen and looks inside.

INT. KITCHEN - AFTERNOON

SARAH looks over her shoulder before reaching into a cupboard and pulling out a wine glass. She closes it quietly behind her and walks out of the kitchen.

INT. SARAH'S ROOM - AFTERNOON

SARAH closes the door and leans up against it. Chewing on her lower lip she walks over and kneels in front of her desk, looking at the pills again before placing the wine glass on the desk too.

SARAH

(In a low voice)

Just a little longer, just a little longer.

There is the sound of a car horn honking and she stands up.

LISA (V.O)

Sarah! Hurry up, Tilly is here!

SARAH

(Calling out)

Coming!

SARAH digs through her closet before pulling out a pair of boots. She replaces her flats with socks and the boots, grabs a sweatshirt, and rushes out of the room.

EXT. OUTSIDE SARAH'S HOUSE - AFTERNOON

TAYLOR is sitting in a tapping his thumbs on the steering wheel. He looks a little nervous as he looked out the window and at the door that has not opened yet. Sitting back in the drivers seat of the car he turns off the radio and sighs heavily.

(CONTINUED)

TAYLOR

Come on Sarah, are you coming or not?

The door opens and SARAH walks out, waving to LISA and closing the door behind her. She walks up to the car and TAYLOR rolls down the window to the passenger seat. SARAH leans in the window and gives him a small smile.

SARAH

Hey, sorry I wasn't ready at all when you called.

TAYLOR

Don't mention it Let's get going before the lunch rush gets all the good food.

SARAH gives him a small smile and climbs in the car. Without a word to each other TAYLOR starts up the car and they drive off. LISA watches from the window, smiling slightly.

INT. TAYLOR'S CAR - AFTERNOON

SARAH settles into the seat and begins to tighten the laces on her shoes. TAYLOR turns on the radio and begins to hum along.

TAYLOR

So, how was that lecture today?

SARAH

(finishing her shoes)

It was boring, but I guess the extra credit was worth it to some.

TAYLOR

Waste of time for you, you don't need anything extra to get an A.

TAYLOR looks over and gives her a smile. SARAH gives him a small one back before everything around her seems to slow down. She looks ahead and sees a BOY crossing the street and TAYLOR does not see him. He turns just in time to see them and slams on his breaks. SARAH, not wearing her seatbelt, flies forward and smashes into the dashboard with a sickening crunch. SARAH blinks and TAYLOR jerks the car to a stop as the BOY is crossing the street. SARAH jumps a bit and the BOY runs across the road.

(CONTINUED)

TAYLOR (CONT.)
(leaning out his window)
Look both ways before crossing!

SARAH sits in the car for a moment, blinking as TAYLOR leans back in his seat. He looks at her.

TAYLOR (CONT.)
Are you okay? Hun, you're not wearing your seatbelt, you could have gotten hurt.

SARAH
(Blinks before putting on the belt)
What? Oh, right, of course.

TAYLOR starts the car again and they continue down the road. SARAH looks over her shoulder before closing her eyes and sighing heavily.

INT. CAFE - AFTERNOON

TAYLOR and SARAH walk into a small cafe and she looks around. It is not an overly nice looking place but TAYLOR looks very pleased with himself. A young female WAITRESS comes up and smiles at them.

WAITRESS
Hello, welcome, just the two of you today?

TAYLOR
Yes, just the two of us, thanks.

WAITRESS
Follow me please.

TAYLOR gives SARAH a large smile before the two of them make their way to a small table near a window facing the road. The WAITRESS sets down two menus.

WAITRESS (CONT.)
Your server will be with you in a moment.

The WAITRESS turns and leaves as TAYLOR and SARAH both open their menus. A moment of awkward silence passes.

TAYLOR
So I've heard nothing but amazing things about this food.

(CONTINUED)

SARAH
(without looking up from her menu)
Oh, that's great.

TAYLOR
So, you glad that classes are almost over?

SARAH
(Still not looking up)
Yeah, it'll be nice to get away from it all.

TAYLOR
Yeah tell me about it. I mean, I have so much work to do you wouldn't believe it. You'd think my professors did this on purpose just to stress me out. Ugh, it's driving me insane.

SARAH
(Not paying attention)
Yeah, I completely agree.

TAYLOR
And the nerve of that guy to give me a failing grade on that essay just because it was in blue ink. My printer ran out, what the fuck did he want me to do?

SARAH
What an asshole.

TAYLOR
Enough about school anyway. You should see the way the West Ham is looking. I can't wait to take you to England so we can go to an EPL game. You know, most people like Manchester but I...

TAYLOR's words fade away and SARAH looks up at him. He is talking but she hears no sound. She looks around the cafe. An elderly man is sitting in a chair reading a newspaper and drinking coffee. On the front page she sees a picture of herself with the words TRAGIC DEATH below it. She blinks again and the picture is gone. Two women are sitting a few tables over. They look at her and whisper, laughing a little.

(CONTINUED)

SARAH (V.O)
They're talking about me.

SARAH looks away from them and looks out the window. She sees herself looking back. The figure smiles at her and walks backwards and gets hit by a car.

TAYLOR
So what do you say?

SARAH blinks and looks over at him, suddenly paying attention.

SARAH
I'm sorry, what?

TAYLOR
Two weeks from now is the MLS cup.
I was thinking we could road trip
together.

SARAH
Oh, two weeks from now?

A flash of the pills on her desk.

SARAH (CONT.)
I think I have something going on
that weekend, but thanks for the
invite.

TAYLOR
Damn, that sucks. Next time though.

SARAH
Right, next time.

Food is brought out to them and TAYLOR keeps talking but SARAH barely hears it as she pokes at her food. He pays and the two of them leave the cafe.

EXT. TRAIL HEAD - LATE AFTERNOON

TAYLOR and SARAH pull up to the trail head and both climb out of the car. TAYLOR is smiling but SARAH is just kind of looking around. She seems very distant.

TAYLOR
I've been wanting to take you on
this trail since last year.

(CONTINUED)

TAYLOR reaches over and takes her hand. SARAH looks at his hand holding her and up at him. TAYLOR smiles and SARAH gives him a small smile back.

SARAH
Okay, let's go.

TAYLOR and SARAH walk along a trail and through different sections of the forest before coming out to a clearing near a ledge. There is a good fifty foot drop on the ledge. TAYLOR releases her hand and walks ahead.

TAYLOR
Isn't this beautiful? Look at that view.

SARAH
(Walking up toward the edge of the cliff)
Yeah, it really is.

SARAH is looking down as TAYLOR looks out. She stands near the edge for a moment before walking off with absolutely no hesitation. SARAH blinks and looks at TAYLOR. He is smiling and taking in the sunlight. There is the sound of a phone ringing.

TAYLOR
That's you, baby.

SARAH
(Fumbling to find her phone)
Right, of course, hello?

LISA (V.O)
Sarah! You and Tilly screwing like bunnies yet?

SARAH
No, we're not.

LISA (V.O)
Right, whatever you say sweetheart, but just know that you can't have a sleepover tonight. We're going out and I'm dragging your anti-social ass whether you like it or not.

SARAH
(deadpans)
Wow Lisa, thanks for giving me so much choice in the matter.

LISA (V.O)
No problem BFF. Now tell Tilly to
put it back in his pants and to get
you back here.

SARAH
Got it.

SARAH hangs up and turns to TAYLOR.

SARAH (CONT.)
That was Lisa, apparently I'm going
out tonight and I am under strict
orders to tell you that you need to
get me home.

TAYLOR
All right, all right, let's go.

TAYLOR takes her hand again as SARAH looks over the edge. He
tugs on her arm.

TAYLOR (CONT.)
You coming?

SARAH
Yeah, of course.

INT. TAYLOR'S CAR - EVENING

TAYLOR pulls the car up to SARAH's house and turns it off.
The two of them sit in silence for a moment. The radio is
playing a song but he reaches over and turns it off.

TAYLOR
Did I do something wrong today?

SARAH
What? No, of course not, it was a
great date.

TAYLOR
Are you sure? Because I feel like I
fucked something up.

SARAH reaches forward and touches his cheek, turning his
head so they are looking at each other.

SARAH
You did nothing wrong.

(CONTINUED)

TAYLOR gives her a smile and the two of them kiss, but he seems much more into it than she is. They pull away and he gives her a small smile.

TAYLOR
I'll call you Monday after classes,
we'll go out to dinner.

SARAH
Yeah, sure, dinner sounds great.

SARAH climbs out of the car and TAYLOR rolls down the window. She leans in and gives him a small smile.

SARAH (CONT.)
Goodbye, Tilly.

TAYLOR
Later, Sar-bar.

EXT. OUTSIDE SARAH'S HOUSE - EVENING

SARAH watches TAYLOR drive away for a moment before LISA joins her outside.

LISA
Ready to go? We're going to hit up
the regular place tonight.

SARAH
Sure.

The two of them walk to LISA's car and drive off, music blaring.

INT. BAR - NIGHT

LISA and SARAH walk into the bar and LISA instantly starts hugging and saying hi to people. SARAH walks a little further and takes a seat. The BARTENDER looks at her

BARTENDER
You look like you need a shot.

SARAH
What? Oh no, really--

BARTENDER
(Pouring a shot)
Now, now, I don't take "no" for an
answer. I know the look you're
(MORE)

(CONTINUED)

BARTENDER (cont'd)
brandishing and it's one that needs
a shot.

The BARTENDER sets the drink in front of her.

BARTENDER (CONT.)
Now drink up.

SARAH
(Getting out her wallet)
How much do I owe you?

BARTENDER
(Holds up his hand)
Consider it on my ever growing tab.
Now, what are you going to toast
to.

SARAH
(Holds up the shot)
To the weekend?

BARTENDER
(With a glass of water clinks
her glass)
To the weekend

SARAH downs the shot and the BARTENDER takes a drink of his
water.

SARAH (V.O)
To the last weekend.

INT. SARAH'S ROOM - MORNING

SARAH opens her eyes and looks around her room. The words
SUNDAY: DAY TWO appear on the screen as she sits up and
turns off the alarm that never went off. SARAH walks over
and kneels down, looking over the edge of her desk just like
the previous morning. She is reaching for one of the pills
when her cell phone goes off. Standing, SARAH looks around
and finds her phone. The name on it reads MOM. She answers
it.

SARAH
Hello?

JACKIE (V.O)
Sarah, honey, how are you?

(CONTINUED)

SARAH
I'm okay mom, what's up?

INT. KVETKO KITCHEN - MORNING

JACKIE is standing near the sink washing some dishes. MICHAEL, her husband, is sitting at the table drinking some coffee and the younger brother, LUCAS, is looking bored as he sits there.

JACKIE
So, your father and I were talking last night and we realized that it has been forever since you came over, we all went to church, and then got breakfast together. So, since it's the end of the semester, I thought maybe you could come home for the day.

LUCAS
(Perks up)
Sarah is coming up? Tell her to bring some of that college weed, the stuff I get here sucks.

MICHAEL reaches over and smacks LUCAS upside the head without looking up from his paper.

LUCAS (CONT.)
Ow, what the fuck was that for?

MICHAEL hits him again.

LUCAS (CONT.)
Dad!

MICHAEL
Don't use that language and don't ask your sister to score for you. You aren't supposed to be smoking either.

LUCAS
(Scoffs)
I get straight A's and never miss a class. I think smoking every now and then is okay.

JACKIE
Both of you be quiet for the love of all things Holy. Now, Sarah, will you come up?

(CONTINUED)

SARAH (V.O)
I don't know mom, I kind of had
something planned--

JACKIE
Oh nonsense, it's Sunday, a day of
rest. Now come rest with your
family.

INT. SARAH'S ROOM - MORNING

SARAH looks at the pills on her desk and then a picture of
her family on the wall. She walks over and touches it with
her fingertips.

JACKIE (V.O)
Sarah? Did we lose our connection?

SARAH
No, mom, I'm still here. And I'll
come over, just give me some time
to put on some decent clothes.

JACKIE (V.O)
You know this family never makes
the morning service anyway. We'll
see you soon, drive safe. Bye!

SARAH
Bye, mom.

SARAH hangs up the phone and looks at the picture again
before glancing at her pills.

SARAH (CONT.)
I need to see them, just one more
time, just once more.

On her bed FELIX meows.

EXT. OUTSIDE SARAH'S PARENTS HOUSE - MORNING

SARAH pulls up to the house and climbs out of the car. She
is wearing church clothes. She is walking through her front
yard when she sees a flash of her cutting the tire off the
tire swing on the front. Another flash of her hanging
herself from the rope. Blinking a few times she turns to the
house and knocks on the door. There is the sound of someone
moving around in the house before JACKIE opens the door and
smiles warmly

(CONTINUED)

JACKIE
(Reaches forward and hugs
Sarah)
Sarah! It's so good to see you. And
you look amazing.

JACKIE pulls away and looks her daughter over, moving some
of the hair from her eyes.

JACKIE (CONT.)
My little girl is all grown up.

LUCAS (V.O)
Why do we have to go to church?

MICHAEL (V.O)
Because I am the rules.

LUCAS walks out of the door in his Sunday attire looking
annoyed. MICHAEL joins his wife at the door.

LUCAS
(Walking down the steps and
turning around)
I thought God was the rules

MICHAEL
(Also walks down the steps)
God is the the rules to me and I am
the rules to you. Deal with it.

JACKIE
And you are getting tested sometime
soon and you better be clean!

LUCAS scoffs and walks toward the car. MICHAEL follows him.
JACKIE sighs and looks at her daughter smiling.

JACKIE (CONT.)
Are you ready or do you have
something you need to get?

SARAH
Can I grab a drink of water before
we leave?

JACKIE
Of course sweetie we'll meet you in
the car.

JACKIE walks past SARAH and toward the car. SARAH watches
them for a moment for before walking into the house.

INT. SARAH'S PARENTS HOUSE HALLWAY - MORNING

SARAH walks down the hall and everything around her seems to slow down. She looks at the family pictures that are hanging all over the walls. They are her and her family doing various things. There are a few professional portraits and a few of baby pictures of herself and Lucas. There is a picture of them white water rafting. A picture of her and Lucas wrestling when they were younger. Later on the wall comes to pictures later on and SARAH notices that she is smiling less in every picture. She reaches forward and touches the most recent picture where she is standing with her family, arms crossed, barely smiling. A single tear rolls down her cheek. Shaking her head she walks into the kitchen

INT. SARAH'S PARENTS KITCHEN - MORNING

SARAH walks into the kitchen and grabs a clean glass and begins to fill it with water. As she does she notices a large cutting knife left out to dry. A flash happens and she sees herself stabbing herself in the heart. She jumps when the water in her glass pours over the edge and over her hands.

SARAH

Shit.

SARAH grabs a towel just as the phone in her pocket rings. She picks it up and answers

LUCAS (V.O)

Hurry your ass up or we're going to have to go to the afternoon service and then my entire day will be ruined.

Without another word Lucas hung up. Blinking slightly she stares at her phone before taking a quick drink of water and leaves the glass on the counter. As she is leaving she eyes the knife before hurrying out of the kitchen.

EXT. OUTSIDE ST.MARY'S CHURCH - MORNING

There are people hurrying around outside the church talking and heading inside as they pull up. SARAH gets out of the car and looks around. Her family is walking ahead of her. LUCAS fist bumps another kid his own age and they talk for a moment. MICHAEL and JACKIE start to chat up other people as they all walk into the church.

INT. ST MARY'S CHURCH SANCTUARY - AFTERNOON

SARAH is sitting with her family but the pastors words are muffled. She is staring into space and all she can think about is all of the ways she's missed killing herself. Each one flashes in front of her eyes as she blinks by each occurrence flashes before her eyes. They flash by faster and faster before she closes her eyes tightly.

SARAH
(Standing and whispering)
I'll be right back.

SARAH eases her way out of the pew and hurries to a bathroom.

INT. ST MARY'S BATHROOM - AFTERNOON

SARAH bursts through the doors and leans heavily against the sink, breathing hard. She looks up at the glass and stares at her reflection before punching the glass as hard as she can. It smashes everywhere and her hand starts to bleed. She screams at the top of her lungs. Cut back to SARAH sitting standing in the bathroom. She did not punch the mirror, she merely hallucinated doing it. Closing her eyes and taking a deep breath, she turns and walks out of the bathroom.

INT. SARAH'S PARENTS HOUSE HALLWAY - AFTERNOON

MICHAEL, JACKIE, SARAH and LUCAS all walk in through the front door.

JACKIE
Well that was a lovely service.

LUCAS
And a boring one.

MICHAEL hits LUCAS upside the head.

LUCAS (CONT.)
Ow, god damn it.

MICHAEL
Don't use the Lord's name in vain.

They all set down their jackets and go into the living room. They all sit down as JACKIE looks at SARAH.

(CONTINUED)

JACKIE

Tell me honey, how have things been going?

SARAH

Great.

JACKIE

How is the boy?

SARAH

He's good mom, he took me on a hike yesterday. It was really pretty.

Cut to a montage of the family spending time together. They talk, they eat dinner, and then they watch a movie. After the movie JACKIE and MICHAEL go to get ice cream from the kitchen.

LUCAS

So what is college really like? You still haven't told me.

SARAH

It's like high school. Same shit, different smell.

LUCAS

Oh you have to be joking. Nothing changes, really?

SARAH

The drama is worse because it usually involves someone drinking too much.

LUCAS

Do you like it?

SARAH seems taken back by the question.

LUCAS (CONT.)

Well, do you?

SARAH

I guess...I really don't. It's just like everything else. Nothing ever really changes, you just get older and live longer.

LUCAS

Thanks sis, now I'm really looking forward to it.

(CONTINUED)

JACKIE and MICHAEL bring in ice cream. SARAH takes the bowl and eats it, looking surprised.

SARAH
This is the expensive stuff.

JACKIE
We felt like spoiling you this weekend.

SARAH gives her mother a small smile.

JACKIE (CONT.)
So tell me more about Taylor. And Lisa for that matter. How is that friend of yours?

SARAH
Oh, you know, same old same old. We're both just trying to get through this summer lecture so we can--

SARAH cuts herself off.

SARAH (V.O)
Move on with what life?

MICHAEL
So you can what?

SARAH
So we can finally relax a little. You know we've been both working really hard.

MICHAEL
I hope you and that boy are being safe.

LUCAS
Dad!

SARAH
Dad, really, do we have to...

MICHAEL
I want to be a grandfather but not anytime soon.

SARAH is getting ready to leave. Her mother walks out of the kitchen holding a bottle of wine.

(CONTINUED)

JACKIE

Here, have a nice dinner with
Taylor tomorrow and drink this.
You'll like it, I assure you.

SARAH

(Takes the bottle)
Thanks mom...

JACKIE reaches forward and hugs her tightly.

JACKIE

I love you honey.

SARAH

I love you too.

MICHAEL comes over and they hug as well. LUCAS walks over
and gives her a look.

LUCAS

IM me more, you never do anymore.

SARAH

(With a small smile)
Will do little brother.

SARAH turns and walks out of the house carrying the bottle
of wine. She turns and looks at it one last time before
getting into her car.

SARAH

(Whispers)
I love you.

INT. SARAH'S ROOM - NIGHT

SARAH walks into her room and FELIX meows at her. She pets
the cat before setting the wine bottle on the table next to
the glass and the pills. She kneels down and looks over the
edge of the desk looking at them for a moment.

SARAH (V.O)

Tomorrow's Monday. Lisa has a
morning class. I'll be alone and no
one can find me. I'll do it
tomorrow.

She turns and walks over to her bed, changing and going to
sleep.

INT. SARAH'S ROOM - MORNING

SARAH wakes up to the sound of LISA's alarm and the smell of coffee in the apartment. She lies on her bed listening to the sounds of LISA moving around the apartment and getting ready before all goes quiet. The words DAY THREE: MONDAY flash across the screen. She lies in bed for a long time listening to nothing. she sits up. SARAH gets up and goes out the door and into the bathroom

INT. SARAH'S BATHROOM - MORNING

SARAH gets in the shower. She stays under the water for a long time before she gets out and wipes the mirror clean with her hand looking at her herself in the mirror.

SARAH
Where is? No hallucinations about
slitting my wrists?

There is silence and she smiles as she walks out of the bathroom and back into her room.

INT. SARAH'S BATHROOM - MORNING

SARAH takes the towel off and pulls out an outfit that is pre-made in the back of the closet. She pulls on the clothes and dries her hair. Gathering her things she turns off her phone and walks out of the room and out to the foyer.

INT. SARAH'S FOYER - MORNING

SARAH pulls on her shoes and checks herself in the mirror. She gives herself a smile before walking out the door but not before stopping. She opens her wallet and pulls out her debit card and ID.

EXT. DINER - MORNING

SARAH sits outside and looks at a menu. A waitress walks up to her.

WAITRESS
How can I help you?

SARAH
I'll have two eggs, bacon and a
side of French toast.

(CONTINUED)

WAITRESS
(Takes the menu)
Will that be all?

SARAH
A large orange juice please.

WAITRESS
That'll be right out. Thanks.

The WAITRESS walks away and SARAH smiles to herself again.

SARAH
My favorite.

Taking out of her ID she pulls out a pair of scissors and cuts it in half before standing and throwing it away. Her food comes and she eats it slowly, as if savoring it each bite before finishing. She gets the check and leaves a very nice tip. SARAH stands and goes to the little ATM near the diner and cleans out her checking and savings accounts. She puts the money in her pocket and walks back to her car.

INT. SARAH'S FOYER - AFTERNOON

SARAH walks into the house and kicks off her shoes. She picks them up and stuffs them into the back of the closet and makes sure she leaves no evidence that she was ever out. As she is walking to her she catches a glimpse of herself in the mirror. She looks happy.

SARAH
This is what I want, I'm sure of it.

She walks toward the bedroom.

INT. SARAH'S BATHROOM - AFTERNOON

SARAH opens the door and does not close it. FELIX meows and she walks over and begins to play with him. She tosses some string around with him for a long time before she begins to clean out her closet and desk. She labels three piles with FAMILY, TAYLOR, LISA and begins to sort through her things. Her books go to Taylor, her CD's to LISA, her money to her parents, and she continues to go through all of her the things until everything in the room save the pills, the glass and the wine is separated into piles. Struggling, she moves Felix's liter box into one of the piles and sighs. Pulling out a pen and paper, she sits down on her bed and begins to write a suicide note.

(CONTINUED)

SARAH (V.O)

(Writing)

Dear Mom, Dad, Lucas, Taylor, Lisa and everyone else. I just wanted you all to know how happy and sad I am that it came to this. I want you to know that with this I am truly happy that I did this. I've been thinking about it constantly for days and it already feels so good to get it off my chest. At the same time I know some of you are going to blame yourselves. Lisa and Taylor, I know you will, you'll think you should have seen this coming but the truth is there is nothing anyone could have done to save me. I am beyond saving. I don't say that with full confidence but I say it with enough that I know I'm doing the right thing. I don't want to go through medication and therapy; it's too much I know I wouldn't make it. So this is it. I have everything organized and I even laid out the outfit you can bury me in. I'd just like to say that this is no one's fault. I don't think anyone should blame anyone. Just know that I'm better this way. Just know I'm happier this way. All of my love and then some, Sarah.

SARAH signs the paper and pulls it out of the notebook. She sets it on the entrance to her room and looks around. Everything is sorted, the clothes are laid out, she sigh heavily and sits at her desk looking over the pills. She counts them one last time. The clock reads 4:30. There are 100 pills of Tylenol. SARAH opens the wine bottle and pours herself a glass before taking the first pill. She swallows and sits there for a moment. Tears run down her cheek as she takes the next one and the next one. She takes all of the pills and downs the rest of the wine. Her visions blurs from the booze and she stumbles around her room a little. Her eyes fall on the clock and it reads 5:00pm and there is the sound of a door opening. SARAH begins to vomit and she collapses to the ground just as there is the vague sound of someone calling her name and Felix meowing.

INT. EMERGENCY ROOM - EVENING

There are cuts in and out of SARAH being rushed to the emergency room. There is tube down her throat and her stomach is being pumped as she vomits. She is being strapped down to a bed. It is all in and out and there is nothing concrete.

SARAH wakes up in a hospital bed with her arms and legs strapped down, an IV in her arm, and still feeling a little drunk. She blinks back fuzziness and looks around the room. JACKIE and MICHAEL sit up straight when they see her moving.

JACKIE

Sarah, honey, how are you feeling?

SARAH

(Looks around)

What am I doing here?

JACKIE

You took a few too many Tylenol for a headache. It was probably the wine you drank.

MICHAEL

Jackie, don't say that.

JACKIE

I don't care what they say, I know what happened.

SARAH

No you don't. What am I doing here? I'm not supposed to be here.

JACKIE

Honey--

SARAH

(starts to struggle)

No, no, no, I had it all planned out it wasn't supposed to be this way!

MICHAEL

Lisa came home early. She found you--

SARAH

(Still struggling)

Why didn't I die?!

(CONTINUED)

JACKIE starts to cry and SARAH stops struggling, she just stares at them.

SARAH (CONT.)

Get out.

MICHAEL

Honey--

SARAH

I'm an adult and I don't want you
in my room now get out.

JACKIE

Sare-Bear please don't--

MICHAEL

(Takes his wife)

Let's go honey.

MICHAEL and JACKIE leave. SARAH rolls onto her side leaning over the bed and throwing up black into the trash can. Sighing heavily she lies there and closes her eyes. The sound of a door opens and she looks up to see a social worker MICHELLE coming in.

MICHELLE

Hello Sarah, my name is Michelle
and I'll be your social worker.

SARAH

I wasn't aware adults needed them.

MICHELLE

I'm more here to find out what you
want the next step to be.

SARAH

Getting out of here so I can finish
what I started.

MICHELLE

So you're planning to attempt
again?

SARAH

It didn't work, it needs to be
done.

MICHELLE

(writes on a clipboard)

About how long have you wanted to
seriously kill yourself?

(CONTINUED)

SARAH

Months and before you ask yes I did plan it.

MICHELLE

I know you did hun. I'm just worried about right now though. If you were released from the hospital what would you do next?

SARAH

What do you mean "if?" I'm an adult I could walk out right now if I wanted to.

MICHELLE

It doesn't work that way. When you are a danger to yourself or someone else you are no longer able to make that decision.

SARAH

That's bullshit.

MICHELLE

Maybe so but that's the way things are. And I'm afraid you're not going anywhere.

SARAH

What is that supposed to mean?

MICHELLE

(stands)

I think you're a danger to yourself, Sarah. I want you admitted to the hospital.

SARAH

You can't do that.

MICHELLE

It's not your choice to make hun it's mine and your parents and we've already decided. If you said you would attempt again we were going to admit you.

SARAH

I'll walk out.

(CONTINUED)

MICHELLE

I don't think we need restraints.
You're going to be throwing up
charcoal for a while so get some
rest. We need to do some tests and
we'll get you admitted.

MICHELLE turns and leaves the room. SARAH lies there for a moment before leaning back, closing her eyes. There is a montage of SARAH getting her blood drawn and peeing into a cup. They hook her up to an EKG and she seems to be going through the motions, not really paying attention. Her parents come back in and rub her back as she throws up charcoal. The hours go by on the clock and she is lying down asleep when the door opens.

JACKIE

Honey?

SARAH

(wakes up)
What is it mom?

JACKIE

They're ready for you.

A nurse comes in and removes the IV on her arm and sets her into a wheelchair. Three EMT's come over and start wheeling her down the hallway. SARAH looks over her shoulder and her parents wave slightly. She does not wave back. As she is going down the hallway the words DAY FOUR go across the screen. The EMT's are talking but she is not really listening. She is playing with the bracelet around her wrist. They arrive at the ward.

INT. HOSPITAL PYSCH WARD - NIGHT

The door opens and SARAH sees a RECEPTIONIST sitting at a desk. She stands when they walk in.

RECEPTIONIST

Could you take out any piercings
and give us any jewelry you might
have?

SARAH

I can't keep my jewelry? Why?

RECEPTIONIST

You could use them to hurt
yourself. You can put them in this
envelope.

(CONTINUED)

The WOMAN hands her an envelope and SARAH takes off all of her jewelry. A large set of double doors open and a man and a woman are standing there. The WOMAN is in scrubs but the MAN is wearing normal clothes. The EMT's wish her luck and she walks into the ward. There is a couch with a TV and some magazines lying around. There is a girl sitting at the television looking at a magazine and she looks up when they enter.

MAN

Sarah, my name is Jim and it's nice to meet you. I work nights. This is Eliza, she's going to be your night nurse.

ELIZA

Nice to meet you.

JIM

Let's get you settled so you can get some sleep soon.

JIM walks her over to one of the large doors and opens it. There is no latch but there is a lock and a small window. There is a dull light coming from the corner and a small bed with blankets on you.

JIM (CONT.)

Eliza is going to do your strip search. I'm going to get you something to help you sleep.

JIM leaves the room and ELIZA turns to SARAH.

ELIZA

This will just take a second. Please take off your shirt for me.

SARAH

Do we really have to do this?

ELIZA

Sorry we need to make sure you're not sneaking anything in.

ELIZA tells SARAH to remove various clothing and checking her all over before handing her some scrubs to change into. SARAH puts them on and seems to feel a little awkward. They take away her shoes and give her socks with grips on the bottom.

(CONTINUED)

SARAH

Is that it? I'm really tired.

ELIZA

Almost. There is a doctor that is going to see you soon.

SARAH

Can I sleep until then? And can you turn out that light?

ELIZA

You can rest sure but we can't turn the light off, sorry.

ELIZA turns and leaves the room, closing the door behind her. SARAH stands for a moment before sitting down on the bed. She climbs in and closes her eyes before long the door opens and a DOCTOR comes in.

DOCTOR

Sarah?

SARAH

(opens her eyes)

Yeah? What now? Are you people going to let me sleep or what?

DOCTOR

Last thing and then I have some sleep aids for so you'll sleep through the night. Or the rest of it anyway.

The DOCTOR smiles and SARAH sits up. The DOCTOR pulls out a light and moves it back and forth in front of her eyes.

DOCTOR (CONT.)

I'm going to tell you three words and I want you to try and remember them.

SARAH

Okay.

DOCTOR

Horse, table, and happiness are the words. Now, have you had any health problems that we need to know about?

(CONTINUED)

SARAH

No, I've been pretty healthy.

DOCTOR

Drugs or drinking? Any bad habits that you'll need to be detoxed from?

SARAH

Just the occasional drink and I'll smoke weed rarely but not enough that it'll be a problem.

DOCTOR

Any medication?

SARAH

None.

DOCTOR

Aches, pains, throwing up, anything like that?

SARAH

Not unless you could this evening.

DOCTOR

When was your last bowel movement?

SARAH

(seems a little taken back)
Oh, uh, recently. This afternoon?

DOCTOR

Visions, voices, hallucinations, anything like that?

SARAH

(hesitates)
I keep seeing how I want to kill myself pretty vividly.

DOCTOR

What were the three words I asked you earlier?

SARAH

Table...I can't remember the other two.

DOCTOR

That's fine. I was thinking of giving you something to help you

(MORE)

(CONTINUED)

DOCTOR (cont'd)
sleep but your system is still in shock from the overdose so I think we should let it rest for the night. Are you going to be able to sleep even with the annoying light?

SARAH
Yeah, I think so.

DOCTOR
(stands)
We're going to try and make you feel better. Get some sleep.

The DOCTOR turns and leaves. SARAH lies back down and closes her eyes before pulling the covers over her head. Quietly, she cries a bit until she falls asleep.

INT. HOSPITAL PYSCH WARD - MORNING

The door opens and SARAH nearly jumps a foot out of bed. It is a man name ALAN who looks at her, smiles, and leaves. Confused, she looks out the window and climbs out of bed. When she walks outside she sees two girls and a boy sitting in the room. One of the girls, MARY, keep straightening the table and getting up to leave. The other one, JANE, looks mad and the boy, SCOTT, looks fairly normal.

SCOTT
You must be the girl they brought in last night. I'm Scott. I'd give you my last name but we're not allowed to share any personal information.

JANE
Just ramble on why don't you, Scotty.

SCOTT
That's Jane. She's having a mood swing to bitch mode so ignore her.

MARY
That's not very nice Scotty.

MARY gets up and leaves.

SARAH
Hi, I'm Sarah...where is she going?

(CONTINUED)

SCOTT

Wash her hands. Mary is severely
OCD.

JANE

And you hear voices so shut the
fuck up. Probably just some other
teenager who didn't get enough love
from mom and dad and will be gone
in another day.

JANE stands and leaves the room, heading for one of the
bedrooms. SCOTT watches her go before gesturing for SARAH to
sit down.

ALAN

Please don't take what Jane says
personally. She's on a new med and
it's not going well. I'm Alan, your
daytime supervisor.

SARAH

Nice to meet you.

MARY

(comes back in the room)
Okay, I'm done.

SARAH sees that her hands are so dry they are cracking and
starting to bleed.

ALAN

Mary, you're not allowed to wash
your hands for another hour.

MARY

But I need to--

ALAN

You don't and you know that. Talk
to Scott and Sarah here, that will
distract you.

ALAN gets up to leave but SARAH starts to shake her head.

SARAH

This is bullshit.

SCOTT

What is?

(CONTINUED)

SARAH

You two and you and everything. I can't even wear normal clothes or shoes? This is fucking stupid. I want to leave.

ALAN

You can't leave until the doctors say you can.

SARAH

Fuck the doctors.

SARAH turns and goes back into her room, slamming the door shut. She sits on the bed and hugs her knees to her chest.

SARAH (CONT.)

I'm not some pissed off teenager.
I'm not.

ALAN comes in later and leans against the door, watching her.

ALAN

They told me you tried to kill yourself.

SARAH

I'm happy as a clown now let me out.

ALAN

So you can finish what you started?

SARAH

I'm an adult I should have the right to make a decision with my own life.

ALAN

We want to help you.

SARAH

Nothing can help me.

ALAN

You don't know that.

ALAN pauses for a moment and looks at her sadly.

ALAN (CONT.)

Breakfast is soon do you want anything to eat?

(CONTINUED)

SARAH
Bugger off.

ALAN
I'll be in to check on you later.

ALAN turns and leaves the room. SARAH lies down on the bed and turns her back to the door. The hours crawl by and it is afternoon now when there is a knock on her door.

SARAH
Go away.

SCOTT
(opens the door)
Hey Sarah, can I come in?

SARAH
Did I not say "go away?"

SCOTT
I know but I feel like I should talk to you.

SARAH turns around and sits up on her bed. SCOTT stays in the doorway and gives her a small smile.

SCOTT (CONT.)
I have schizophrenia. I hallucinate and hear things all the time. I came in here about a week ago to prove to the world that I wasn't sick and here I am. The only thing I want to do is leave and show the world that I can live in it but I can't because I'm not better.

SARAH
So, what, you're going to tell me how in a week it's all changed and now you're suddenly all better?

SCOTT
No, but I am going to tell you that I feel better. I wanted to kill myself too but that was because the voices were telling me to. I'm on some medication and they say I can leave in a few days because I'm stable. All it takes is some effort and they'll let you out.

(CONTINUED)

SARAH

Life isn't worth the effort now you
and your friends in your head get
the fuck out of my room.

SCOTT

(face goes dark)

Don't you talk about them like
that.

SARAH

What are you talking about?

SCOTT

I said don't you fucking talk about
them like that. Bye.

SCOTT turns and leave and SARAH stays in her room. The day
passes on and it's nighttime and a man named GEORGE comes
into her room

GEORGE

Sarah?

SARAH

Fuck off.

GEORGE

Sarah I'm your doctor I'm here to
talk to you.

SARAH

The world is sunshine and rainbows
can I leave now?

GEORGE

I just want to talk to you about
you're feeling.

SARAH

Obviously I'm great and just felt
like killing myself for shits and
giggles.

GEORGE

According to your parents you
aren't usually this resistant to
things.

SARAH

Well I usually don't get the one
thing I want taken away from me.

(CONTINUED)

GEORGE

What's that, your freedom?

SARAH

No! The right to do what I want with my own life. I. Want. To. Die. And no matter what you retards say or do that's not going to change.

GEORGE

The one thing you want is to die?

SARAH

Are you deaf? I just said that.

GEORGE

I just want to ask you some questions about your mental health.

SARAH

Get out, now. I want to be alone.

GEORGE sighs and leaves the room. SARAH lies down and closes her eyes. A few moments pass before JANE walks into the room without knocking.

JANE

You told off George, well done.

SARAH

Can I help you?

JANE

Yeah, you can, you can lend me your bed sheet. I'm cold as hell at night and they won't give me another blanket.

SARAH pulls up the blanket and tosses it to JANE who catches it before leaving the room. SARAH lies back down and closes her eyes.

INT. HOSPITAL PYSCH WARD - MORNING

The words DAY FIVE flash up and montage starts to play. Show SARAH spitting her medication at the doctors, show her refusing to go to therapy or to eat. Show her spending time in solitary confinement for misbehaving. Show her talking to JANE and causing trouble with her. Show her scratching herself with her nails and them strapping her down to cut her nails. Show her screaming and yelling and causing a scene.

INT. HOSPITAL PYSCH WARD - NIGHT

SARAH is alone in her room before sitting up and looking around. She hears a sound and walks outside the door. The clock reads just before midnight. There is no one around, they seem to be alone for a moment, but JANE's bedroom door is open. SARAH walks in and sees JANE hanging from the edge of the bed leaning forward. She is dead. SARAH screams and people rush around her and hurry her out of the room. They are all running around and lock her in her room. She stays in there for a long time not sleeping, just staring at a wall. The words DAY SIX appear before the screen.

INT. HOSPITAL PYSCH WARD - MORNING

SARAH wakes up and walks out of the room. She looks sad. There is ALAN and he looks at her. SCOTT and MARY are there as well.

SARAH

I've never actually seen someone
die before. I've never seen someone
I knew even remotely die like that.
I...I didn't know.

MARY walks over and gives her a hug and the two of them cry a bit.

SARAH (CONT.)

I want to see what makes it worth
staying for. I really do.

A NURSE walks in.

NURSE

It's time for group therapy.

SCOTT and MARY both head for the door as SARAH stands still. SCOTT turns around and looks at her.

SCOTT

Are you coming?

SARAH

(hesitates)

Yes.

The three of them walk down a hallway within the ward to a small room. The three of them sit and GEORGE comes in and looks surprised to see SARAH.

(CONTINUED)

GEORGE

I know what has happened with Jane must be very hard on all of you but I want you to all remember what we have talked about; death is not the answer. Think about what happens when you die. The people around you are hurting. Think about what happens when Jane's parents find out that their daughter killed herself? When you kill yourself you're not just hurting yourself and your chance to make a difference in the world but also your friends and family. Remember that the next time the voices get too loud, or the world seems like it's in chaos, or you just can't hang on anymore. Now, would anyone like to talk to today?

There is a moment of silence.

SARAH

Yes. I would.

GEORGE

Go ahead Sarah.

SARAH

I live with my best friend and I have an amazing but a bit oblivious boyfriend. My parents nice and well to do. So I never really thought I had a reason for being depressed. It was pretty bad in high school but it got worse when I got to college. I just thought I didn't deserve anything you I had.

The door opens. It is a DOCTOR holding a chart and he hands it to GEORGE who looks at it. He looks at SARAH before looking back at the chart.

GEORGE

Mary, Scott, I need to talk to Sarah for just a moment. We're going to take you for a snack down in the cafeteria.

MARY and SCOTT both stand and walk out of the room before SARAH stares at the GEORGE.

(CONTINUED)

SARAH

What couldn't they hear?

GEORGE

Your test results are in. You have a thyroid condition. That is the reason for your severe depression.

SARAH

That's it? You mean, you know why?

GEORGE

Yes and as soon as you're on a medication we can release you. End of the day tomorrow if you have no side effects.

SARAH

We can fix it?

GEORGE

We can fix it.

INT. HOSPITAL PYSCH WARD - NIGHT

MARY, SCOTT and SARAH are eating dinner and they come around and give out medication. SARAH takes her without hesitation and they seem to be watching her very closely. ELIZA and JIM are both there and they seem confident. SARAH smiles and goes to bed.

SARAH (V.O)

I think I feel a little better.

INT. HOSPITAL PYSCH WARD - MORNING

The words DAY SEVEN 10AM appear on the screen. SARAH wakes up and goes outside to see GEORGE waiting for her. The two of them walk down the hall. SARAH sits down and smiles at GEORGE.

GEORGE

It's like sitting with a different person.

SARAH

I don't feel like the same person. There is a reason and that's all I think I needed to hear. It's not something I did wrong or anything it's just some random imbalance.

(CONTINUED)

GEORGE

Even if the thyroid problem wasn't there you still wouldn't need a reason to be depressed.

SARAH

I don't want to die.

GEORGE

I know and that's why we're going to release you. We think that as long as you keep an eye on your mood I think you're going to be fine.