



Scripts.com

The Girl on the Train

By Erin Cressida Wilson

1.
INT./EXT. TRAIN, ARDSLEY-ON-HUDSON, NEW YORK - MORNING
We hear a train's mournful clatter as trees flash by and then the train itself passes in a silvery streak.
A woman draws an "x" on her foggy window-- looking out through it directly at us:

This is RACHEL and she is THE GIRL ON THE TRAIN.

RACHEL (SOFT V.O.)

...My husband used to tell me I have an overactive imagination. I can't help it. I mean, haven't you ever been on a train and wondered about the lives of the people who live near the tracks? The lives you've never lived.

RACHEL'S POV:

passes:

A MAN walks towards his front yard.
An OLDER MAN works on a vintage car in his yard.
CHILDREN slide down playground equipment.
A LONE BOY throws a ball. His dog chases after it.

CUT TO:

TITLE:

RACHEL (V.O.)
These are things I want to know.
Rachel sits alone, sketching in a small notebook.

CLOSE ON:

slow.
RACHEL (V.O.)
... Twice a day I sit in the third car from the front where I have the perfect view into my favorite

house:

RACHEL'S POV:

gorgeous blonde, MEGAN, wears a light opened robe with only white underwear and bra underneath. She stretches her back like a cat. Her curved silhouette is intoxicating.

The train comes to a brief stop at the station and, outside the other window, Rachel can see work crews fixing the tracks. And beyond them, the Hudson River.

(CONTINUED)

2.

CONTINUED:

RACHEL (V.O.)

...I don't know when exactly. I suppose I started noticing her about a year ago and, gradually, as the months went past, she became important to me...

As the train creeps forward RACHEL SPOTS--
A BLUE HOUSE WITH A WHITE PICKET FENCE...

...She quickly averts her eyes from the view of the house-- repressing an inner pain. Focusing on her sketch book.

Rachel's eyes land on a MAN IN A SUIT, red hair, 50, pasty and plain-- typing on a laptop. He looks up at Rachel. There is something disconcerting about the exchange.

RACHEL (V.O.)

I'm not the girl I used to be. I think people can see it on my face.

INT. TRAIN - NIGHT

Rachel's profile has flipped: she now rides in the opposite direction, on the EVENING TRAIN.

She watches the familiar houses glide past.

RACHEL'S POV:

beautiful husband, SCOTT next to a backyard fire pit. Each holds a glass of wine. The roaring fire glows on their faces as they watch the passing train.

SCOTT spins Megan around and begins to kiss her.

RACHEL (V.O.)

She's what I lost. She's everything I want to be...

Rachel returns to her sketchbook.

INT. TRAIN - NEXT MORNING

Headed back to New York, Rachel POV: Rachel stares at the burnt out fire pit behind 15 Beckett Road.

Megan is on the balcony in her robe while Scott rakes leaves.

CLOSE ON:

directly at Rachel.

3.

INT. GRAND CENTRAL TERMINAL - MORNING

Rachel's train arrives and she wades through a sea of commuters in the Grand Hall. She wears a plain dress and carries a work satchel.

STATION ANNOUNCER (O.S.)

...now departing track nineteen,
upper level.

INT. GRAND CENTRAL TERMINAL - MOMENTS LATER

Rachel sits in a row of chairs getting her shoes shined. She's the only woman among eight male customers. Rachel sketches in her sketch book and sips from a squirt bottle.

RACHEL (V.O.)

...I imagine she's a painter...
She's creative.

CLOSE ON SKETCH PAD: We see Rachel's hand at work as she produces a beautiful images of Megan and Scott.