

DUAL -2022 – Riley Stearns – Case for Sarah surviving her double.

BEGIN – Announcer has no clue (Shown later, and an indication the system is easily gamed)

ANNOUNCER: Well done. You're the winner. Remind me. Are you the original or the double?

DOUBLE: The double.

ANNOUNCER: Of course. I always get mixed up. Obviously it gets confusing when you both look identical.

Sarah doesn't answer call from "Mom" green cell phone screen

[Cellphone ringing]

[Ringing stops]

[Phone vibrating]

[Car starting]

[Laptop beeping]

Sarah talks to boyfriend – What she's pretending to watch is a duel, much like she will fight for her boyfriend's affections soon

SARAH: Well, hello.

PETER: Hey, sweetheart. What are you up to?

SARAH: Just watching television.

PETER: What are you watching?

SARAH: A reality competition show about dating.

Dream sequence – Sarah is trying to avoid her mother. She doesn't know what day it is. Her life is an endless boring circle of misery and being constantly reminded she does not fit in (referenced by roundabout in the end)

SARAH: I think I'm going to be late for work.

MOM: You don't have work today. That's why you're here with me.

SARAH: What day is it?

Sarah coughs up massive amounts of blood at home (on her bed and pillow sheets) and at the hospital. She manages just fine.

[Coughs]

NURSE: Ma'am, I thought you said this wasn't an emergency.

Boyfriend is emotionally distant, but Sarah's emotional need for connexion will not let her leave him, no matter how badly he treats her, even when she's in the hospital, possibly at death's door. He hangs up before she can say good night.

SARAH: Does this mean you'll be coming home early?

PETER: You know I can't do that, sweetheart. We're at a very critical stage of the project.

SARAH: No, I know. I just thought you might be able to... step away for a moment.

...

PETER: What are you up to tonight?

SARAH: I'm in the hospital.

...

PETER: You should get some sleep.

SARAH: Oh, okay.

PETER: Good night, sweetheart.

SARAH: Good night, Peter. **(HE HANGS UP IN THE MIDDLE OF HER SAYING THIS)**

Doctor informs Sarah she is in a very bad way. Unspoken, but her toxic relationships with her boyfriend and mother are killing her.

DOCTOR: ...You'd be better off being around your family and friends. ... Sarah, listen very carefully. We may be in the dark here on what exactly is happening inside of you, but whatever it is, it's very serious. When you go home, you need to rest. You need to take care of yourself. You need to not drink. Do you understand?

SARAH: I understand.

Sarah does the opposite (not spending time with family and friends) and feels better. Her boyfriend lets her know she's dying and he knew before when he wouldn't come visit her because of work.

SARAH: Guess what I just did? ... I just went to the gym. The doctor told me to rest, but I woke up feeling energized, and so I decided to go and work out, and I got very sweaty and hot, so the second I walked through the door, I took off all my clothes. I actually feel a lot better than I have in a long time. ...What's wrong?

PETER: You -- You have a rare condition, and it's terminal.

Sarah tells her boyfriend he's imagining the worst (Hoping for it, it turns out later, just as in the end – he wants to believe she's dying since it will be easier for him to get out of the relationship). Sarah is not upset. She is not satisfied with her life or relationships, either. Death will be a relief. She will be rid of the people in her life who are killing her emotionally.

SARAH: You're just imagining the worst. I'm fine, I promise.

...

PETER: ...she (**THE DOCTOR**) left a very detailed voicemail in my inbox.

...

SARAH: How long have you known?

PETER: Two days. ... Sarah, you're going to die.

SARAH: Why aren't I crying?

Doctor tells Sarah she's guaranteed dead (minus the two percent margin of error) – Her condition seems like “life” in the sense you're guaranteed to die and it's only a matter of time. Sarah is still not affected. She's offered the option of replacement when she dies and she decides to give this some thought. Given she can't stand her mother and she only loves her boyfriend because she feels she can't do better than him and he treats her poorly, this can only be a form of punishment for her 'loved ones' rather than a 'gift'. A 'negative experience' to repay them for a lifetime of negative experiences.

DOCTOR: So, yes, you have an incredibly rare incurable disease. It is inside your stomach, but will eventually spread throughout your body. It will be painless, but it is killing you. We cannot know how long you have, but it is only a matter of time.

SARAH: What are my chances?

DOCTOR: Zero. There's a 98% chance you will succumb to your illness.

...

DOCTOR: You're taking this quite well, I might add. Most people cry when doctors give them bad news, which is why most doctors are depressed.

...

DOCTOR: Then there is the decision of whether or not you want to go ahead with replacement.

...

DOCTOR: Here's a pamphlet, just in case.

...

DOCTOR: Remember to discuss it with your loved ones first. Replacement isn't for everyone. For some families, it has even been a negative experience.

Sarah watches the video and notices the wife of the double, after twelve years, is not comfortable being with her dead husband's double. She decides the process may be what she wants. Again, payback, not a gift. At the same time, another indication of her emotional needs not being met and her desperate need to have them met, no matter the cost.

AD DOUBLE: That's right. I'm a former double, going on 12 years of being Tom. (**Kiss on cheek is accepted reluctantly by wife**) Replacement works.

SARAH (ON PHONE): Hi, I'm currently dying and I would like to schedule a consultation.

COOL EASTER EGG (PART 1 of 2): The song playing on the car radio (Original song, written by Emma Ruth Rundle for the movie, entitled “Only Your Love”) is bookmarked later in the film. This time it's a legit pop tune, with lyrics, which plays right before Sarah has her double created. Later it will appear as Muzak right before Sarah plans to kill her double in their duel.

Sarah meets with double procedure salesman. She nearly breaks down crying on the way there, but does not. Presumably, she feels bad about why she's considering replacement, rather than her imminent death or the effect of her loss on her loved ones, given all of her reactions to this point. She wants to be loved, which she does not feel from anyone in her life, and she feels uncomfortable with people still not liking her and having to suffer her after her death. She understands, when she dies, her double will have to finish paying for the replacement procedure. Price (money-wise) is not an issue.

SALESMAN: You must understand that this is a gift for your loved ones. Can you put a price on them not having to be sad?

...

SALESMAN: What we do is we set up a payment plan. When you pass away and your double becomes you, they take over your responsibilities, and one of those responsibilities is to keep paying off the procedure.

While waiting for the procedure to complete, Sarah indicates she doesn't need a full glass of her drink refilled. Possible foreshadowing that she's aware of how much liquid she needs to survive without poison. Later, though not fully shown, she drinks the whole bottle of water, though she doesn't need it at that point. Could also mean she doesn't need what she thinks she does or doesn't need what she already has, in terms of human relationship, toxic. Also shows she doesn't ask for more than what she needs from life.

MAN: Can I get you a refill?

SARAH: Yes, please, but only half. I don't need a whole glass.

Sarah meets her double. (Her double is more confident and less ashamed of herself than Sarah is. Her double has a different smile than she does. It's fuller, but also a flash that goes back to no emotion quickly. The doctor also points out their names, which initials are on the bottles of water they drink near the end. He also indicates, when she replaces Sarah, the double will take her name – flash to her answer at trial. Many other clues in this scene regarding their differences, including genetic mutation which we eventually learn also contributes to early greying of hair and early hair loss). Sarah is comfortable with these differences and she notes them all. When they shake hands, Sarah's double cannot look her in the eye. This is referenced twice more in the film.

SARAH: Hello.

DOUBLE: Hi. You must be Sarah. I caught a glimpse of myself in the mirror, and I look a lot like you.

SARAH: Yes, I'm Sarah.

SALESMAN: So, Sarah is your original. For now, you'll go by the name Sarah's Double. When you replace her, you'll take her name. <-- **THIS IS WHAT SARAH STATES LATER AT TRIAL. HOW HER DOUBLE WOULD ANSWER THE QUESTION AFTER TAKING HER LIFE AND TAKING HER NAME.**

...

SALESMAN: I should tell you that there was an error in the coding process. It affected the gene that determines eye color. We're happy to decommission this double and try again if you'd like.

Sarah and her double talk on the drive from the replacement centre. Likes and dislikes are important distinctions. Don't believe musical taste ever comes in to play later. The double is much more open about how she feels about things and more positive in nature. She doesn't keep her desires and feelings suppressed like Sarah does with alcohol and pornography.

DOUBLE: What are some of your favorite foods?

SARAH: I like Mexican food, Japanese food and also Indian food.

DOUBLE: I can't wait to try those, then. What is your least favorite kind of food?

SARAH: That's a good question. Maybe French food. It can be quite heavy.

DOUBLE: Is there a style of music you like best?

SARAH: I like all kinds of music, particularly pop, rock, and hip-hop. Would you like to listen to any of those right now?

DOUBLE: Maybe later. I'm enjoying this conversation, and music might make it hard to hear each other. Are there any styles of music you don't like so much?

SARAH: Country. And Metal. It's just a bunch of noise.

Sarah and her double go to her boyfriend's home. Sarah makes more excuses for why her life is worth living, essentially lying to herself. Her double does not like seeing Sarah's boyfriend with Sarah (turning over picture), an indication she sees herself as different, possibly better, than Sarah and not just a replacement.

SARAH: Welcome home.

DOUBLE: It's nice. Do you live here alone?

SARAH: No, I live here with my boyfriend, Peter. He's away on business, though. He won't be back for several more weeks. I hope I get to see him again before I die. He's very handsome and hard-working.

DOUBLE: He sounds like it. I'm excited to meet him. **(DOUBLE TURNS PICTURE FACE-DOWN)**

...

(Sarah turns picture back up when she returns to room and tells her double about her mother. It's important for her that her reality exists in the way she prefers – smiles in a picture - rather than the way it is)

DOUBLE: I'm excited to meet your mom.

...

DOUBLE: When you're gone, I promise to love her as much as you do. Maybe more. Same for Peter. I will love him so much.

Sarah dresses her double. More differences noted. Body fat and body size most significant. BODY AWARENESS: Sarah notices that her double has no love handles. Her double doesn't notice this until Sarah points it out to her. **THIS IS AN IMPORTANT CLUE TO WHO WON LATER.** Also double ensures she will be able to be better at being Sarah than Sarah is, foreshadowing Sarah trying to be better at being her double than her double is. Again, her double sees the positive where Sarah sees the negative. Sarah's bed dressings have been replaced, but we find out later that she has not thrown them away.

SARAH: Let's get some clothes for you. You don't have any cellulite or love handles.

...

DOUBLE: I may be a size smaller than you. You should probably take me shopping. What's your favorite sexual position?

SARAH: Um, it's boring, but I like missionary. Sometimes, it's nice to be choked. Lightly.

DOUBLE: What's Peter's favorite position?

SARAH: He likes standing both from behind and facing each other, and he likes to blindfold me, but I like to be able to see him, though.

DOUBLE: Sure, but I imagine not being able to see heightens the other senses.

Ten month's later. Sarah's double still has slight trouble remembering how she's supposed to be, which Peter doesn't mind and sets up the reminders at end after the fake out happens and it's suggested Sarah's mother and boyfriend have found out about it. She has not been spending time becoming Sarah, as the brochure suggested, but has been making her own self since the beginning, living with Peter rather than with Sarah. It's also shown here how very little Sarah's boyfriend ever paid attention to her. The double's favourite food is the only food Sarah doesn't like. Neither of them can wait for Sarah to die. More differences are noted. Sarah also seems disturbed that her boyfriend likes her double a lot and is willing to do things for her (unlike how he wouldn't take a break from work when she might have been dying), which was not her intention – at best he should be suffering her double like he suffered her. Sarah takes notice of these little differences. They will be important later. Sarah's boyfriend and her double have obviously been having an 'affair' for a while up to this point, though Sarah's double is quick to point out this is their first date and reminds Sarah she is loud when making love, unlike Sarah, which again suggests this is not the first time her double has been intimate with her boyfriend while Sarah turned a blind eye. She suffers her double's relationship with her boyfriend because, even though he's a jerkoff, she wants him to be happy. She (again) does not want him to hate her, indicating she is still open to taking him back. Her insecurities and feelings of low self-worth shown again.

DOUBLE: Sweetheart, have you seen my shoes?

PETER: Uh, are they these black ones? <-- **HE ONLY CARES FOR HIMSELF STILL**

DOUBLE: No, those are Sarah's. Mine are tan and more fashionable. Never mind. I found them. They were by the door where I usually leave them.

PETER: Wow, sweetheart, you look beautiful.

DOUBLE: So do you. Which restaurant are we going to?

PETER: We are going to a French brasserie.

DOUBLE: French food is my favorite.

[Laughing]

PETER: Oh, hey, Sarah. Sorry, I didn't see you there.

DOUBLE: Peter and I are going on a date. I think we all knew there was something between Peter and me. So, it's nice to just be open about it. I really value your friendship. I'll miss that when you die. Speaking of which, any updates?

...

DOUBLE: Peter and I will probably make love when we get home tonight. As you know, I tend to be loud, so I wanted you to be aware.

Sarah receives the news she's not going to die and she still has to watch her double live her life and continue to win the affection of her mother and boyfriend while she pays for the procedure which created her. She shows emotion fully, for a moment. Rage.

[Screaming In Car]

Sarah goes to her mother's house to find her boyfriend and double there with her mother. Again, her boyfriend is taking her double out to do things he enjoys, which she is eager to do to please him. Points out her boyfriend is a complete narcissist, and all the double's actions so far cast serious doubt on the probable effectiveness of her, her boyfriend, and her mother's plan to trick Sarah by having the double rattle on about how miserable she is with Sarah's boyfriend and mother, later in the film. Her boyfriend and her double take this opportunity to push Sarah out of her (and their) life completely and further ensure her mother prefers her double. INTERESTING (though it has no significance to the movie) is that on the wall behind the couch in Sarah's mother's house is a real picture of Karen Gillan when she was younger.

PETER: We actually went roller-skating.

SARAH'S DOUBLE: Oh, it was fun. I fell, didn't I? [Laughs] Very badly, but it was fun.

MOTHER: I used to roller skate. With your father.

...

SARAH: You agreed to wait until I died before you introduced her to my mom as me.

...

PETER: I didn't introduce your double to your mom. She's been in contact with her on her own for months now.

SARAH: You're pretending to be me? While I'm still alive, you're talking to her?

DOUBLE: Someone had to. All your mother wanted was a call here and there from the daughter she loves.

Sarah breaks the news she's not going to die and, if she can't make her family miserable by dying – which isn't working out – now she'll be happy to do so by having her double removed. The reason Sarah is in complete remission, unspoken, is that she is rid of the toxic relationships in her life – mother, boyfriend, even perhaps her past relationship with herself. She thinks she misses that sickness, which to her is normal. Her final words to her double are indicators of how she feels about herself in her relationships with her mother and boyfriend, and how she felt previously about the same.

SARAH: I did all of this for nothing.

DOUBLE: What do you mean?

SARAH: I'm not going to die after all. I just left my doctor's office, and I'm in remission. You're going to be decommissioned. And we can go back to being together and everything can go back to normal.

MOM: What do you mean decommissioned?

DOUBLE: Don't worry, Mother.

SARAH: No, don't you fucking talk to her. You're done. I am going to fucking abort you!

PETER: All right, come on.

SARAH: I'm Sarah, not you. **You're nothing. You're no one.**

PETER: Come on, let's go outside.

Outside, Sarah once again shows her emotional neediness and Peter denies her what she desires. She also shows how she's so insecure she's willing to be with him even if he doesn't really want her and he's basically a piece of shit human being. The 'little things' are called out. The little things will be important later. For instance, when he states, "You always try too hard to impress new people," he is describing Sarah's double perfectly, and she is the opposite of Sarah.

SARAH: So...we can go back to you and me.

PETER: It's not that simple.

SARAH: What is it about her?

PETER: It's little things. Like her inflection when she says my name. Hers goes up. Peter! Yours is flat. Peter.

SARAH: I can say your name that way if you want. Just tell me what you want me to be, and I'll be it for you.

(HERE SARAH INDICATES SHE WILL PRETEND TO BE, OR ACT LIKE, HER DOUBLE IF THAT'S WHAT PETER WANTS HER TO DO IN ORDER TO KEEP HIM)

PETER: You always try too hard to impress new people. **(THIS FIRST PART OF THIS LINE IS A GREAT INDICATOR THAT PETER CANNOT STAND NOT BEING THE CENTRE OF ATTENTION, EVEN WHEN SARAH BARELY ASKS FOR ANY. THIS ENTIRE SPEECH IS HIM TALKING ABOUT HIS FUCKED-UP PERCEPTION. IN THE ENTIRE MOVIE SO FAR, SARAH**

IS VERY SMALL AND UNIMPOSING. SELF-CONSCIOUS AND ASHAMED. SHE ONLY ASKS FOR WHAT LITTLE SHE NEEDS (LIKE A HALF GLASS REFILL AT THE REPLACEMENT CENTRE). SHE WANTS THINGS TO BE THE SAME. SHE'S NOT A WAVE-MAKER OR A BOTHER. SHE WANTS ORDER AND NORMALCY – COMFORT AT THE EXPENSE OF GREATER HAPPINESS. HER BOYFRIEND HAS SOME OTHER PROBLEM WITH HER. PERHAPS THE OPPOSITE OF WHAT HE STATES – WHAT HE REALLY MEANS IN BOLD)

You speak over me or for me. You have to control social situations. **I'm embarrassed to go out with you.**

Every time we go out, my co-workers make fun of you behind your back. That is, **when I can actually get you to leave the house**, and even if I do, **it's always on me**. I can't do it anymore. Even if I can't be with her, **I don't want to be with you.**

SARAH: I love you, Peter. And no one will ever love you as much as I do.

PETER: **I know.** But I don't love you anymore.

SARAH: What's it like to fuck me while you look into someone else's eyes?

PETER: You need therapy, Sarah. **(FOR WHAT? TEXTBOOK NARCISSIST)**

Sarah is locked out of her mother's house by her own mother. She and her boyfriend prefer the double to the point they are forcing her out of their existence. She has an outburst which could be construed as her being finished with her mother and boyfriend, though this is one incident in a moment of anger. Sarah was already finished with her mother but hasn't really gotten over losing her boyfriend and believes she wants him back and only her double stands in the way of that. She never expresses extreme animosity toward her boyfriend again and even makes sure to mend fences with him before the duel because she doesn't want to possibly die with him thinking he hated her, which she states directly. She also admits, at that later point, she took everything nasty he said to her as him just pushing her away **(A kind gesture)**.

SARAH: I hope the decommission process is painful for you, bitch! **(HER DOUBLE)** And I hope it's emotionally painful for the two of you **(HER MOTHER AND BOYFRIEND)**

Sarah is notified her double wishes to stay. Another 'rare case' of which all of this movie's key points revolve around, even the rare case of Sarah actually becoming strong enough to survive the attempt to kill her near the end. Also note that Sarah's double began becoming her own person immediately, it didn't take the ten months which have passed so far. Sarah is told she can no longer have contact with her double **(RULE BROKEN BY SARAH'S DOUBLE ONCE SHE REALISES SHE HAS NO CHANCE IN THE DUEL)**, must get her own place and pay support for her double. **EASY TO MISS** is the reference to the "crime worse than murder" which is most generally a reference to the Rosenberg's who provided US nuclear secrets to the Soviets during the Cold War. They were essentially convicted and executed for putting the lives of many in grave danger. In this case, however, I believe the 'crime worse than murder' would be either attempting to kill your double without official sanction or attempting to subvert the system and keep yourself and your double alive, which is what Sarah and her double fake-do near the end to avoid the already-sanctioned duel. Possibility this also refers to rape, or using your double for sexual gratification, or homosexuality, however, I'm not sure how that would fit into the storyline. **This could be a red herring.**

LAWYER: It's a fairly standard motion to stay. All the usual stipulations. No contact with your double starting immediately. Because the lease is in your ex's name, you're being asked to move out. They're giving you two days, which is quite generous, as usually it's only one. The duel to the death will be in approximately one year. The exact date to be determined by the court at a later time. And you'll be expected to pay support to your double in the interim.

...

LAWYER: Well, in cases such as yours, when an original is going to live after all, the double is usually decommissioned, yes. But, in even rarer cases, when a double has been in the world long enough to start becoming their own person, they sometimes would prefer to continue to live.

...

SARAH: I thought the duels were only for prisoners who commit the crime worse than murder.

LAWYER: They're also used for stays.

Sarah moves out of her boyfriend's home to move into her new apartment. Differences once again highlighted. Boyfriend's jagoff-ness once again highlighted (wash in cold water, no worry that Sarah was dying when she ruined the sheets). The picture of Sarah and her boyfriend which Sarah's double turned over upon first seeing it, is nowhere in the scene (presumably gotten rid of by Sarah's double, or

at her request). Sarah takes another, wall-mounted, picture - shown right before the nature hike - which is also highlighted here. Can't tell what it says but at this point it is foreshadowing the end, a bare forest from which only one will return and to which Sarah has been and is fond of. One she must know fairly well. She still has her blood-stained bed dressings and takes them with her.

PETER: You can take the sheets with the giant blood stain on them. You should have washed them in cold water. You can take anything you like. Your double has different taste than you, and we'd like to redecorate anyway. Maybe leave the couch, though, and the nice coffee table. But other than that, you can take anything you like.

[Laptop chiming]

..

DOUBLE:

Is she still there?

PETER: Yes, she is, but she's going to be gone soon.

DOUBLE: I'm glad I don't have to see her disgusting face again for a while. Oh, tell her to take the bloody sheets with her.

PETER: Don't worry. I already did.

SARAH'S DOUBLE: Good. I miss you.

PETER: I miss you, too.

Sarah finds the cheapest trainer available and begins to get in shape to win the duel. (NOTE: The listing above Trent's in the Internet search says "Heart and Mind – Duel tactics for Pacifists. Use words not weapons. Manipulation theory. Hyp(notize your double) or original into killing themselves. Likely what method Sarah's double employed, as we see later in the movie when she tries to convince Sarah to take pity on her, and not kill her, a little too obviously. Sarah's double never uses any hypnotic inductions or anchors later in the film). Her initial interaction shows she does not really wish to continue living, only to not give her mother and boyfriend the satisfaction of losing her (reverse of beginning)

TRENT: Do you want to live?

SARAH: Yes.

TRENT: I don't believe you.

After Trent tells Sarah the fact she feels like vomiting is the lactic acid in her blood poisoning her system (one of two foreshadowings of her intentional poisoning by her double) and the feeling will go away soon (more foreshadowing), Trent gives Sarah a movie to watch called "You Always Kill The Ones You Love" to get her in the proper mindset. The movie indicates a permanent, gory end to a relationship. It also foreshadows her 'loved ones' (mother and boyfriend) attempting to use her double to kill her in the upcoming duel.

Sarah still sleeps on her blood-stained sheets and pillows. Possibly holding on to what little remains of her life with her boyfriend. Though finances are now tight, she's kept these same bed dressings for at least ten or eleven months. We haven't seen her throw up blood since she visited the hospital to receive her terminal diagnosis earlier in the film. Though it seems strange she would keep them, they represent her need to keep her boyfriend in her life, or her unwillingness to let him go.

Sarah returns the movie the next day. Trent makes the point that a properly trained human body is a weapon. He also points out physical activities she can engage in so they can spend all their time on combat. Note that swimming is mentioned here, and is referred to later, but Sarah never goes swimming or takes any lessons.

SARAH: What happens if you drop your weapon and are too far away from the table to grab another?

TRENT: I like that you're already thinking this way. How many weapons do you see here?

...

TRENT: There are six weapons. A properly trained human body is a weapon.

...

TRENT: There are many activities that you can do that are also a great workout such as bike riding, rock climbing, dancing, or even swimming.

Sarah takes hip hop dance classes.

Sarah is quizzed on a number of pictures and the cause of death of each of the victims. The only one she guesses incorrectly is death by poison. Trent notes this method is never chosen for a duel because it is too slow acting and boring to watch, but foreshadows the poisoning out in the woods. Sarah is disappointed she didn't recognise the poisoning. This would suggest she wouldn't 'not' recognise it later, and that she would take definite, instinctual action to counteract it, which she will possess the ability to use and direct later. **INTERESTING:** The fact she gets the 'arrow to the head' question right, and later kills a dog across the street with an arrow to the head without thinking, suggests she is, by that point, a finely tuned killing machine and is likely to have taken measures to counteract, or use, poison as a weapon.

TRENT: I saw you having trouble with it. What did you decide on?

SARAH: I wasn't sure, but I picked... ..electrocution?

TRENT: Good guess. But remember, there would be visual indicators such as singed hair or clothing and burns to the body. This is a death by poison.

SARAH: Of course. I should have known it.

TRENT: It's okay. You only missed this one, and poison is hardly a weapon chosen by the court, because it is slow to act and not as visually exciting.

Trent arranges for Sarah to see a real dead body be dissected and harvested for organs later. He also suggests that, with her financial difficulties, she can possibly pay for services in another, mutually beneficial, way. While she does end up giving him hip hop dance lessons later, this is hardly mutually beneficial since the cost of training is outside the scope here. Possible pointer to a mutually beneficial arrangement in which he does her a favour later. Perhaps disappearing and/or helping her pull off her survival when things go bad later. It's left unsaid, but he owes her a favour which we never see him return. It could also just mean she gets to pay for her combat training by doing her regular workouts.

TRENT: I understand. Sometimes it's possible to pay for services in other ways. Maybe we can come up with some sort of arrangement that is mutually beneficial.

Sarah visits the morgue and watches a dead body that looks similar to hers be dissected and (possibly) harvested for organs and/or disposed of. The doctor's speech foreshadows what Sarah's double will try to do to her later. Perhaps also foreshadowing that she wins the off-site duel because she owns the car.

DOCTOR: She was killed while riding a motorcycle. Her friends and family say she was a safe driver. She was even wearing a full-face helmet, but another vehicle ran a red light. And struck her head-on. She was alive for a few minutes. Witnesses say she even admitted she should have purchased a car instead.

Trent and Sarah train. She fake kills him with a knife and a garrotte. When she and her double go hiking later, Sarah has a pen in her front jacket pocket (knife) and other stuff in her backpack. Callback not called out here is that poison is slow acting, which would allow Sarah time to take out her double easily even if she were to die. Trent also suggests it's okay to do the boring thing if it's life or death, suggesting it's okay to do the extreme if it will save your life (Or, to be fair, if you wish to forfeit it). Sarah is also shown to be in peak physical/mental condition.

TRENT: You should have used the gun. Always use the gun if it's an option.

SARAH: I know, I just... I find guns to be boring and overused.

TRENT: I know what you mean, but if it's the difference between life and death, it's okay to be boring. Only a week to go, but I would say that you're feeling very strong, both physically, and mentally,

SARAH: I'm going to kill her. I just know it.

COOL EASTER EGG(Part 2 of 2): The song which played on the car radio earlier in the film (An original legit pop tune, with lyrics, written by Emma Ruth Rundle for the movie, entitled "Only Your Love") is playing as Muzak in the background at the store Sarah goes shopping at in this scene. The song first played right before she had her double created. This time it comes up just as she's getting ready to kill her double in a duel. Interestingly, the song is a somewhat-flawed imitation of its original form. More dark comedy.

Sarah (or her double as far as the sales clerk knows) goes shopping for clothes she wouldn't mind being found dead in. The clothes we can assume will be on the corpse, if it's found, whether that be Sarah or her double. I believe this is Sarah shopping because the bag ends up at her apartment and she also points out she is insecure about her body, which her double is not. Her double has also not spent a year getting in shape, in fact she never had cellulite or love handles and was 'birthed' already in better shape than Sarah. Also, Sarah cracks her cell phone cover in the parking lot on the way out and has it – in the same condition - at the end. The bag is also in her apartment later, even after the duel. Ironically her

outfit at the end is pretty much what she always wears and the double's outfit flatters its figure more and is somewhat classy (Oxford shirt underneath a sweater with beige pants and heeled boots, which aren't good for hiking, suggesting – again – the plan is to kill Sarah and the double doesn't expect to have to walk too far, though they do cover a great distance). We can't be certain the jeans and green sweater Sarah wears at the end are the outfit she purchased as we never see her empty the bag from the store and the ensuing investigation seems to suggest that, when examiners look into it, they see nothing unusual, like it contains clothes she bought, which would be easy to confirm with the sales clerk and support both her and her double's stories.

SARAH: I'm looking for an outfit that if, hypothetically, I were to die in, I would be okay with. Something that reflects my personality and is functional, but mainly, I need it to be flattering to my figure. I've gotten in shape over the past year, but I still carry insecurities about my body. If I'm going to die, well, at least I want to do it looking my best. I don't care how much it costs.

Sarah learns the duel is postponed for a month while she watches the duel that opened the film and it's clearly stated the double has won the duel, perhaps to throw the viewer off. The bag with her duel outfit sits against the right of her television chair.

WOMAN ON TV: He's Robert Michaels now.

Sarah meets her boyfriend to say goodbye. Her dialogue further indicating she's open to going back to him since it's safe and normal, even if it sucks. Peter realises she's been training hard, which leads to the double breaking the rules of the restraining order she requested, soon after.

SARAH: They postponed the duel, as I'm sure you're aware.

PETER: I am. She doesn't talk about the duel all that much. I was surprised you wanted to meet up.

SARAH: It felt like it was time.

PETER: I want to apologize for how things ended. I know I said some really hurtful things there.

SARAH: I understand. I took it as you trying to push me away. I wanted to see you and tell you I don't hate you. I wouldn't want to die with you thinking I hated you.

PETER: I appreciate you saying that.

SARAH: I'm going to try my best to kill her, though. And I won't be sorry for it. I need you to know that.

PETER: I know. <-- IS THIS A REPEAT OF THE 'I KNOW' WHEN SARAH TELLS HER SHE LOVES HIM EARLIER? HIM, ONCE AGAIN, SO FULL OF HIMSELF HE KNOWS SARAH LOVES HIM, WHICH HAPPENS TO BE TRUE BUT DOESN'T REALLY MATTER TO HIM?

Sarah and Trent meet up and she gives him hip hop dance lessons to pay for her training. She can't kill his dog, and when Sarah spots her double across the street spying on her (presumably having heard from Peter that Sarah was ready for the duel while she hadn't trained at all and wondering if the plan I believe she, Sarah's boyfriend and Sarah's mother concocted to poison Sarah was necessary) Sarah misses when shooting at her, but her killer instinct is definitely there. I don't think she missed hitting her double because of shooting through glass. She'd been asked by Trent to kill his dog moments before, and she killed the dog across the street with deadly accuracy. Her focus was still on Trent's dog and not the double, so she took the shot Trent was disappointed she didn't take, just on another dog. This could also suggest that, while Sarah can't kill something (or someone) she feels some affection for, she can kill something (or someone) that isn't the same (She may not wish to take her own life, but she can take her double's, as her double is not really her, only a facsimile. Just as the dog across the street is a dog, but not Trent's dog).

TRENT: I know this isn't ideal for you to wait another month to duel your double to the death, but look at it as an opportunity. Try to see the positives. Another month means another month of training. Do you see this dog here?

SARAH: The one here on the leash?

...

TRENT: Do you see that crossbow there? ... Grab it. Stand over there. Shoot my dog.

...

SARAH: I can't.

TRENT: I understand. I'm disappointed in your killer instincts. But... at least my dog is still alive.

Sarah spies her double and immediately takes the shot, killing the dog across the street. This is the last we see of Trent. Whether he's in on the end is anyone's guess. If Sarah lives, he's staying away on purpose. If the double lives, her legal team must have excluded him from the proceedings as his

testimony would screw them when he let them know Sarah's double had made contact with Sarah before the duel. His testimony and appearance could also hurt their case as, if Sarah's double was posing as Sarah, he would likely notice, as they spent time together almost-daily for thirteen months.

[Dog barks]

TRENT: What the fuck, Sarah?!

Sarah chases her double and is led to where she's hiding, afraid Sarah will kill her. Knowing she can and will at the duel. The dialogue indicates the double thought Sarah's boyfriend and mother were overreacting with regard to her chances of losing the duel before she saw Sarah's progress first-hand and nearly died.

SARAH: I know you're in there.

DOUBLE: You're going to try and murder me.

SARAH: Look, I realize I shot at you. I've been training for a year to kill you. It was instinctual. You surprised me. What else would you expect?

SARAH'S DOUBLE: We're supposed to wait until the duel.

Sarah and her double talk after Sarah promises not to murder her. Sarah, as usual, is true to her word. The double has always been the conniving one. Sarah's double indicates she knows she has no chance at winning the duel, which Sarah confirms.

DOUBLE: You almost got me, even through the glass.

SARAH: I'm surprised I missed, even through the glass.

They argue about who stole Sarah's life from whom. Sarah's double begins working her plan to trick Sarah. Lying about everything with regard to her relationship with Sarah's boyfriend and mother which has never been shown to be negative. Though Sarah indicates she's making a new life for herself now, this does not agree with her actions up to this point. Other than becoming more fit, she is essentially the same emotionally (needy, insecure) and is most likely saying this to make her double feel guiltier, even though I'm fairly sure she's aware the double is lying about being miserable in Sarah's life. Sarah's double begins the argument, stating that she understands Sarah feels she stole her life, as a lead-in to her false narrative. Before this, Sarah's double states that she did feel guilt (possibly still does) about taking over Sarah's life.

SARAH: When we first met, all those months ago when I shook your hand, why didn't you look me in the eye?

DOUBLE: I'm not sure. I think it was because I knew what was going to happen. I mean, I knew I was going to take over eventually, and I think I felt a sense of guilt.

...

DOUBLE: I understand that you feel like I went about it the wrong way. And to be honest, it's not what I thought it would be anyway.

SARAH: What do you mean?

DOUBLE: Well, Peter and I argue about the littlest things sometimes. For example, last week, I wanted to watch a romantic comedy, and he wanted to watch a dark comedy. How can I be with someone if we can't even agree on the genre of film we should watch? Or take our mother. She acts like I owe her my life. Phone calls, just to talk. Texts asking me, "How are you?" One before 9:00 a.m. Saying, "I love you very much." And don't even get me started on the amount of forwarded social media posts that are only moderately funny. They already have a day for mothers. Isn't that enough?

...

SARAH: It's your life now. I've moved on, and I'm making a new one.

...

DOUBLE: I want to take you somewhere.

Sarah's double takes her to a duel survivor's counselling group. Sarah sees through the manipulation almost immediately. Sarah's double insists she's been training which she hasn't been. When Sarah and her boyfriend met earlier for a goodbye meal, her boyfriend notes that Sarah's double doesn't talk about the duel very much, indicating she doesn't consider it an issue and is most likely not training at all and never has.

SARAH: Nice try. Your mental tricks aren't going to work on me. Nothing you do or say or he does or says or they do or say is going to keep me from surviving this whole mess.

DOUBLE: It's not like that. Believe me when I say that I'm going to do my very best to kill you, too. Just like I've also definitely been training to do. I just wanted you to see people like us and hear their experiences. Whichever one of us lives is going to have to live with this for the rest of our life.

During the arts and crafts period, when the survivors of duels are reading their letters to their victims (other selves), Larry (a double) speaks of finding his original after he committed suicide. While Larry is clearly not a duel survivor (which makes the meeting seem like a setup) I believe the dialogue has something to say about the theme of the movie. This clearly seems to be a statement written for Sarah, to make her feel guilty about wanting to kill her double and/or wanting to keep her own life, since it's intimated she lets everyone down (by just being herself), which isn't really true and feeds into the theme that everyone else's needs trump Sarah's and she's the selfish one for wanting to live her life as she sees fit and no one else is selfish for expecting her to act in the way they prefer. On a much farther tangent, this could be the 'crime worse than murder' referred to earlier (suicide) which, if completed unsuccessfully, would justify a duel and (in this scene) if completed successfully, is considered a loss of a duel. Still this seems more like another part of Sarah's mother, double and boyfriend's plan to fake Sarah out, as Larry gives no indication there was ever a duel that would have happened (his original committed suicide before he could learn to become him, but may have been dying, as well) and so Larry could not have been a duel survivor.

LARRY: You let me discover your lifeless body in a bath of red, lukewarm water. I didn't know how to be you. I still don't. I don't like the people you forced me to live with. It makes me depressed. I want to kill myself, too. But we all know there cannot be doubles of doubles. And even though I didn't choose to be made, I don't want to let anyone down like you did.

After the arts and crafts section where Sarah's double reads her letter to Sarah, they meet outside and Sarah's double continues to play along. At this point, I believe Sarah is also feeding her double what she expects to hear, though she may be genuinely in agreement with her double's viewpoint, which her double could easily have learnt from her boyfriend and mother. Sarah does not want to fight, especially not to the death. It's against her nature, but now she is capable of killing and ready to kill. Also, leaving with her double would be a welcome change, removing the people she doesn't want in her life and finding comfort in that respect. The things the double mentions they have in common are not things they have in common, however. We've never seen or heard of Sarah swimming. This is most probably a mistake on the double's part, an indicator she is lying and trying too hard to lull Sarah into a false sense of security.

SARAH: What you said in there, I'm still at a loss. I mean, the way you eloquently accepted all the blame. The way you effectively argued that the real enemy isn't each other. It's a system that arbitrarily decides only one of us can live and that has us fight to the death as some sort of sick spectator sport.

...

SARAH: And you're right, we actually have a lot in common.

DOUBLE: A lot, like being good at swimming, and we both have great breasts.

SARAH: Exactly. Why should one of us have to die? Why can't we be together? ... why can't we both live?

DOUBLE: Do you mean that?

Sarah prepares to drive away with her double. Again, we see her bed dressings are the same, blood-stained. We again see the picture she took from her boyfriend's home, of the forest where they're about to end up (Though it could be another forest, the shapes of the branches and leaves on the trees are identical to the forest in which they go hiking, though the picture appears to have been taken from the vantage point of the driver's side of Sarah's car after they park). My assumption is this is a place Sarah is comfortable with and knows well. We're not sure if she's wearing the suit she bought to die in, as its bag still looks untouched, but sits to the right in the entryway. She leaves a knife on the counter, but we don't know what's in her backpack. She is not shown changing her bed dressings before she leaves.

NOTE: (Probably a consistency error in shooting, but maybe not) Sarah is not wearing her jacket when she leaves her apartment, and her jacket is shown nowhere in her apartment, but she has it on when she is shown next, in the car with her double. She picks up her double (Who is wearing a distinctively different jacket and a hat) at her boyfriend's home (We only know the location is her boyfriend's home because she drives away from there at the end, passing through the red brick, green-topped columns to each side of the driveway) and they drive. The dialogue here seems to be setting up an obvious ending, but there are flaws which point in the other direction later when Sarah pretends to be her double. Of particular importance here is that the double is learning for the first time about driving and, though

she's confused about the pedals, she is not confused about how the steering wheel works, though she calls it the 'round thing' and is never corrected or told it's called a wheel. Sarah's double also shows that she considers her plan to poison Sarah a done deal. She speaks the words 'Easy enough' with condescension. Sarah's double could also be compensating for her fear things will not go as easily as planned, if she wins. Hiding outward signs of weakness, as she does with her words throughout the movie.

DOUBLE: I'm glad you know how to drive. I never learned. It seems easy enough, though. You just press forward on the right one, and you stop by pulling it back.

SARAH: No, you press the pedal to the left of it to brake.

DOUBLE: Huh. That makes sense. And you change directions with that round thing. Turning it to the right makes the car go right, and turning it to the left makes it go left. See. Easy enough.

They arrive at the end of a street near the woods and grab their backpacks. Sarah has a pen and clipboard, which she uses to check off their requirements and then places in her front right jacket pocket. Easily accessible weapon, not to mention that Sarah's body is a weapon, something her double doesn't know because she never trained. Sarah is too eager to accept her double's offer of water, when she herself wrote the checklist and would surely have her own water on her. Possibly an antidote to what common poisons could be purchased over the counter without having any red flags thrown, if Trent hasn't already prepared her to handle common poisons in small doses (Trent specifically noted "poison is hardly a weapon chosen by the court" but he did not completely discount it, so it's possible defending against poison was part of her preparation). When Sarah's double suggests they take another bigger drink (With Sarah's bottle labelled S and her double's bottle labelled SD) Sarah clearly sees that her double is not taking a bigger drink before she begins to chug. She does not care. Too much time passes between when her double begins a fake drink and Sarah takes a real drink, suggesting she knows, and is prepared for, what is happening (Could also mean she's accepted her inevitable death, but too much of the movie contradicts that, such as her earlier statement that she's making a new life for herself. Whether a lie or the truth, she would still not drink as eagerly if she really meant to kill herself by losing on purpose. She takes the long drink far too nonchalantly). The look on her double's face is one of worry. Sarah also suggests they check their backpacks later, rather than right then and there, suggesting she has weapons in her bag. She also – never spoken – knows deep down she's got nothing to gain by killing her double (toxic relationships with mother and boyfriend) but thinks she wants them back and can suffer much more to keep them than her double can dish out to keep her away, if her double even gave her enough poison, since it has always known Sarah is a less perfect physical specimen and may have underestimated her. Sarah's double is not aware of how badly she suffered before getting a replacement and what her body was able to overcome when it was in poor shape at the beginning of the movie.

SARAH: No weapons?

DOUBLE: None.

SARAH: I didn't bring any either. If it's all right with you, I'd like to make sure you didn't bring any. I don't want to do it here on the side of the road. Maybe when we take our first break?

DOUBLE: That's fine with me. I'd like to check your pack, too, for peace of mind.

Sarah trips on their hike and her double helps her not to fall. Sarah notes that they will be across the border before anyone thinks to look for them, which means the body of the loser could have been dragged a good distance beyond the border with plenty of time to get back, running to the car and driving back to the duel site. The dialogue also suggests they have already stopped more than once to rest, so they've walked a good distance and should have checked each other's backpacks. Still, the double would not consider the pen a weapon, or she would have called it out on the roadside. The notepad and pen are not visible at the end of the hike, but Sarah's jacket pocket has a velcro fastener and it is closed tight. When we realise Sarah has been poisoned, very little blood (in comparison to what she's survived losing before – which could also be symbolism indicating the original Sarah is returning to her original life, which was making her sick in this way) is dripping from her mouth. She either still has a good while to live, during which she could kill her double with her pen or she has taken an antidote from her own water supply on one of their many breaks and knows she will only be suffering pain and not death, ready for the off-site duel the double now believes she can easily win. NOTE: It's possible Sarah's double realised how much her toxic relationships with her boyfriend and mother were damaging her and fled after losing the off-site duel if Sarah took mercy on her, which it is suggested she would. This could explain why no body is later found in the search. For fans of the

'double wins' theory, Sarah could have fled as well, but likely not as she's more needy with regard to human relationships than her double is. NOTE when Sarah notes they're both in such good shape, this is not an indication the double has been training. Sarah's double was in better shape than her from the point of her creation. Sarah's double is only in as good a shape as Sarah at this point since she hasn't lived as long and is still naturally healthy and her body is brand new, almost like a baby. When Sarah notes "we" would have needed many more rests, the double looks more tired than Sarah. Sarah's double cannot look Sarah in the eye, just as she couldn't when they first met, which is the double's feelings of guilt over what she still believes is going to happen (that she will take over Sarah's life, eventually) as referenced in their earlier talk. This could indicate things will not go as Sarah's double planned, just as they didn't before. This could also indicate that Sarah's double taking over is an eventuality, which is true no matter the outcome. If Sarah's double wins the duel, she takes over Sarah's life. If Sarah wins the duel, she will live her life impersonating her double.

INTERESTING NOTE: When Sarah is shown to be bleeding from the mouth, she bobs her eyebrows slightly, but defiantly, when looking at her double. Her double's reaction to this is to look down. This may indicate Sarah knew she was going to be poisoned, and had taken measures to ensure her safety in that regard, which her double recognises, then looks down in defeat when the realisation sets in.

SARAH: I wonder what will happen when we both don't show up for the duel. One of the combatants in a duel has failed to show up before out of fear, but they're almost always later found and arrested. Some try to get plastic surgery in order to look different, but I found out from Trent that once we're a part of the replacement program, any attempts to contact a plastic surgeon are flagged. There's always the black-market, though, but you are taking a big risk getting a black-market face transplant. As far as I know, there has never been a duel where both the original and the double are no-shows. They'll send dogs after us. But we'll be across the border by then. Once we cross the border, we'll be safe. ... **I'm so glad we're both in such good shape.** We would have needed many more rests already had we not been training this past year.

DOUBLE: Yes. I agree.

Sarah arrives at the duel site, limping, with no backpack, her double's clothes, no hat and her original jacket. Note Sarah's limp could be from when she tripped in the forest and seemed to twist her ankle, and we see her walk changes slightly, and she has to stop walking soon after. No backpacks, the hat, or an extra jacket are found in the ensuing search, either. The limp most likely from having to get back to the car (with a twisted ankle) and/or possibly from fighting her double and getting in an accident since her car (unbeknownst to us yet) has been in an accident. Possible chase back to the car and roll-over accident, or injuries sustained during the duel and moving with a twisted ankle, or taking apart and moving, the loser's body. Possible duel to the death, followed by running, some delirium from the poison as it leaves her system (foreshadowed in her first workout as the lactic acid poisons her until her body recovers) which causes her to drive erratically and get in an accident. Sarah is interrogated by the announcer and does her best to imitate her double while claiming to be who she is (Sarah), wearing her double's clothing. She mistakenly misstates the way her double would become confused about driving a car (no confusion about what the 'round thing' does and the function of the pedals). It's possible her double remembered the things on the floor are called pedals, but Sarah never corrected her and told her the 'round thing' is called a wheel. There is too much silence after the final statement in that scene to suggest she ever did, yet the Sarah who shows up uses the proper terminology. **FLUBS and TELLS in BOLD.** Sarah waves to her mother and boyfriend and flashes them a smile which immediately goes back to emotionless, as the double would. The boyfriend and mother seem convinced. Notice Sarah is also wearing the same hairstyle she was in the forest, which the double could have done, but Sarah's hair colour is not as dark as her double's. She's also wearing the double's outfit, which would seem to suggest she is the double, though she is wearing her own jacket and not wearing her double's hat. Clearly muddying the waters by the director, since hair and outfit do not match either what Sarah or her double were done up in. Her Oxford collar is also outside her sweater, rather than under it, which suggests either a struggle or Sarah messing up when she switched clothes. As for the jacket and hat, this could easily be a nod to the viewer that the winner of the duel was Sarah and not her double, and yet another unanswerable question for the viewer. One might surmise that, whomever won, the duel was quick and (excepting the mouth blood) bloodless. It would make more sense for Sarah to change into her double's clothes to reassure her mother and boyfriend her double had won, as the jacket and hat are much more easily changeable and forgettable. If her double had won, the only reason her double would need to change jackets and leave behind her hat would be if her own jacket and/or hat were somehow destroyed in the duel or showed evidence of foul play. And, if the jacket and/or hat were ruined, it would stand to reason the clothing (for both Sarah and her double) would show signs of

a struggle. Otherwise, there is no reason for Sarah's double to change those disposable articles of clothing except to confuse the situation, which Sarah's double would benefit nothing from. It's far more likely Sarah was so focussed on switching into her double's outfit (in the rush after a fight for her life) that she simply forgot about the jacket, since she's used to wearing it and has been wearing it, on and off, the entire movie, and she forgot to wear the hat because she never wears hats (Sarah's double is never shown wearing a jacket or hat until their encounter before the duel and her double's jacket and hat are never shown again in the film, after the duel). Either way, this is either a mistake on the director's part, or an intentional introduction of confusion. The missing backpacks suggest they have been moved across the border and contain either Sarah's, or her double's, body, or any of the combination of both backpacks, and Sarah, or her double's, body is buried and left beyond the border. There is no place in the car to hide the backpacks or a body. Also note that the Sarah who shows up looks remarkably more like Sarah than her double did in the previous scene. Unless this was a mistake with make-up or shooting out of sequence, the double would look much worse (harder lines in her face and a more angular nose) when showing at the duel. She had no time to do hair and makeup. Interestingly, though, no matter whether Sarah or her double won, there is no bruising on the skin of the winner, nor any real feeling that the winner is tired. This could mean Sarah succumbed to the poison quickly (which is not intimated in the cutaway from that scene) or she had no problem killing her double in the final fight. In either event, the clothing covers her body so the viewer can't see she now has cellulite (pointed out by her boyfriend later – she's falling apart suddenly, though her double's had a better body than Sarah up until the days immediately after the fight). It seems counter-intuitive that Sarah would change into her double's clothes to show up and announce she's her original self, however she may have done this to either disguise damage to her own clothing or (more probably) because she would naturally assume her mother and boyfriend saw her double off (said goodbye to her) before Sarah picked her up in her car to go hiking, so the easiest part of pretending to be her double for Sarah would be to wear the same clothes her double last saw her mother and boyfriend in. If she got that part wrong, her ruse would be blown immediately. This would mean she'd lose her boyfriend (whom she still thinks she wants), which – at that point – would defeat the purpose, whether or not they ever found the double's body. This is darkly, darkly humorous in that – once she returns to her toxic life and relationships – they begin to slowly kill her again. Sending her on a path to becoming the terminally ill Sarah we met at the beginning of the movie, once more. She's fought for, and won, the right to become as miserable as she originally was.

SARAH: Sorry I'm late.

WOMAN: Which one are you? <-- **THE ANNOUNCER IS CLUELESS JUST AS IN THE OPENING DUEL**

SARAH: The original, Sarah. <-- **BOYFRIEND AND MOTHER ASSUME THIS IS A LIE, PER THEIR PLAN. THEY ARE TOO HAPPY TO BELIEVE SARAH ACTUALLY MADE IT.**

WOMAN: Where have you been?

SARAH: I had a little car trouble.

WOMAN: What kind of car trouble?

SARAH: **I accidentally mistook the wheel that turns the car right or left for the pedal that stops the car.**

I'm fine. Should we begin?

WOMAN: We can't start yet.

SARAH: Why not?

WOMAN: Because your double isn't here.

SARAH: Really? **Actually, that sounds just like her. She didn't take this duel very seriously. I bet she hasn't even been training for it.** You should probably let your superiors know. She's likely trying to flee.

[Cellphone ringing]

WOMAN: Yes? I'm afraid not, ma'am. Just the original. I have reason to believe this is a code negative one.

After a fruitless search for a body in the woods Sarah knows well (and could easily have either littered with her double's parts or dragged them across the border in both of their backpacks and left them both there, buried) and an investigation during which Sarah seems completely unconcerned (though her double could get burnt at least three ways, especially if the replacement centre in which she was conceived is consulted about her – five percent discount on cost for replacement procedure, contacts for her incorrectly blue eyes, genetic mutation, inability to answer questions about her apartment were they to be asked). In court, everyone swears Sarah is who she says she is. During the search, Sarah's bed dressings aren't blood-stained anymore (not specifically shown, but presumed, since the investigators don't find anything off when they toss her bed) and the bag, which may or may not contain her duel

outfit, still sits to the right in her apartment's entryway. It, presumably also, does not contain her blood-stained bed dressings. Sarah may have had time to switch the bed dressings and dispose of them elsewhere before her apartment was searched, or someone may have cleaned up for her. The point is never addressed. Her blood-stained bed dressings are never shown again. The picture of the forest is never shown after this scene, either. This could indicate Sarah has/will let go of her most valued possessions (the picture and the bed dressings, both of which hold memories for her she felt compelled to keep) to imitate her double. Sarah's double despised the blood-stained bed dressings and Sarah took the picture from her boyfriend's house when she was evicted. Her double would not have either of these items among her possessions after the investigation. If Sarah were to keep the picture, on its own, this would be a dead giveaway that she is not her double and expose her lie to her mother and boyfriend.

JUDGE: And do you, sir, swear that, to the best of your knowledge, having known her emotionally and intimately, that this is the original Sarah?

PETER: I do.

JUDGE: And do you swear beyond the shadow of any reasonable doubt that the person before us today is the daughter that gestated inside you for nine months and you raised for 18 years, your own flesh and blood?

MOM: This is my Sarah, Your Honor.

JUDGE: And, finally, do you solemnly swear that you are who you say you are?

SARAH: I'm Sarah. <-- **THIS IS WHAT THE DOUBLE WOULD SAY ONCE SHE TOOK OVER. WHAT SHE WAS SUBTLY INSTRUCTED TO SAY BY THE SALESMAN WHEN SHE WAS FIRST INTRODUCED TO SARAH.**

Later at her boyfriend's home, she and he talk. He reminds her of things she should already know since she's spent her entire life being Sarah's double. At this point, I believe the mother and boyfriend both know she is the real Sarah and are happy to have her around, so long as she thinks they don't know and conforms to what they both wanted her to be in the first place. **REMINDERS OF THINGS WHICH SHOULD BE WELL KNOWN TO THE DOUBLE IN BOLD** – Note that Sarah's double did not have cellulite, but now she does, because she is not the double, she's the original Sarah. Sarah is now becoming less healthy as she's back in her toxic relationships with her mother and boyfriend. These relationships did not negatively affect her double.

BODY AWARENESS: In this scene, just like in the scene where Sarah notices her double's lack of love handles earlier, Sarah's focus on negative body differences continues as she notes she has a new wrinkle and two new sunspots. This is more proof the original Sarah has won the duel.

SARAH: I think I have a new wrinkle and two new sunspots.

PETER: I'm sure you don't.

SARAH: I can count, Peter. There's exactly one new wrinkle on my face and two new sunspots.

PETER: **Well, you have to start using sunscreen. And not just when you're going to the beach or when you're walking around a theme park. It has to be daily. Your skin is more sensitive than others'. And you have to start taking better care of yourself. (PETER POINTS OUT HER CELLULITE AS SHE PINCHES HER STOMACH** – Sarah's double has probably heard the same thing from Sarah's boyfriend before, but she would have happily acted on it to please him, thus his frustration that he has to – it seems, from his tone of voice - repeat himself) I don't mean to sound insensitive, but... it's only going to get a lot harder from here. As long as men take moderate care of themselves, they tend to peak later in life. Women, on the other hand, have a much smaller window in which they're deemed to be at their peak attractiveness. And don't worry, sweetheart, **I'm gonna love you no matter how you look, even with that genetic mutation that causes premature graying and hair loss.** Should I buy more hair dye for you while I'm out?

...

PETER: **Remember to keep making at least the minimum payment on the replacement loan. <-- ANOTHER INDICATOR - THE DOUBLE WOULD HAVE JUST BEGUN MAKING PAYMENTS, NOT CONTINUED TO MAKE THEM, AS THAT WAS SARAH'S RESPONSIBILITY UNTIL AFTER THE DUEL, IF SHE LOST, OR IF SHE DIED OF NATURAL CAUSES AND HER DOUBLE LIVED ON.**

...

PETER: Where should we go for dinner tonight? How about Mexican food? <--**TEST**

SARAH: I don't like Mexican food. <-- **LIE**

[Cellphone ringing]

PETER: Aren't you going to answer that?

[Ringing continues]

SARAH: She's my mom, not yours. <-- **INDICATION THIS IS THE REAL SARAH, SAME CRACKED PHONE AND DOESN'T WANT TO TALK TO HER MOTHER, LISTED AS "MOM" IN GREEN JUST AS IN THE BEGINNING OF THE FILM.**

[Phone beeping]

Sarah goes out to her car and her mother's voice message (unsure if she's hearing it or we, the audience are just hearing it) continues. Despite the car having a broken axis with the front wheels tilted outward and barely hanging on, she manages to get it going. This looks like she doesn't know how to drive, but is actually evidence that she knows how to drive well and can keep her mangled car going. This would be near-impossible for her double, who has no idea how to drive, much less compensate for complications. Her mother also reminds her of things she should well know if she were her double. Essentially reminding her how to continue acting like the person (her double) that she isn't. Note that her mother also makes sure to order contacts to cover up her blue eyes. Something the double would never forget to do, having been blue eyed her entire life, but Sarah would since she doesn't require contacts to have brown eyes. Some folks say her eyes are blue here, but if you watch the initial meeting scene, you can tell they're brown, as her double's eyes were bright blue and very distinct. Also several side angles reveal Sarah's eyes to definitely be brown. **INSTRUCTIONS AND REMINDERS WHICH SHOULDN'T BE NECESSARY FOR THE DOUBLE IN BOLD.** Note also that her mother states that Sarah is getting settled back into her life. The double would not need to settle back in. While Sarah had been slowly driven out of her life for ten or eleven months, then completely kicked out for the thirteen months leading up to the duel, the double never left her life. Only the original Sarah would need to settle back in, which in this case means both being with her boyfriend again and keeping lines of communication open with her mother. The life they always wanted her to live, which she didn't and her double did. Sarah is 'settling back into' her new life as her double.

[Car sputtering]

MOM: Hi, Sarah. This is your mother just calling to talk. I must have just missed you. You're probably just walking out the door of your house... ..getting into your car, **ready to start another day at your job, which you love.** I just wanted you to know, **I went ahead and ordered another box of contacts from the optometrist. The colored ones aren't always in stock, so it's best to order ahead of time. I know you're still getting settled back into your life, so I figured something as simple as new contacts might slip through the cracks.** I'll call you when you get off work so we can plan a brunch for this weekend. I love you.

INTEREST NOTE REGARDING FINAL SCENE: It appears Sarah is driving in the roundabout in the wrong direction on purpose. There is no hesitance in her driving and she comes to a stop calmly. We only notice her car is facing the wrong direction when the camera pulls out to show us.

INTERESTING NOTE REGARDING ROUNDABOUT: When the camera shows Sarah driving in the roundabout, she's just passing the stacked Bristol/Salem/Fairview signs. She does two full circles, passing these signs, flawlessly before stopping. No cars are seen anywhere out the windows of Sarah's car but this was probably just because the streets were cleared for shooting, and not an indication the streets were empty until the camera pulls out of the car. Note that, once she's stopped driving, Sarah's car is not causing any obstruction in the flow of traffic, only facing the wrong way. In fact, there's another car that honks as it passes hers, then stops for a good amount of time after getting two car-lengths past her, causing traffic to back up. I looked throughout the film and could not find this car anywhere in it, so I don't believe the car belonged to anyone who recognised her (my first thought, perhaps her trainer) but rather just an indicatin that Sarah's essence (going her own way, sometimes not the way everyone else would prefer) affects other people's lives adversely. Though that isn't to say that other people's discomfort at her not fitting the mould is a problem on Sarah's part. I think it's more an illustration of how dysfunctional most people are (If you dont' fit the way they see the world, they can't function properly).

Sarah finally breaks down and cries. This has been built up to during the course of the movie and is a natural emotional progression for Sarah. She loses track and enters the roundabout the wrong way. She once again has her life back and is (as her car stopped the wrong way on the roundabout suggests) back to her normal self. Unable to please anyone since she doesn't conform to everyone else in her life's standards naturally. She realises that what she wanted back wasn't worth fighting for. Not only did she have to kill to get her life back, the life she got back (her double's life) is even worse since she now must do what she never wanted to. Her relationships with her mother and boyfriend are even more toxic now than they were before so she's likely to become sick again and possibly allow herself to die. The

blessing of her death, at the beginning of the movie, has become the curse of her life. Her life has still been stolen from her in the sense she must now live as her double. This, coupled with the knowledge her 'loved one's would rather kill her than live with her as she naturally is (REFERENCE TRENT'S FIRST DVD GIVEN TO SARAH TO WATCH DURING TRAINING, 'You Always Kill The Ones You Love'), breaks Sarah emotionally, because everything she fought for was for nothing (As she said when delivering news of her remission ("I did all of this for nothing"))

Hopefully, after the movie ends, she grows more confident, as her double was, and breaks free of her boyfriend and mother as she has nothing to lose. The double would be truly trapped, as not doing as she was told would result in her mother or her boyfriend exposing her which would lead to her decommission. Sarah's only trap is her lack of emotional well-being, her crushing insecurity, and her need to have her boyfriend in her life, even if he treats her badly, which he now does with joy. A callback to her begging him to choose her over her double when they confronted each other at her mother's home.

In the end, when we see Sarah finally break down and cry, it obviously calls back to the first time she nearly broke down and cried (May have, but the camera cut away too soon). At that point she was in the process of making peace with the fact she would be dead soon and her 'life' would be lost to her. Perhaps in the end, her crying foreshadows her leaving her life behind once more. Saying goodbye to her mother and boyfriend in a less terminal sense, but on the verge of making a change which – while ultimately for the better – is very upsetting for her. She knows she must leave the people she wishes loved her, but who are slowly killing her emotionally and – as an extension, echoed from the beginning of the movie – physically. While she cries for the 'life' she lost, there is hope for a better future. The life she began building when she separated from her mother and boyfriend previously. Her crying may also indicate she's unsure if she can go through with it completely, as she's failed once already and, as the roundabout suggests, her cycle of dependence-on/addiction-to/exiting-then-returning-to her miserable life seems certain to repeat.

In the closing credits, you see a forest with an area that looks as though it might be where Sarah's double is buried.

Since then, Riley Stearns' release of his script is definitive proof Sarah won the duel.

<https://www.dropbox.com/s/veezvnoga4n5whv/DUAL%20-%20screenplay.pdf?dl=0>