

THE GIRL ON THE TRAIN

by

Erin Cressida Wilson

Adapted from the novel by

Paula Hawkins

DreamWorks

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: Out the window: A series of backyards slowly 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**

RACHEL (V.O.)
These are things I want to know.

Rachel sits alone, sketching in a small notebook.

CLOSE ON: Rachel's expectant eyes as the train begins to 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: Number 15 Beckett Road...

RACHEL'S POV: Standing on the upstairs deck of a house, a 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)

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: This evening, Megan sits with her equally 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: Scott as he looks up from raking and seems to look directly at Rachel.

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.

RACHEL (V.O.)
 He's a doctor or an architect.

INT. GRAND CENTRAL - OYSTER BAR - LATER THAT DAY - HAPPY HOUR

Rachel sits at the counter continuing to draw in her sketch book. The restaurant is bustling with tourists and locals.

RACHEL (V.O.)
 He has a good laugh. She can't
 cook.

WAITRESS
 (to customer)
 Do you need anything else right
 now?

CUSTOMER
 No. I think we're pretty good,
 thanks.

Rachel is lost in her imagination. All sounds of the bustling bar fade away.

Rachel eats an olive from her martini.

RACHEL (V.O.)
 I wonder what they say to each
 other before they go to sleep.

EXT. CITY - NIGHT

The cityscape slowly spins below us as we find the train on the tracks.

INT. TRAIN - NIGHT

Rachel's profile has flipped again: she rides the EVENING TRAIN and watches as she passes the urban landscape of Harlem.

RACHEL (V.O.)

Today her name is "Jess," tomorrow it could be "Lisa" or "Amber." It all depends on the day, it depends on my mood.

Later that night, as the train slows, Rachel nears the blue house (23 Beckett Road). She looks to her lap, letting it pass.

She raises her head and looks at Number 15 Beckett Road.

...NOW, Megan and Scott can be seen kissing through the window of their house.

RACHEL

The truth is, I don't know her name. I don't know if she paints or whether he has a good laugh. I just know they know love...

RACHEL'S POV: Megan and Scott begin to make love.

RACHEL (V.O.)

Sometimes I catch myself trying to remember the last time I had meaningful contact with another person...

Rachel stays on the couple then an irresistible urge pulls her gaze back to the blue house two doors down.

This time, when the Blue House (23 Beckett Road) appears, Rachel refuses to turn her gaze away.

RACHEL'S POV: The upstairs window of the Blue House. In it, **Rachel sees herself!** Standing in the window in the light of day.

RACHEL (V.O.)

I used to live two doors down... number 13 Beckett Road. It was my first home. We bought it together. It was ours.

RACHEL'S MEMORY: Rachel, in the Blue House, turns from the window to come face to face with a handsome man, **TOM**. They smile and laugh as Rachel grabs him. He kisses her passionately as they enjoy their empty, **NEWLY-PURCHASED HOME**.

BACK ON THE TRAIN: Rachel blinks: she is still looking at the blue house.

RACHEL (V.O.)
Every day, I tell myself not to
look.

RACHEL'S POV: NOW, in reality, a woman, **ANNA**, stands in the window holding a **BABY, EVIE**.

RACHEL (V.O.)
But then I look...

Rachel watches as Anna becomes a tiny dot that vanishes in the distance.

WOMAN (O.S.)
Are you alone?

Rachel looks up to see a Woman holding a one-year-old little boy.

And now the moment of truth for Rachel:

RACHEL
(polite)
Yeah.

She pats the seat next to her and takes her bag from it.

RACHEL
No, come. It's all yours.

Rachel smiles at the child.

RACHEL
Your baby's so cute.
(to boy)
Hi, baby.

WOMAN
Thank you.

RACHEL
Is it... Is it a boy?

WOMAN
Yeah.

(CONTINUED)

CONTINUED:

RACHEL
So sweet. How...how old is he?

WOMAN
Six months.

RACHEL
Six months.

Rachel softly squeezes the boy's hand and giggles. The Woman begins to pick up on Rachel's slurred speech and notices two little empty vodka bottles at the mouth of Rachel's purse.

RACHEL
So sweet.

Rachel realizes the Woman knows she is drunk. The Woman repositions her child away from Rachel.

CLOSE ON: Rachel's eyes, bleary, blink in slow motion.

Rachel, now seated alone, drinks from her squirt bottle.

CUT TO:

Title: **MEGAN**

INT. PILATES STUDIO - MORNING

A Living Portrait: **MEGAN**, the woman Rachel watches from the train-- up close and drop-dead gorgeous.

OVERHEAD SHOT: Megan lies face up on a Pilates machine.

She grips the hand straps, and with precision and grace, she begins a series of exercises, stretching her body like a ballerina's.

MEGAN
(pre-lap)
A teacher once told me I was a
mistress of self-reinvention...

We widen to see she is lined up with ten other suburban women. With both admiration and defeat, a FRUSTRATED WOMAN observes Megan's flexibility and strength.

MEGAN
(pre-lap)
...I wasn't really sure what it
meant at the time. But since moving
here I've come to understand it...

CUT TO:

(CONTINUED)

CONTINUED:

Title: 6 MONTHS AGO

EXT. PILATES STUDIO - MORNING

On the sidewalk, the women from class have congregated, all chatting happily, occasionally cutting looks towards Megan, who takes no notice as she starts to jog away. We see her running down our quaint Ardsley Village street.

MEGAN

(pre-lap)

Ardsley-on-Hudson is boring and routine. It's a fucking baby factory.

EXT. UNDERPASS/BECKETT ROAD - LATER

Megan jogs into a long dark underpass linking the outside world to Beckett.

MEGAN (V.O.)

(pre-lap)

I want to start my life over again. So far, I've been: rebellious teenager, lover, waitress...

EXT. BECKETT ROAD - MORNING

Megan continues down Beckett Road and jogs up her driveway.

INT. MEGAN'S HOUSE - LATER THAT MORNING

Megan stands in front of an open closet. Her ivory hand darts between silk blouses and skirts.

MEGAN (V.O.)

...gallery director, nanny, and... a whore...

(a moment)

And not necessarily in that order.

Scott approaches, slides his hands down Megan's side, then up her skirt to remove her panties. They begin to have sex against the open closet.

MEGAN

(pre-lap)

I can't just be a wife anymore.

She is disconnected, disinterested. Scott doesn't notice.

MEGAN

(pre-lap)

That's why I stay awake at night, staring at the ceiling.

INT. DR. ABDIC'S OFFICE - DAY

CLOSE ON: MEGAN'S FACE AS SHE TALKS TO SOMEONE:

MEGAN

...In fact, the only time I feel like myself is when I'm running.

DR. ABDIC (O.S.)

You always felt that way?

MEGAN

Maybe since I was about seventeen. With Mac.

DR. ABDIC (O.S.)

Mac? Who's Mac?

MEGAN

My brother's best friend. My brother who died...

We finally see the extremely handsome, dark-haired man who sits across from Megan. This is **DR. KAMAL ABDIC**. He's foreign with a quiet command. She has been speaking to him the whole time.

She smiles. She covers her mouth with her hand.

MEGAN

I tend to smile when I'm nervous. Sometimes, I laugh.

She moves from her chair to a couch across the room.

A moment passes. Finally, the Doctor's inviting silence elicits Megan's confession:

MEGAN

For a year, Mac and I lived in this hunting cabin. We started fucking. We were the saddest people we knew. But in a way, that cabin made us happy. No one could find us.

(a moment)

Everyone thought we were dead.

DR. ABDIC

And if you were to run away today, right now, where would you go?

Megan glances outside, where she can see the train passing. The Doctor notices. Megan moves again, to sit much closer to him.

(CONTINUED)

CONTINUED:

MEGAN

I read once that when a train hits,
it can rip the clothes right off of
you.

After a moment:

MEGAN

I'm pretty sure Scott thinks the
nanny job is gonna make me less
restless-- make me wanna get
pregnant...

DR. ABDIC

And that's not the case?

MEGAN

When I finish work every night, I
run home, and I get in the shower
and wash the smell of that baby off
me as fast as I can.

Megan stares at Abdic. He waits for her to continue, but she
just looks at him with great intensity.

PRE-LAP: A gentle lullaby, and the sound of splashing water.
A baby's giggle.

CUT TO:

Title: **ANNA**

CUT TO:

Title: **TODAY**

INT. TOM AND ANNA'S HOUSE - BATHROOM - DUSK

A living portrait: **ANNA**, pure and sweet, with dimples for
days, looks down into the camera with absolute love.

ANNA

...When you woke up this morning I
went and I brought you back to bed
with me...

Anna kneels on the tiled floor, leaning over the bathtub,
gently washing her baby, EVIE.

ANNA

...And when I was feeding you. We
heard daddy singing from the
kitchen, didn't we?

(sung to her baby)

"Happy Birthday to you, Happy
Birthday to you, Happy Birthday
dear Anna, Happy Birthday to you!"

(CONTINUED)

CONTINUED:

Megan, her nanny, steps out of the dark shadow, holding a towel for Anna to place her baby into.

ANNA

Daddy came upstairs with a beautiful breakfast that he made for Mommy, didn't he? Yes he did.
(noticing Megan)
Thank you, Megan.

Anna places her baby into Megan's arms.

ANNA

There you go.

INT. TOM AND ANNA'S BEDROOM - MOMENTS LATER

Megan hands the swaddled baby to Anna who now lays in her bed. Anna sits Evie on her stomach.

ANNA

(to Evie)
Oh, hello.

Anna laughs as she tickles Evie and turns to Megan.

ANNA

I swear I sometimes feel like my heart is gonna explode. I mean, look at her.
(laughing)
Look at her!

The phone rings. Megan goes to answer it.

ANNA

(to Evie, playful)
You're not sleeping! You're not sleeping...

MEGAN (O.S.)

(on phone)
Hello? Hello?

Anita's interest is piqued. She takes Evie into the--

INT. HALLWAY - CONTINUOUS

She finds Megan on the hallway phone.

MEGAN

Hello...?

Megan pushes the END button on the phone. Anna steps into the hall.

(CONTINUED)

CONTINUED:

ANNA
Is that another hang-up?

MEGAN
...Mm-hmm.

Anna, visibly shaken, tries not to get upset.

INT. FAMILY ROOM - MOMENTS LATER

Anna has Megan help her fold a fitted sheet.

ANNA
...and grab the corners. And
straighten.

MEGAN
I got another job.

Anna is blindsided.

ANNA
...You what?

MEGAN
I'm really sorry, Anna.

ANNA
(confused)
I thought you were happy here. I
mean, you seemed happy here...

MEGAN
I am. It's just this isn't what I
"do."

ANNA
...Take care of children...?

Megan drops the folded sheet onto a pile.

MEGAN
Or laundry.
(beat)
Another gallery head-hunted me.

ANNA
(trying to be positive)
...That's great.

MEGAN
The thing is, it starts tomorrow.

(CONTINUED)

CONTINUED:

ANNA

I'm out all day tomorrow. That is so uncool.

MEGAN

I hate to leave you like this, without childcare, but...you don't have a job.

Anna turns away, insulted.

MEGAN

Ok, that sounded wrong. I know that you're busy volunteering...

ANNA

It's not the volunteering. It's all the shopping, it's spending hours in the farmer's market, it's finding the right foods for her, it's pureeing sweet potatoes. And I do all of this at the same time as I'm nursing.

Megan looks at Anna carefully. Anna is exhausted.

MEGAN

Maybe you should go back to work, too. Mothers need to work, it's actually better for the kid...

ANNA

How would you know?

That was a low blow. Megan absorbs it, hurt, then gently puts her set of keys down on the counter.

MEGAN

Your key.

ANNA

There is no job more important than raising a child...

Megan heads out of the kitchen towards the front door.

ANNA

(defeated)
Megan, please...

Megan exits without turning.

INT. FAMILY ROOM - LATER

Anna stirs from a nap on the couch to the sound of Evie crying...coming from outside.

She races to the open front door in a panic.

EXT. TOM AND ANNA'S HOUSE - MOMENTS LATER

Anna emerges from the house, frightened, and rushes forward.

ANNA
Rachel? What are you doing? Give me
my baby.

We see Rachel standing in the middle of the yard, cradling Evie.

ANNA
Rachel, what are you doing?!

INT. TOM AND ANNA'S HOUSE - MOMENTS LATER

Close on Anna, reliving what we realize was a memory.

TOM (O.S.)
Hello?

Tom enters. We recognize him as the Man from Rachel's memory on the train.

He hands Anna some flowers and groceries and kisses her sweetly on the lips.

ANNA
(re: flowers)
Thank you... Beautiful.

She notices that he's on his phone.

ANNA
How many times has she texted you
today?

TOM
(frustrated)
I don't know.

ANNA
(unable to relax)
She called the landline three
times.

TOM
Wow.

(CONTINUED)

CONTINUED:

ANNA

You have to have a talk with her.

TOM

I know.

ANNA

It's getting crazy.

TOM

I will. I know I know I know.

ANNA

Okay.

Tom cups Anna's face gently in his hands.

TOM

It's going to be fine. Isn't it always fine? Don't I always make everything fine?...

Anna won't smile. He playfully pokes at her lips until she laughs. They kiss.

TOM

Who gives a shit? It's your birthday. You sure you don't want me to take you out tonight?

ANNA

No, I like it at home.

He opens a beer and sets the magnetic corkscrew/bottle opener on the fridge door before hopping onto the counter.

TOM

Call Megan. Ask her to come back.

ANNA

She just quit.

TOM

She what?

ANNA

...She just told me she got another job.

TOM

...Shame. I thought you guys were kind of a good team together...

ANNA

So did I.

EXT. TRAIN - SAME NIGHT

The cars of the train slowly pass-- the glow of the windows lighting up the commuters in their seats. And here is Rachel-- looking out.

INT. ANNA'S FAMILY ROOM - SAME NIGHT

The camera hovers outside the window, looking in at Anna who eats a candlelit takeout birthday dinner with Tom and Evie.

Tom pulls out his phone and snaps a picture.

INT. MEGAN'S BATHROOM - SAME NIGHT

Megan stands at the plate glass window that lines her shower stall. She looks out at the moonlight that casts itself across the Hudson River. Water beats down on her.

EXT. RACHEL'S STREET - SAME NIGHT

Exiting the train station, Rachel walks towards her home, wide eyes sighing as they take in the bleak Croton landscape.

INT. ANNA'S BEDROOM - SAME NIGHT

OVERHEAD WIDE SHOT: Anna and Tom are in bed. Tom is sound asleep, but Anna is wide-awake.

INT. MEGAN'S BATHROOM - SAME NIGHT

The camera floats behind Megan as a naked Scott steps into the stall and kisses her.

EXT. RACHEL'S STREET - SAME NIGHT

Rachel enters a liquor store.

INT. MEGAN'S BATHROOM - SAME NIGHT

Scott has Megan pressed against the glass shower door as he has sex with her from behind.

INT. RACHEL'S BEDROOM - SAME NIGHT

Rachel sits in bed. She finds **TOM'S FACEBOOK PAGE** on her laptop. She stares at the photo Tom took earlier that night of he and Anna laying next to Evie.

The caption reads: I'VE NEVER KNOWN LOVE LIKE THIS! ME AND MY GIRLS! HAPPY BIRTHDAY, MOMMA!

INT. ANNA'S BEDROOM - SAME NIGHT

Tom's phone buzzes. Anna sits up in bed and can see the caller ID reads: "RACHEL". She angrily shoves the phone off the dresser and slumps back into bed.

INT. RACHEL'S APARTMENT - SAME NIGHT

CLOSE ON: A cellphone sits on the counter, dialing on speaker.

Rachel pours a glass of white wine. VERY DRUNK. Tom's voicemail picks up:

TOM
(outgoing message)
Hey, it's Tom. Sorry I missed you.
I'll get right back to ya!

RACHEL
(into phone)
Hey, Tom, it's me. I just wanted to wish Momma a happy birthday. "Happy birthday, Momma--"

CATHY, Rachel's roommate, appears, grabs Rachel's phone and presses END.

CATHY
Rachel! Jesus...

Cathy pours the wine down the sink. Rachel grabs at the bottle.

RACHEL
No no no. No, don't, Cathy. Please stop it! Cathy, come on!

But Cathy easily fends her off.

CATHY
Relax, relax.

Unsteady, Rachel nods and softens.

RACHEL
I just need something to go to sleep. I just need a little bit to go to sleep.

Cathy gently guides Rachel towards her room.

CATHY
What brought this on?

(CONTINUED)

CONTINUED:

RACHEL

He posted another picture of the baby. It was a cute picture.

CATHY

Yeah? Facebook and drunk ex-wives do not make good friends.

Offended by the implication, Rachel pulls away from Cathy.

RACHEL

I got it. I got it.

CATHY

Alright. I'll just get you to your room.

They've arrived at Rachel's room.

INT. RACHEL'S BEDROOM - CONTINUOUS

Rachel crawls into the bed looking around her small room.

CATHY

Rachel, you have to stop calling them. Okay?

Rachel nods. She reaches up to pull Cathy to sit beside her.

RACHEL

I really appreciate this room. I do. I thought that I would just be here for a couple of weeks or a month.

CATHY

(abrupt)
Yeah. That was two years ago.

But she shakes her head and smiles.

CATHY

Get some sleep.

Cathy switches off the light and leaves. Rachel looks at her phone.

INSERT: Rachel's outgoing call log screen reads: **TOM (11)**.

Rachel looks over the times: 11:02, 11:12, 11:54, 12:09. She lets out a sigh.

INT. DOCTOR'S OFFICE - DAY - RACHEL'S MEMORY

Rachel and Tom sit in a DOCTOR's office, distraught.

(CONTINUED)

CONTINUED:

DOCTOR
IVF rarely works the first time.
Would you like a moment?

Tom takes Rachel's hand.

TOM
It's okay, sweetie. We're gonna try
again.

RACHEL
We can't afford to do it again.

TOM
Well, when we can, we will.

She rests her head on his shoulder. He kisses it.

INT. RACHEL'S BEDROOM - CONTINUOUS

Rachel stirs in her bed and a new memory intrudes.

EXT. SCOTT AND MEGAN'S HOUSE - NIGHT

Rachel remembers Scott and Megan snuggling outside by their fire pit, kissing.

INT. RACHEL'S BEDROOM - CONTINUOUS

Rachel finally sleeps.

EXT. TRAIN TRACKS - MORNING

The train surges by along the tracks.

INT. TRAIN - NEXT MORNING

Rachel rides the train as it barrels past homes and buildings.

Rachel reaches into her purse and pulls out a tube of lipstick.

She brings it to her lips, but quickly realizes that she can't steady her hands enough to put it on. So, almost by rote, she puts it away.

Rachel catches eyes with the MAN IN THE SUIT. The Man shakes his head in judgement and raises a magazine to his face.

EXT. TRAIN TRACKS - CONTINUOUS

From high above, the train crawls along the riverside.

INT. TRAIN - CONTINUOUS

RACHEL'S POV OUT THE WINDOW: Rachel sees Megan alone on her porch, looking out at the train...

RACHEL (V.O.)
I wonder what she's looking at...
Or if she even sees this train at
all.

...Rachel gives a little smile. A moment of reprieve from her troubled mind...

NOW, SOMETHING PECULIAR HAPPENS...

...a DARK-HAIRED MAN steps onto the porch, and embraces Megan.

CLOSE ON: Rachel blinks.

The train stops at the station, allowing Rachel a closer look.

The Dark-Haired Man's face is obscured in the shadows, **BUT IT IS NOT SCOTT...**

RACHEL (V.O.)
Who is that man?

AND THEN THEY KISS.

The train begins moving again and Rachel quickly jumps to her feet...

CONDUCTOR (O.S.)
The next station is: Ardsley-on-
Hudson.

...Rachel pushes her way up the aisle, blocked by a few people who have just boarded the train.

With every few steps Rachel takes, she manages to see another sliver of the view of Megan and the Dark-Haired Man.

Rachel enters the next car, running to keep her view as the train departs.

BOOM! Another train barrels by in the opposite direction, totally obscuring Rachel's view.

A familiar ache fills Rachel's chest. She bends over, feeling sick.

RACHEL (V.O.)
What is she doing?

INT. GRAND CENTRAL TERMINAL - MOMENTS LATER

Rachel exits her train with scores of other commuters, looking numb. She's bombarded by images, fast cuts of:

- Megan and the man kissing. We recognizes him as Dr. Abdic.
- Glimpses of a laptop, displaying an email with the subject: XXXXXXXX

BACK IN GRAND CENTRAL TERMINAL:

Devastated, Rachel walks toward the Grand Hall. She passes the window of a liquor store.

She slows.

RACHEL (V.O.)
She's throwing it all away.

CUT TO:

INT. GRAND CENTRAL TERMINAL - SAME DAY

Rachel pours a bottle of vodka into her empty squirt bottle and throws the vodka bottle into the garbage. It shatters.

EXT. CENTRAL PARK, UNTERMYER FOUNTAIN - SAME DAY

Rachel sits before a beautiful bronze sculpture of three dancing maidens holding hands and joyfully dancing in a circle.

Nearby, a BOY drums on a plastic bucket.

Rachel sips from her squirt bottle.

She flashes to Megan and Abdic kissing... then to her resting her head on Tom's shoulder at the clinic.

And then to the email. We get a cleaner view. It's a chain between Tom and Anna.

INT. TOM AND ANNA'S HOUSE - DAY

RACHEL'S MEMORY: Rachel sits in front of an open laptop staring at the email as Tom's voice reads it.

TOM (V.O.)
Anna, I fell asleep last night
thinking of you. I dreamed about
kissing the inside of your thighs.
Holding your breasts. God, I wish I
was fucking you right now.

(CONTINUED)

CONTINUED:

Rachel slams the laptop closed and hurls it against the bedroom wall.

EXT. CENTRAL PARK, UNTERMYER FOUNTAIN - SAME DAY

Anna walks alone, overcome by tears, trying to banish the memories.

TOM (V.O.)

Anna, I love you. I love you so much.

RACHEL

(pre-lap)

When it happened to me, I found dozens of emails. Tom told her that he'd never felt like this before. He said it wouldn't be that much longer until they were together.

INT. OYSTER BAR - GRAND CENTRAL - LATER THAT DAY

Rachel sits at the lunch counter drinking a martini. She speaks to another patron. A WOMAN, 70, who is drinking alone as well.

RACHEL

I know what they say: "You shouldn't check his email." I was stupid. But when I saw it was from the realtor I thought that it was just spam. And then I realized that they were kisses not Xs and my husband was fucking a Century 21 Agent.

She laughs at the absurdity.

WOMAN

That sucks.

RACHEL

It does. Her name was Anna Boyd and he was in love with her.

SLAM CUT TO:

INT. OYSTER BAR - BATHROOM

CLOSE-ON: Rachel runs lipstick over a mirror, creating a big **X X X X X**.

She turns from the mirror where the woman is standing and watching her. Rachel raises her phone in front of them.

(CONTINUED)

CONTINUED:

RACHEL
(drunk whisper to woman)
Come here for one second. Say "fuck
you, Anna Boyd", but just yell it.

The woman nods. Rachel turns on the phone's video. Together they shout into the camera.

RACHEL/WOMAN
Fuck you, Anna Boyd!

Rachel sets the phone down on the edge of the sink. The phone still recording video as she continues her rant.

RACHEL
That bitch is living in my house. I
picked everything in that house. I
picked everything. I picked the
dining table, the kitchen table. I
wonder if she knows that I fucked
Tom on the same table that her baby
eats at. I just want to tell her. I
wish I could tell her. I picked
everything in that house. I fucking
picked everything in that house!

Rachel turns back to the mirror. Her energy has shifted, there's an anger rising within her.

RACHEL
...I could never find the words to
describe how I felt when I read
that e-mail, but this morning, I
did. I did. When I saw that woman
kissing someone else, betraying her
husband, I felt it. I felt... Pure.
Rage.

Slowly the Camera pushes into Rachel's naked face as the sound of the bar vanishes.

RACHEL
...Like something has been taken
from ME again. If I could... If I
could, I'd just go to her house.
And I'd go in and find her sitting
at the kitchen table. I'd wrap my
hand in her long blonde hair and
jerk her head back. Just jerk it
back! And then I'd pull her down to
the ground and I would just smash
her head all over the floor!

Rachel smears the lipstick Xs into oblivion in her rage.

(CONTINUED)

CONTINUED:

Hold. Rachel stands alone in the middle of the bathroom, nobody listening, in total SILENCE.

SLAM CUT TO:

INT. TRAIN - LATER THAT DAY

Rachel, her eyes alive with a drunken mission, stands on a packed train, her body sways with the train's rhythms. She sucks down vodka from her squirt bottle.

SIXTY SCHOOL CHILDREN DRESSED IN UNIFORM fill the car. Rambunctious and loud, their noise consumes the train.

One YOUNG GIRL catches Rachel's eye, regarding her frankly. Rachel looks around and it seems like everyone is staring at her.

Rachel's gaze careens out the window trying to see into Megan's house.

The image of Megan kissing Abdic flashes in her vision over and over.

The train slows to a stop. Rachel suddenly pushes her way through the crowd to get off the train, pushing through the kids and other commuters who block her way.

RACHEL

Move! Get out of my way! Move!

Rachel runs down the aisle and gets off the train.

EXT. ARDSLEY-ON-HUDSON TRAIN STATION - CONTINUOUS

Rachel's feet HIT the platform and she stumbles forward, oblivious to conversations going on around her. She quickly picks herself up and runs down the side of the train as the engine screams past her.

CLOSE ON: Rachel's face is pale.

THE MAN IN THE SUIT stares at Rachel from across the platform. She opens her mouth to say something to him, but the words keep evaporating off her tongue.

EXT. UNDERPASS - MOMENTS LATER

Rachel leaves the station and looks ahead through the **ARCH OF THE UNDERPASS**-- the dark tunnel. She is driven onward by the Man, who seems to be following her.

She drunkenly cuts off the road into the woods, but continues towards the underpass. Something inexplicable pulls her forward.

(CONTINUED)

CONTINUED:

In a mad trance, Rachel hears the click-click-click of high heels, and sees a BLONDE WOMAN striding purposefully into the underpass. Is it Anna?

RACHEL
Hey! Hey!!!

She chases the woman into the dark underpass, sees the woman's red jacket moving further away, and bellows out:

RACHEL
You whore!

She is suddenly swallowed by the **SCREAM OF BLACKNESS**.

INT. RACHEL'S BEDROOM - SAME MOMENT

RACHEL'S POV: Details come slowly into focus. An empty vodka bottle. The overturned squirt bottle. Rachel's hand, with dirt under the fingernails. Her sweater, matted with blood at the shoulder. Her phone, also flecked with blood.

Rachel stirs painfully and we see her hair matted with blood as well. She reaches for the phone. A voicemail from Tom plays over the speaker.

TOM
(on speaker phone)
Jesus Christ, Rachel! What the hell is wrong with you? I've spent the past hour driving around looking for you! You scared the shit out of Anna, do you know that?

CLOSE ON: Rachel's fingers run across her scalp. She tries to separate some of the bloody strands.

TOM
(on speaker phone)
She thought you were going to...she wanted to call the police. So just leave us alone!

Rachel sits up in bed. She looks to the floor and sees her open purse with its contents strewn on the shag rug.

Blood droplets stain the rug next to her jeans and panties.

TOM
(on speaker phone)
You can ruin your own life if you want to, but you're not gonna destroy ours. I'm not gonna protect you any more.

(CONTINUED)

CONTINUED:

She catches a horrific sight in the mirror across the room. It's a woman with large streaks of dried blood smeared down her face-- staring back at her!

Rachel realizes that she is looking at HERSELF.

SMASH CUT TO:

INT. RACHEL'S BATHROOM - SECONDS LATER

Rachel frantically washes the blood from her face.

RACHEL

Oh my god...

CLOSE ON: Rachel digs the dirt out from her fingernails.

She looks at herself in the mirror. With the blood gone, she can see the bruises that mottle her arms and legs.

KNOCK. KNOCK. KNOCK!

CATHY (O.S.)

Rachel, open the door.

RACHEL

Cathy, I just need a sec.

CATHY

Are you ok? Rachel, open the door.

Rachel abruptly opens the door.

RACHEL

I have a stomach flu, okay?

CATHY

You don't have a flu. What the fuck, Rachel? I'm not stupid--

Cathy slams the door and returns to the mirror. Cathy KNOCKS.

CATHY

Rachel!

RACHEL

Cathy, just go away!

INT. RACHEL'S BATHROOM - SAME DAY

The camera hovers behind Rachel's back as she sits naked on the edge of the bathtub, holding herself and watching the video of her drunken rant.

(CONTINUED)

CONTINUED:

RACHEL
(on phone)
...Fuck you, Anna Boyd!

RACHEL TRIES TO REMEMBER -

FLASH - The Man in the Suit races towards us.

FLASH - Rachel screams out to the woman.

RACHEL
You whore!

FLASH - A blonde woman falls to a kitchen floor.

FLASH - Rachel runs through the underpass.

FLASH - TEENS blow smoke into Rachel's face.

FLASH - Rachel lies halfway in a drainage ditch flowing by the underpass.

BACK IN BATHROOM:

Rachel slowly lowers herself into the tub.

INT. TRAIN - DAY

Close on Rachel during her morning commute, eyes closed, trying to remember.

INT. KITCHEN - NIGHT

MEMORY: Rachel steals up behind a Blonde Woman sitting at a kitchen island. Suddenly, Rachel grabs her hair and throws her to the floor.

FLASH - A silhouette runs through the underpass.

INT. TRAIN - DAY

Rachel's eyes snap open, startled.

She tries to focus on her sketch book. She's been drawing the underpass.

EXT. CITY - DAY

The train disappears into a tunnel under the city streets.

INT. CHURCH OF ST. LUKE'S, NYC - MONDAY MORNING

A group of about fifty people meet. Rachel is among them. **DAVID** is the facilitator.

(CONTINUED)

CONTINUED:

DAVID (O.S.)
Anyone counting days one to ninety
who would like to share a day
count?

JASON (O.S.)
Hey, I'm Jason, I'm an alcoholic.

GROUP
Hey, Jason. / Welcome, Jason.

JASON (O.S.)
I've got twenty-two days back.

The group applauds warmly.

MODERATOR (O.S.)
Anyone else?

Rachel reluctantly raises her hand. She stands.

RACHEL
Hi, I'm Rachel, and...

GROUP
Welcome, Rachel.

RACHEL
This is day one, I suppose. I'm
here because I...
(there's no easy way to
put this)
Because I woke up this morning
covered in blood. And I had bruises
all over my arm and... It's usually
from when I've fallen and someone
has helped me up. My husband... He
used to tell me what I'd done the
night before... And I learned that
when you wake up like that, you
just say you're sorry. You just say
you're sorry for what you did and
you're sorry for who you are and
you're never gonna do it again. But
you do. You do it again.

Rachel swallows back tears.

RACHEL
And there's... time missing. I need
to remember. I need to remember.

Rachel sits back down.

On her face as David moves on.

(CONTINUED)

CONTINUED:

DAVID (O.S.)
Okay. Thank you, Rachel.

INT. GRAND CENTRAL TERMINAL PLATFORM/TRAIN - LATER THAT EVENING

Rachel is in her seat. She notices a woman, **MARTHA**, boarding with some FEMALE FRIENDS. They're laughing and gossiping. Rachel catches snippets.

MARTHA
...It was that homeless thing. I don't remember what it was called.

FRIEND
Oh, Safe Shelter... That was a tube top, right?...

Flustered, Rachel turns away in her seat before Martha can see her. She remembers...

RACHEL
(pre-lap)
Do you like Devil's Eggs, Martha?

INT. MARTHA'S HOUSE - DAY

RACHEL'S MEMORY: Rachel is drunk at a barbecue, helping Martha arrange the food. Tom talks to his colleagues in the background. Martha notes Rachel's drunkenness, disapproving.

MARTHA
Deviled Eggs? Yeah, I do.

RACHEL
Deviled Eggs.

Rachel playfully, but clumsily, walks a plate of deviled eggs up to Tom and his colleagues.

RACHEL
The classics. Do you want to try one, anybody?

MARTHA
(correcting)
Those go outside.

EXT. MARTHA'S HOUSE - CONTINUOUS

Rachel puts the eggs down next to the desserts-- a little too hard.

MARTHA
I don't want the eggs with the--

(CONTINUED)

CONTINUED:

RACHEL

It doesn't fucking matter where they go, okay? So do you want to put them here?

She starts tossing individual eggs around the table.

RACHEL

Do you want them with your hot dogs? Or you can put a couple with your quinoa if you want. Or do you want to put them with your other salad and your corn, and a couple on the wall!

MARTHA

Rachel--

Rachel grabs the whole ceramic platter of eggs and shatters it against the wall! Martha GASPS.

TOM

Rachel! Come on.

He grabs Rachel and hustles her away from the party.

RACHEL

I'm fine, Tom. Stop it! You didn't back me up. You never have my back.

EXT. STREET - CONTINUOUS

RACHEL'S MEMORY: Tom escorts Rachel by the arm towards Grand Central. Rachel can barely walk. She shrugs him off and points accusingly.

RACHEL

You never have my back.

TOM

That's my boss's wife. You probably got me fired back there.

RACHEL

I don't give a fuck. I'm your wife.

She shoves him away, hard.

RACHEL

I'm your wife and you never... you never fucking support me--

Tom staggers back, but tries to settle Rachel, taking her by the arms.

(CONTINUED)

CONTINUED:

TOM
 Rachel, please stop. Hey, come on.
 (smiling)
 I need you to focus here.

She slaps him.

CUT TO:

INT. RACHEL AND TOM'S HOUSE - NIGHT

RACHEL'S FLASH MEMORY: Rachel, now in pajamas, charges at Tom with a golf club, her eyes filled with fury.

RACHEL
 Don't fucking talk to me like that!

TOM
 Relax!

He ducks. The club smashes into a mirror. Glass rains down.

EXT. CROTON-HARMON STATION - SAME EVENING

Rachel gets off the train, deliberately walking past the Liquor Store.

EXT. RACHEL'S APARTMENT - LATER THAT EVENING

Rachel walks up the stairs of her apartment.

INT. RACHEL'S LIVING ROOM - SAME EVENING

Rachel enters the apartment. Cathy runs to greet her. She's surprisingly cheery.

CATHY
 Rachel, there you are.

RACHEL
 Cathy, I'm sorry. I need to get my
 shit together. I'm...

Cathy raises a finger to her lips, indicating that Rachel needs to be quiet.

In the living room stands a female cop, **DETECTIVE RILEY**, and her partner, **DETECTIVE GASKILL**, both staring back at Rachel.

RILEY
 You must be Ms. Watson. I'm
 Detective Riley. This is Detective
 Gaskill. We need to ask you a few
 questions.

(CONTINUED)

CONTINUED:

Rachel nods, unsure of what she's just walked into.

RACHEL
What's this about?

RILEY
Want to sit down?

Rachel sits, wary, as Riley settles in across from her.

RILEY
Can you tell me where you were
Friday night?

A beat. Rachel, sweaty, searches for an answer.

RACHEL
I was at work in the city. And
then...
(beat)
...And then I went to visit my
husband.

RILEY
You mean your EX-husband?

RACHEL
(trying to keep her head
together)
...Yes. So I got off the train at
Ardsley-on-Hudson. But then I
decided that it was a bad idea.

RILEY
Around what time did you reach that
conclusion?

Unsure of what else to say, Rachel quickly comes up with:

RACHEL
I was back here by 11:00.

Rachel catches Cathy's eye. Cathy knows Rachel is lying, but she backs her.

CATHY
Yeah. Yeah.

RILEY
On your way back here, did you stop
anywhere?

RACHEL
No.

(CONTINUED)

CONTINUED:

RILEY

And what time did you take the train there?

RACHEL

(panicking to keep up)
Um, 6:00.

RILEY

So...what did you do during those hours in Ardsley if you weren't seeing your ex-husband?

Rachel, flustered, has no answers. The silence drags on.

Detective Riley shows Rachel a **PHOTO OF MEGAN**.

RILEY

Do you remember seeing this woman?

Rachel is shocked to see the photo of Megan.

RILEY

She worked for your ex-husband. She's gone missing.

RACHEL

What do you mean she's missing?

RILEY

Well, her husband said she never came back home the same night you got off the train in Ardsley-on-Hudson.

RACHEL

I was just...I was--

RILEY

Do you know Megan Hipwell?

RACHEL

(trapped)
...No.

RILEY

Did you see her?

RACHEL

(rattled)
No. I don't think so.

RILEY

Is that because you were inebriated?

(CONTINUED)

CONTINUED:

Rachel shakes her head with little confidence.

RILEY
Just to clarify, you said you were
at work Friday? Are you referring
to your job in Public Relations?

RACHEL
(weakly)
Right.

RILEY
It's my understanding you were
fired from that job over a year ago
because of your drinking problem?

A long silence. Gaskill nods to Riley: Let's go.

RILEY
Ok. That's enough for now.

Cathy follows the detectives to the door. Rachel remains on
the couch, her mind racing.

RILEY
If you're able to remember anything
else, give us a call.

Rachel doesn't speak. Cathy shuts the door and spins around.

CATHY
Did you really get fired?

Rachel's face is pale. Cathy is more curious than mad.

RACHEL
Look, I didn't want you to worry
that I couldn't pay the rent...

CATHY
If you don't have a job, then what
do you do everyday?

RACHEL
I... I ride the train.

CATHY
You what?

RACHEL
I ride the train to New York and
back.

Cathy is now in complete disbelief.

(CONTINUED)

CONTINUED:

CATHY

That's what your alimony's paying for? Tickets to nowhere? ... That's really fucking weird, Rachel!

RACHEL

Okay. Okay.

Rachel tries to focus.

RACHEL

I got on the train. And then...I got off the train. I don't know! It's very unclear...

CATHY

You don't remember anything, do you?

Rachel's face is molested with the realization that she has no idea what happened.

CATHY

You know, I read about this man in Long Island who blacked out. He left a bar and drove to the house that he'd grown up in...stabbed its occupants to death.

Her voice starts to distort and fade as Rachel closes her eyes, trying to remember.

FLASHBACK: Megan and Abdic on the balcony together.

CATHY

He woke up the next morning oblivious to what he did until the police came to get him.

FLASHBACK: Megan's lips brush against the Dark-Haired Man's lips, then she kisses him deeply.

BACK IN APARTMENT: Rachel's eyes shoot open.

CATHY

(off Rachel's non-response)

Rachel!

RACHEL

...What? What?

(CONTINUED)

CONTINUED:

CATHY

You have to leave. I can't do this anymore. I'll give you a few weeks to--

ON RACHEL: Her mind racing.

RACHEL

(distracted)

Hold on...

Rachel darts out of the apartment:

CUT TO:

EXT. CROTON STREET - MOMENTS LATER

Rachel runs out of the apartment, approaches Detective Riley, who stands at her car talking to her partner.

RILEY

(to Gaskill)

...yeah, I agree with you, but--

RACHEL

Detective Riley!

Riley turns and walks towards Rachel. They meet in the street.

RACHEL

I saw someone with Megan Hipwell, but not on Friday night.

Riley gives an almost imperceptible shake of her head.

RACHEL

She was having an affair. She had a lover. That's what I'm trying to tell you.

RILEY

I thought you didn't know her.

RACHEL

No. But I saw her.

RILEY

You saw her where?

RACHEL

I saw her from the train. She was standing on the deck with this man.

(CONTINUED)

CONTINUED:

RILEY

With her husband, Scott Hipwell?

RACHEL

No. It wasn't him. This man was different. And they were kissing.

RILEY

Wow. That's pretty coincidental, isn't it? You just happen to be on a train at the same exact moment that a woman you don't know-- *but somehow recognize*-- is cheating on her husband?

Rachel just stands there.

RACHEL

I know it sounds crazy, but--

RILEY

Neighbors saw a drunk woman in the vicinity of her house Friday night. Megan Hipwell does bear a resemblance to Anna Watson.

Rachel braces herself for the accusation.

RILEY

Mrs. Watson reported that you go to their house sometimes uninvited. And that on one occasion, you actually broke in and took their child.

Rachel is shocked at the thinly-veiled accusation.

RILEY

Let me give you some advice. Don't go back to Beckett Road. Don't contact your ex-husband. Don't go anywhere near Anna Watson or her baby.

Rachel's mind is racing, trying to replay Friday night, but she can't find the memories.

RILEY

Are you listening to me?

RACHEL

Yes.

(CONTINUED)

CONTINUED:

RILEY
You don't live there anymore. Stay
away.

Riley walks away.

ON RACHEL: Reeling.

MEGAN
(pre-lap)
You know, I lie all the time.

CUT TO:

Title: **4 MONTHS AGO**

INT. DR. ABDIC'S OFFICE - DAY

Close on Megan as Dr. Abdic listens intently in the
background.

MEGAN
I lie to Scott. I lie to you. I
mean I know that's not the point of
therapy, but I have to keep things
vague. Jumble up all the men, the
Exes, the lovers. It doesn't matter
who they are. It matters how they
make me feel.

Megan looks straight at Dr. Abdic.

MEGAN
Lying is like taking a trip. It's
like having a secret. It's like
touching yourself and no one else
knows...

Dr. Abdic watches as Megan slides up her skirt and runs her
hand over her panties. She hangs her head back in bliss.

MEGAN'S MEMORY: Our Megan of today is having sex in a hotel
room. She thrusts atop a man who is lying on his back in the
bed. We can't see his face.

BACK IN SESSION: A moment passes. Megan smiles.

MEGAN
Except you.

DR. ABDIC
But you're just pretending. You're
just pretending to touch yourself.

Diffused by Abdic, Megan moves on.

(CONTINUED)

CONTINUED:

MEGAN

Scott's possessive. Jealous. He likes to own me. He figures out all my passwords. Which is kinda sexy.

Megan avoids Dr. Abdic's penetrating stare.

MEGAN

So, when I came home last night, Scott was on my laptop wondering why--

DR. ABDIC

Scott's behavior is not normal. It's a form of emotional abuse. Are you ever afraid of Scott?

MEGAN

It's not abuse. Not if you don't care. And I don't.

DR. ABDIC

Maybe it's become a normal state for you.

MEGAN

Is it normal I think about you all the time?

Abdic doesn't answer, just stands and walks away.

RACHEL (V.O.)

(reading the news, pre-lap)

"Almost exactly a week ago, Megan Hipwell walked out of Number 15 Beckett Road and disappeared..."

INT. TRAIN - THE NEXT DAY

Rachel nervously scours the internet for details on Megan.

CLOSE ON I-PAD: Next to an article we see a photo of Megan standing in front of a large painting in the gallery where she once worked.

RACHEL (V.O.)

(reading the news)

"...No one has seen her since. Neither her phone nor her bank cards have been used since Friday..."

Rachel looks back to the seat where the Man In The Suit usually sits. An older bald man stares back blankly.

INT. ART GALLERY - DAY

Rachel now stands in front of the same painting we saw Megan standing in front of. It is a painting of a woman standing suspiciously on a train platform. (*The Subway* by George Tooker.)

RACHEL (V.O.)
 (reading)
 "...A wonderful woman. An intensely private person with a warm heart. She lost a brother when she was sixteen, and both her parents died a few years ago..."

Rachel focuses intently on the painting, pushing in closer and closer.

RACHEL (V.O.)
 (reading)
 "Scott Hipwell urges anyone with information to please come forward."

EXT. BECKETT ROAD - NIGHT

Rachel walks along the road. As she passes Anna's house, she sees:

Anna in her window, watching her pass.

ANNA'S POV: Rachel quickens her pace as she closes in on Number 15 Beckett Road.

PRE-LAP: A door opens.

EXT./INT. MEGAN AND SCOTT'S HOUSE - SAME MOMENT

The door swings open, revealing Scott. He is the type of guy who, despite his distress, seems even sexier when disheveled.

SCOTT
 You're Megan's friend?

RACHEL
 Yes. Rachel.

SCOTT
 Come in.

Scott briskly enters the house. Rachel's eyes drink in every detail of the home.

SCOTT
 Do you want a coffee?

(CONTINUED)

CONTINUED:

RACHEL
Sure. Thank you.

Scott guides Rachel to the kitchen table, covered in papers.

SCOTT
Sorry it's a mess. I've been
hunting for her social, birth
certificate. The cops need a lot.

Rachel takes a seat at the kitchen table. Scott stands by the counter.

SCOTT
Have we met somewhere before?

RACHEL
I don't think so.

SCOTT
And you know Megan from?

RACHEL
Uh...from the gallery.

SCOTT
Are you an artist?

RACHEL
Well, I like to think so.

Rachel notices that there is a slight residue of lipstick on the lip of the cup-- presumably Megan's.

Rachel turns the lipstick mark away from her, then steadies her nerves before taking a sip.

SCOTT
(no time to spare)
So you said on the phone...you
wanted to tell me something about
Megan.

Rachel hesitates.

SCOTT
What did you want to tell me?

RACHEL
I saw your wife with someone...on
Friday morning.

SCOTT
With who?

(CONTINUED)

CONTINUED:

RACHEL

She was up there on your porch.

(pointing)

I saw her from the train because I commute to Manhattan everyday and I go straight past here.

Scott represses his reaction.

RACHEL

(hard to say)

She kissed him.

(a moment)

They were kissing.

This lands very hard on Scott. He lowers his head trying his best to keep it together.

RACHEL

I'm sorry. I know this is a terrible thing to hear. I know how it feels.

Scott turns toward her, measured.

SCOTT

What did he look like?

RACHEL

He was average height. He had dark-hair.

Scott stiffens.

SCOTT

And they were out there on the porch?

RACHEL

Yes.

A moment.

SCOTT

Fuck. Fuck.

Scott opens the fridge and grabs a beer. He extends one to Rachel. She hesitates a moment: she really wants it.

RACHEL

No no no. Thank you.

(changing her mind)

Ok. Sure.

Scott hands her a beer. She takes a long pull.

(CONTINUED)

CONTINUED:

SCOTT

It could, I don't know. Maybe it's a good thing? It could mean she's all right.

(laughing, despite himself)

She just ran off with someone.

RACHEL

Right.

Scott takes a swig from his beer.

SCOTT

(directly to Rachel)
She talked to you?

RACHEL

(flustered)
Oh no. I haven't heard anything.

SCOTT

You know her well enough to know where we live. Megan doesn't have many friends.

RACHEL

Well, I used to live nearby... She and I, we took yoga... we took pilates together. I think I should go, I feel like I've taken up too much of your time. So sorry to have had to tell you that in that way.

Rachel pushes the beer away and starts to get up, but Scott places his hand on her wrist. She is immediately thrown off-guard by being so close to him.

SCOTT

Do you think you'd recognize him again? If you saw him?

RACHEL

I don't know.

NOW, Scott grabs his iPad and starts Googling.

SCOTT

There was a guy, a therapist. His name's Abdic? Abdic. Um, Kamal Abdic.

Scott angles the iPad towards Rachel.

INSERT IPAD SCREEN: A picture of **Dr. Kamal Abdic**.

(CONTINUED)

CONTINUED:

SCOTT
Is that who you saw?

Rachel stares at the image, trying to remember.

RACHEL
I don't know. I really can't tell.

SCOTT
She spends a lot of fucking time
with her shrink.

Rachel scrolls through different images of Dr. Abdic on the internet. She pauses on a portrait-like photo of him.

FLASHBACK: Megan and the Dark-Haired Man kiss. Up close. It's the same man.

RACHEL
(distorted, dream-like)
I remember...

BACK IN SCOTT'S KITCHEN:

RACHEL
That's him.

Rachel turns to Scott, her face filled with a strange new excitement. There's something intimate for her about helping Scott:

RACHEL
I'm sorry.

CUT TO:

Title: **2 MONTHS AGO**

MEGAN
(pre-lap)
Where are you? Where are you? Where
are you?

INT. HOTEL ROOM - DAY

Megan sits alone in a hotel room with two different cell phones on the bed. She dials one of the phones while speaking into the other. No answer. She leaves a message. Her voice is strangely hopeful and broken at once, almost childlike, as she repeats a strange mantra.

MEGAN
Where are you...?

EXT. WOODS - DAY

Deep in the forest, Megan has sex with a Man against a tree. The trunk of the tree covers the Man's face as he climaxes.

INT. SCOTT AND MEGAN'S KITCHEN - LATER SAME DAY

Megan, in the same clothes, enters the house and finds Scott waiting at the kitchen table-- a stand-off and a portrait of a troubled marriage.

After a moment, she walks away. Scott springs up angrily and follows, knocking over his chair.

MEGAN
Stay away from me.

INT. OFFICE OF DR. KAMAL ABDIC - DAY

Megan is totally out of breath, trying to calm down.

MEGAN
(starting to cry)
This is so stupid... He makes every conversation about getting pregnant. And every time we go there...

Megan can't bring herself to talk.

DR. ABDIC
Where?

MEGAN
To that subject.

Dr. Abdic stands behind her and puts a hand on her shoulder.

DR. ABDIC
What subject?

Megan doesn't respond.

DR. ABDIC
Megan. What subject?

She looks up at him, vulnerable. Then she wraps her arms around his waist to embrace him.

DR. ABDIC
(comforting)
It's okay.

FLASH - A rustic cabin. Water drips from the ceiling. Megan startles awake in a bathtub.

(CONTINUED)

CONTINUED:

DR. ABDIC

Megan.

FLASH - Megan screams and crawls naked from the tub.

She tightens her embrace on Abdic.

DR. ABDIC

Megan. All right, Megan.

Dr. Abdic wraps his fingers around Megan's wrists, trying to remove her hands from his body.

DR. ABDIC

We shouldn't...

Megan kisses Dr. Abdic's hand, then she sucks his finger.

DR. ABDIC

No... Megan... Don't make it impossible for us to work together.

She stands and pulls him into a kiss. He resists.

DR. ABDIC

Megan, I could lose my practice.

She angrily shoves him away.

MEGAN

I don't give a fuck. I don't give a fuck about your fucking practice!

He surges forward and grabs her tightly, starts berating her in Spanish. She struggles and slaps at him, until he grabs her face to look eye to eye.

A moment as both of them absorb the weird intimacy of his rage at her.

She smiles.

INT. BAR - MIDDLE OF THE DAY

Rachel takes a brief break from shooting pool-- on the television there is news footage of Dr. Abdic peacefully being escorted from his home and getting into a detective's car.

NEWCASTER

Dr. Kamal Abdic has been...

RACHEL

(overlapping)

...Dr.

(MORE)

(CONTINUED)

CONTINUED:

RACHEL (CONT'D)

Kamal Abdic has been brought in for questioning on the disappearance of Ardsley-on-Hudson resident, Megan Hipwell. He was, according to sources, Mrs. Hipwell's psychiatrist...

Rachel leans over a pool table, taking aim with a cue. A DRUNKEN GUY hangs behind her.

RACHEL (V.O.)

For the first time in ages I have purpose.

Rachel hits the ball into the pocket and celebrates with the guy.

RACHEL (V.O.)

...Or at least, I have a distraction...

She continues to play and flirt with her opponent.

RACHEL (V.O.)

...I want Megan to show up safe and sound. I do.

BING.

Rachel looks down at her phone to find a TEXT FROM SCOTT: **"WE NEED TO MEET ASAP"**

RACHEL (V.O.)

...Just not quite yet...

Rachel rushes out.

EXT./INT. SCOTT'S HOUSE - DAY

Scott opens his door.

RACHEL

Hi.

He turns and she follows him inside to the living room.

RACHEL

What's wrong?

SCOTT

Abdic's been released.

RACHEL

What?!

(CONTINUED)

CONTINUED:

SCOTT

There wasn't enough evidence. And because I'm the one that got him arrested, he talked. A lot.

RACHEL

They'll build a case against him, it'll just take some time.

SCOTT

Are you totally sure he's the guy you saw Megan with?

RACHEL

...Yes.

SCOTT

You sure as fuck better be.

RACHEL

I don't understand.

SCOTT

The police think I did it.

RACHEL

Yeah, but he's...

SCOTT

He told them Megan's miserable...that I'm a jealous, controlling husband.

RACHEL

I'm sure that they're just trying to rule you out before--

SCOTT

Abdic told them I'm abusive.

A new realization sets in. Scott leans against the wall. His voice begins to crack.

SCOTT

When she walked out, I didn't go after her. I never called to check on her. I went to a sports bar, for fuck's sake, and got drunk.

RACHEL

No. We just need to find more evidence on Abdic.

(CONTINUED)

CONTINUED:

SCOTT

I've spent the whole day going through her stuff. There's no e-mails, there's nothing, no letters, no emails. Nothing. For a second, I thought about contacting Abdic myself...

The phone rings.

SCOTT

Fucking phone won't stop!

Rachel is startled by his rage. Scott answers it.

SCOTT

This is Scott... Yeah. Hold on.
Hold on.
(to Rachel)
Do you mind?

EXT. SCOTT'S HOUSE - CONTINUOUS

Rachel walks from Scott's house and sees Tom and Anna in their driveway getting out of the car. Rachel watches as Anna goes to the backseat to retrieve Evie... She gets the baby out and SLAMS the car door.

FLASHBACK: Rachel's head SLAMS up against the wall of the underpass.

BACK OUTSIDE TOM & ANNA'S HOUSE:

Back in real time, Anna heads to the house.

ANNA

(to Evie, playful)
Oh, you're heavy. You're a fatty.
You're a little fatty.

Tom turns and sees Rachel. He starts towards her, furious.

TOM

Rachel? No.
(to Anna)
Anna, Get in the house.

Rachel fixates on Anna. As Anna turns--

FLASHBACK: In the underpass, Anna, wearing a red jacket, turns towards Rachel aggressively and strikes her.

EXT. BECKETT ROAD - MOMENTS LATER

As Tom reaches Rachel, she points towards Anna.

(CONTINUED)

CONTINUED:

RACHEL
Your wife hit me on Friday night!

TOM
What are you talking about?

RACHEL
Yes. Yes she did.

Rachel clocks Anna staring out the front door glass watching them.

RACHEL
(to Anna)
Yes you did!
(to Tom)
And then she got in your car.

TOM
No. She said you yelled at her that night.

RACHEL
No. That is not what happened! She was in the tunnel. And she hit me.

TOM
I won't argue in the street. The middle of the day...and you're drunk.

Tom starts to walk away.

RACHEL
(straightening up)
I'm not drunk, Tom!

TOM
(turning back to Rachel)
My wife is scared of you.

Hearing the word "Wife" is like being punched in the gut.

RACHEL
Of what?

TOM
I don't even know if that's a joke or not. Let's start with child abduction.

RACHEL
That's bullshit. You know that's not... how it happened.

(CONTINUED)

CONTINUED:

TOM
You and I both know what you're
capable of.

Pause. They look at one another.

TOM
You were just at Scott Hipwell's
house?

Rachel searches for a lie she doesn't have.

TOM
Why are you at Scott Hipwell's
house?!

RACHEL
Because I'm helping him.

TOM
How?

RACHEL
To try and find Megan.

TOM
You don't even know Megan!

Beat. He softens.

TOM
Rach. I don't think you're helping
anybody.

INT. DR. KAMAL ABDIC'S OFFICE - THE NEXT DAY

Dr. Abdic talks to a patient. There's a newfound sadness to him. After a night of questioning, he's frustrated and doesn't at all seem like the same man who sat across from Megan. Finally he speaks.

DR. ABDIC
So you're here because you want to
uncover lost memories. Is that
correct?

Now, we see that it's RACHEL SITTING ACROSS FROM HIM. Though she has circles under her eyes, she's tried to clean herself up for her first session with Abdic.

RACHEL
(his accent)
You have an accent?

(CONTINUED)

CONTINUED:

DR. ABDIC

Pardon?

She studies Dr. Abdic's every move.

RACHEL

Sorry. I wasn't expecting you to have an accent.

DR. ABDIC

Well, you have an accent.

RACHEL

(laughs)

Where are you from?

DR. ABDIC

(losing patience)

I'm an American citizen. But I guess you're not here to talk about me. Unless, you are...

RACHEL

No. I'm sorry. I was just trying to make conversation.

DR. ABDIC

(cutting her off)

The blackouts. You're experiencing blackouts.

Dr. Abdic moves forward in his seat. Rachel's blood goes cold.

RACHEL

Mm-hmm.

DR. ABDIC

Do you want to tell me about them?

She shifts awkwardly in her seat.

RACHEL

Well, when I wake up, and when someone tells me what I've done, it just doesn't feel like me or like something that I would do. I feel bad about it. But it's like it's so far removed that I have a... I just don't feel bad enough.

(CONTINUED)

CONTINUED:

DR. ABDIC

You want to take personal responsibility for what you've done, but you find it difficult to feel accountable because you can't even remember it. Yeah?

Rachel, dumbstruck, feels understood for the first time.

RACHEL

...yeah.

DR. ABDIC

So, Rachel, besides drinking-- because you clearly drink. You've been drinking today, haven't you?

She smiles awkwardly, caught.

DR. ABDIC

What else do you enjoy? Do you have any hobbies?

RACHEL

I like to draw. Art, I guess.

DR. ABDIC

Good. We can try to regain some of your memories by drawing them--

RACHEL

I've tried it. It doesn't work.

DR. ABDIC

Have you ever tracked all the way back to when you started drinking heavily? When was that?

Rachel is reluctant to actually delve into therapy.

RACHEL

...It was with Tom. When I couldn't get pregnant.

DR. ABDIC

Who's "Tom?"

RACHEL

He's my ex-husband.

DR. ABDIC

Do you want to talk about that?

RACHEL (CONT'D)

I really wanted a baby.

(CONTINUED)

CONTINUED:

Dr. Abdic's arresting stare forces Rachel to continue:

RACHEL
We tried everything and nothing
worked. And it just absolutely...

She starts crying.

RACHEL
It just broke my heart. So I got
really sad and then the booze just
broke us...

Rachel is gutted.

DR. ABDIC
Okay. Tell me more.

RACHEL
I used to watch this perfect
couple. And they were just the
embodiment of true love. It's like
the kind of love you always want.
And then, she betrayed him. And
it's sparked something in me...

Rachel has just placed her head into the lion's mouth. A
moment. Abdic senses an agenda.

DR. ABDIC
(no bullshit)
Why are you really here, Rachel?

Her true emotions take over.

RACHEL
Because I'm afraid of myself.

EXT. BECKETT ROAD/UNDERPASS - DAY

Anna pushes Evie in a stroller toward the Beckett Road
underpass.

ANNA (V.O.)
(pre-lap)
July 5th: 1:33, 1:34, 1:37...

Anna and Evie emerge from inside underpass.

INT. POLICE STATION, RILEY'S DESK - DAY

Anna sits across from Riley with Evie in her stroller. Riley
peruses a stapled phone bill covered in red underlines.

(CONTINUED)

CONTINUED:

ANNA

She calls again 1:38 and then she calls again at 1:44, 1:45, 2:15 PM. And then July 6th... You get the point. She sometimes texted him dozens of times a day.

RILEY

(looking at the bill)
But these are all from an unknown number.

ANNA

Unknown is Rachel.

RILEY

You have a log of the calls. You don't have a log of what they're saying to each other.

On Anna, thrown off by the implication.

RILEY

Look, has she been back to the house since the incident with your child?

ANNA

Not that I know.

RILEY

Well, then you might have a case for harassment in the second degree, but these are texts, they're not threats, so...

ANNA

(interrupting)
She's been hanging around Scott Hipwell's house. A lot.

RILEY

(encouraging her)
I'm aware. There are a lot of loose ends here that suggest something, but they don't add up to much. If you can bring me something more solid...

ANNA

What more do you need?

Riley scoffs at the phone bills laid out before her.

(CONTINUED)

CONTINUED:

RILEY
Evidence. Real evidence?

After a moment.

RILEY
You sure your husband doesn't want
to stay in touch with his ex-wife?

ANNA
What? No. She's harassing us.

RILEY
Is that what he calls it?

On Anna, insulted by the implication.

INT. TOM AND ANNA'S FAMILY ROOM - LATER THAT DAY

Anna sits at a table with a glass of red wine. She takes a gulp, pensive for a beat.

The log-in screen appears on a desktop computer, with Tom's photo. Anna stares at the blank space next to the PASSWORD header. She lets out a deep breath, thinks for a second--

--She types "**EVIE**," and then ENTER. A message POPS UP:
"PASSWORD INCORRECT."

Anna tries again: "**ANNA**," and presses ENTER. The same
"PASSWORD INCORRECT" message pops up.

Something occurs to Anna. She downs the remaining wine.

She takes a deep breath to calm her nerves, then...

...She types "**RACHEL**." She hesitates a beat. She sighs, then hits ENTER. This time, she's relieved when she is met with the "PASSWORD INCORRECT" message.

Tom's keys RATTLE outside. *Shit.*

Anna takes her wine, moves to the kitchen table and pretends to be engrossed in a magazine...

...Just as Tom enters.

ANNA
Hi.

TOM
Hey.

ANNA
Hey.

(CONTINUED)

CONTINUED:

They kiss. When he leaves, Anna lets her worry show.

INT. RACHEL'S ROOM - EVENING

The news is playing loudly on the television.

Rachel is surrounded by drawings of the underpass and the blonde woman.

There's a **BANGING!**

INT. RACHEL'S APARTMENT - MOMENTS LATER

Rachel opens the door, surprised.

RACHEL

Hi.

It's Scott. He's very troubled. Completely caught off guard, Rachel just stands there.

SCOTT

Reporters are in my yard.
Everywhere. I didn't know where
else to go.

RACHEL

Come in.

LATER: Rachel and Scott sit in the living room, holding steaming coffee mugs. Deep in thought, Scott shakes his head.

SCOTT

The detective just... The detective
just told me something I've wanted
to hear for a long time.

It's hard for Scott to continue.

SCOTT

She's pregnant. She told her shrink
but not me.

Rachel takes a pained breath.

SCOTT

I wanted a family, but she fought
me every step of the way. We always
fought about it.

An awkward moment.

SCOTT

...Did Megan ever say anything
about me to you?

(CONTINUED)

CONTINUED:

Rachel pauses.

RACHEL
 (wide-eyed)
 She loved you. She loved you in
 ways that people only dream of
 being loved.

INT. RACHEL'S ROOM - LATER THAT NIGHT

LATER: Scott sleeps peacefully in Rachel's bed.

BOOM! The camera jumps back to reveal a wide shot: Rachel is standing above Scott, watching him sleep.

Rachel slowly sits down next to him and hesitantly places her hand on his chest.

CUT TO:

Title: 1 MONTH AGO

INT. SCOTT AND MEGAN'S HOUSE - NIGHT

CLOSE ON: Scott's sleeping face in profile. He turns to reveal Megan, awake.

Mascara and tears stream down her cheeks. She quietly sneaks out of bed...

EXT. HOUSE OF DR. KAMAL ABDIC - NIGHT

The door swings open. Dr. Abdic stands there in a t-shirt and sweatpants, taken aback by Megan, who wears a coat over her nightgown.

DR. ABDIC
 (looking around for
 neighbors)
 You shouldn't be here.

MEGAN
 (pushing her way in)
 I just... I need to tell someone,
 just once. Just say it out loud. I
 want to tell you. And then I'll be
 gone, I swear.

INT. HOUSE OF DR. KAMAL ABDIC - CONTINUOUS

Megan moves past Dr. Abdic, through his home, searching its dark corners, until she ends up in his living room.

Dr. Abdic catches up with her. They stand across the room from one another, in the dark.

(CONTINUED)

CONTINUED:

MEGAN

I got pregnant. I was seventeen. I had her by myself. She had dark eyes and blond hair. I expected it to be hard, but it wasn't. It was easy. Because I loved her. I loved her. I called her Elizabeth. Libby.

(a moment)

...Libby.

(a moment)

It was December. We'd gotten in a fight, me and Mac. He'd gone off and left.

MEGAN'S MEMORY: Water seeps through the ceiling of a hunting cabin as it rains outside. The much younger Megan is asleep in the tub.

MEGAN (V.O.)

(in a trance)

The roof was leaking. I was freezing cold, so I got in the tub. I brought Libby in with me, put her on my chest...

BACK IN DR. ABDIC'S HOUSE: Megan continues her story.

MEGAN

...her head just under my chin.

(a moment)

I fell asleep.

MEGAN'S MEMORY: Megan stirs awake in the tub.

MEGAN (V.O.)

I let her go. I let her go.

Megan jumps out of the tub screaming. She runs from the bathroom and outside the cabin.

BACK IN DR. ABDIC'S HOUSE: Megan breaks down.

MEGAN

I let her go. I let her go.

MEGAN'S MEMORY: She scrambles out of the tub, across the floor, and out into the freezing rain. Naked and distraught.

MEGAN (V.O.)

I couldn't look. I didn't want to see it. I didn't want to see her like that.

BACK IN DR. ABDIC'S HOUSE: Megan tries to regain control.

(CONTINUED)

CONTINUED:

MEGAN

I wrapped her in a blanket. And I buried her.

MEGAN'S MEMORY: Megan hands the baby to MAC, 25, who places it in a shallow grave he's just dug.

BACK IN DR. ABDIC'S HOUSE: Megan embraces Dr. Abdic.

MEGAN

Then Mac went out that night. And he never came back. He never came back.

They stand alone in his home, holding each other.

INT. DR. ABDIC'S OFFICE - MORNING

Rachel watches the train pass by outside the window, then tells her memory to Dr. Abdic who listens closely.

RACHEL

I missed our home.

INT. TOM AND ANNA'S HOME - DAY - MEMORY

Anna drifts through the house, taking in the framed photos of baby Evie.

DR. ABDIC'S OFFICE - MORNING

RACHEL

So one day when I was drunk, I decided to go there.

INT. TOM AND ANNA'S FAMILY ROOM - DAY - MEMORY

Rachel enters the house again.

RACHEL (V.O.)

The front door was open. It's not like I broke in.

She feels the staircase banister, remembering, then continues farther into the house.

RACHEL (V.O.)

And then I heard Evie.

DR. ABDIC (V.O.)

Who's Evie?

RACHEL (V.O.)

Tom's baby.

(CONTINUED)

CONTINUED:

Rachel stands in the hallway, looking at Anna nap. The baby sleeps in a bassinet.

Rachel picks Evie up...

EXT. TOM AND ANNA'S BACKYARD - MOMENTS LATER - MEMORY

Rachel walks into the yard, cradling Evie.

RACHEL (V.O.)
I know this sounds insane, but I
just wanted to hold her.

INT. DR. ABDIC'S OFFICE - MORNING

Rachel looks up at Dr. Abdic's comforting face:

RACHEL
...Just for a moment.

EXT. TOM AND ANNA'S BACKYARD - MOMENTS LATER - MEMORY

Rachel stops in the middle of the yard and turns.

She sees Megan watching from her balcony.

The screen door slams open.

ANNA (V.O.)
Rachel? What are you doing?! What
are you doing?

Anna pulls up short, terrified. Rachel is still and silent.

ANNA
Rachel... Give her to me.

Slowly, Rachel places Evie on the ground. She runs away as Anna races to gather up the baby, who has started crying.

Rachel staggers drunkenly through the tall weeds. Towards the tracks. The train passes.

RACHEL (V.O.)
I wasn't going to hurt her. I would
never hurt her.

INT. DR. ABDIC'S OFFICE - MORNING

On Rachel:

RACHEL
I just wanted to hold her.

EXT. FOREST - DAY

Rain falls. Water washes over the root ball of a tipped over tree. As the soil and debris is slowly swept away, parts of a body are exposed.

INTERCUT WITH:

INT. TRAIN - DAY

Rachel rides the train as buildings and landscapes whisk past her. Her profile against the window. Her gaze on someone's iPad.

RACHEL'S POV: On the iPad is a news report with an image of a woman's profile inside white plastic.

RACHEL (V.O.)
 "...partially decomposed body
 found... female body found..."

Rachel's gaze wanders away to another person's iPad where she sees:

RACHEL'S POV: A smiling photo of Megan.

RACHEL (V.O.)
 "...death a result of blunt force
 trauma... partially decomposed...
 blunt force... Megan Hipwell...
 Investigation now being called a
 homicide..."

ON RACHEL'S FACE: Molested with horror.

INT. TOM AND ANNA'S HOME - KITCHEN - DAY

Tom and Anna stand in stunned silence above a sink of dirty dishes they have been washing. Their eyes are glued to a television where an anchor is reporting Megan's death.

RACHEL (V.O.)
 "...Sources say the partially
 decomposed body fund is missing
 Ardsley woman Megan Hipwell...Death
 a result of blunt force trauma...
 Megan Hipwell's investigation now
 being called a homicide."

Tom and Anna are in complete disbelief.

EXT. SCOTT AND MEGAN'S HOME - THAT NIGHT - DUSK

A police car arrives and Scott exits the car, rushing into his home.

(CONTINUED)

CONTINUED:

REPORTER

Mr. Hipwell, can I ask you some questions? Mr. Hipwell?

(to spokesperson)

Is there anything that you can tell us at this time?

Rachel watches from the street. Scott notices her before disappearing into his house.

POLICE SPOKESPERSON

This is an ongoing investigation. The police department will release a statement. Detectives determined that it was a homicide, but that's as far as I'm willing to go at this point.

REPORTER

Do the residents need to be worried about violent crime in the area?

POLICE SPOKESPERSON

No no no...isolated incident...

Rachel turns to head back to the station and sees ANNA PUSHING EVIE IN A STROLLER. Anna has frozen in place.

Rachel rises and walks deliberately towards Anna. Anna doesn't move.

Rachel clips Anna's shoulder and continues down the street. Anna turns.

Anna's POV: Anna watches as Rachel runs toward the train station.

INT. TOM AND ANNA'S BEDROOM - THAT NIGHT

Tom is behind Anna trying to have sex. Upset and distracted, she lies perfectly still.

TOM

What's wrong?

ANNA

I'm sorry.

Frustrated, Tom jumps out of bed. Anna watches as he pulls up his pants.

ANNA

(flatly, trying to provoking him)
(MORE)

(CONTINUED)

CONTINUED:

ANNA (CONT'D)

This reminds me of when I used to watch you getting dressed before going back to her.

INT. OPEN HOUSE - DAY

ANNA'S MEMORY: She's straightening her dress after a tryst with Tom.

Her hair and makeup is different in a way which indicates a woman trying very hard to be someone she isn't.

Tom's phone rings. It's Rachel. Anna's face drops.

BACK IN ANNA'S BEDROOM:

ON ANNA: Something dark crosses her eyes.

ANNA

Back to this house.

(beat)

I actually miss being the other woman. Did you enjoy cheating on Rachel?

Tom pauses in getting dressed.

TOM

Seriously? Can we not fixate on her?!

ANNA

(pissed)

I saw her again today.

TOM

Where?

ANNA

This afternoon when the police brought Scott back home. She was across the street. And when she saw me she got aggressive.

TOM

Aggressive how?

ANNA

What if Rachel killed Megan?

TOM

Rachel did not kill Megan.

(CONTINUED)

CONTINUED:

ANNA

Then why is she creeping around
Scott's house? She's dangerous and
you know it.

Tom raises a quieting hand.

TOM

Anna, sweetheart, Rachel is a sad
person. She's completely harmless.

Tom walks out of the bedroom. Off Anna's face we...

CUT TO:

INT. RACHEL'S HOUSE - LATE AFTERNOON

Rachel enters her duplex. She hangs up her coat and scarf and
pulls up short, startled.

RACHEL

What are you doing here? How did
you get in?

Reveal Scott sitting on her couch with a beer.

SCOTT

Come here. Have a beer with me.

RACHEL

I'm not drinking right now.

Scott rises and crosses to Rachel.

SCOTT

Detective Riley came to see me last
night. It turns out I'm not the
father... Neither is the shrink.

Scott gives Rachel a horrible smile. He is totally drunk.

SCOTT

Did my wife confide in you about a
third man?

Rachel has no answer.

SCOTT

Sit down.

She hesitates.

SCOTT

Sit down!

(CONTINUED)

CONTINUED:

Rachel moves to a chair, wary.

RACHEL
Look, I don't know what this is
about, but--

SCOTT
Come on! You and Megan were such
good friends. You must have known.
(softly)
Admit it.

Rachel's stomach sinks. She's been found out. He knows.

RACHEL
Admit what?

SCOTT
Admit that you never even fucking
met my wife!

Tears start to run down Rachel's face.

SCOTT
The Detective said you didn't even
know Megan. She used other words
too: Alcoholic. Maybe even mentally
unstable?

RACHEL
I am sorry. I was honestly just
trying to help.

Scott's had enough. He throws his beer bottle at the wall. It
SHATTERS. Rachel jumps.

SCOTT
You're Tom's crazy ex! When the
fuck were you going to tell me
that? And now the detective is
asking if you and I are in a
relationship?! You?! I would never
even get near someone like you! My
wife is dead, and you're lying to
me!? What's wrong with you?? Who
does this??

Rachel backs into the kitchen. Scott follows.

INSIDE KITCHEN:

(CONTINUED)

CONTINUED:

RACHEL

...I needed to tell you about Megan's affair, and you wouldn't have believed me if I was just Tom's ex!

SCOTT

Oh, well thank you. For getting Abdic to point the finger at me! For getting the cops to say that you and I are fucking!

Then a creepy change of tack:

SCOTT

How are they going, huh? You know? The sessions?

He nods at the refrigerator. At an appointment card from **Dr. Abdic's** office, stuck to the door with a magnet.

SCOTT

With the doctor?

RACHEL

I wanted to know about Abdic and I went to him to help you--

Scott grabs Rachel by her head and covers her mouth. She YELPS. He violently pushes her into the hallway.

SCOTT

You're just a sad liar with no life. You're all liars.

RACHEL

(through his hand)
Please don't!

Scott squeezes harder, then lets go and storms out, leaving Rachel terrified.

INT. ARDSLEY-ON-HUDSON POLICE STATION - DUSK

Rachel, out of breath, runs into the police station. She approaches the front desk.

RACHEL

I need to file a statement...

DESK SERGEANT

Name?

RACHEL

Rachel Watson.

(CONTINUED)

CONTINUED:

RILEY (O.S.)
Pete? I got this.

Rachel turns to see Riley.

INT. POLICE BATHROOM - MOMENTS LATER

Riley opens the door of a police station bathroom and signals Rachel inside.

Riley crosses to the sink and looks into the mirror above it for a long beat. Uneasy, Rachel walks towards Riley.

RILEY
You wanted to file a statement? I'm listening.

RACHEL
Scott Hipwell just assaulted me.

RILEY
You mean your new boyfriend Scott Hipwell?

RACHEL
No. We were just friends.

RILEY
But that's what you wanted, isn't it? I mean, you got him to stay overnight at your apartment, right?

RACHEL
No. You need... You need the context.

Riley turns from the mirror and approaches.

RILEY
I know the context. But what I'm trying to determine is when your obsession with Mr. Hipwell began. Was it before or after his pregnant wife was murdered? I mean, you were neighbors at one point?

RACHEL
I met him after...

(CONTINUED)

CONTINUED:

RILEY

After being questioned by me, you befriend another even more obvious suspect than yourself, and then you manage to get him to incriminate himself all the while hoping he'll fuck you.

RACHEL

I came here trying to help you. He just assaulted me in my own house!

RILEY

You were seen in the area that night. There are several hours that you say you can't account for.

This is news to Rachel. Her resolve begins to unsettle.

RACHEL

It was Scott. Scott Hipwell killed his wife.

RILEY

No. He didn't. Surveillance footage from a sports bar accounts for Mr. Hipwell's whereabouts that night.

She moves in, quietly insistent.

RILEY

You're lying. You're lying.

Rachel is terrified. Riley puts a comforting hand on her arm.

RILEY

Tell me what happened. It's okay. Tell me.

RACHEL

I don't know...

Riley leans in close to Rachel's face. She's calm.

RILEY

Did you murder Megan Hipwell?

A moment. Rachel realizes she doesn't know the answer. She flees in a panic.

CUT TO:

Title: **LAST FRIDAY**

INT. MEGAN AND SCOTT'S BATHROOM - EARLY MORNING

Megan sits on the closed toilet seat, pregnancy test in hand, leaving a message on her phone.

MEGAN
 (into phone)
 Hi. I need to see you. Can you
 please come over?

She hangs up, drops the test, and puts her head in her hands. She looks up and finds herself in the mirror.

MEGAN (V.O.)
 (pre-lap)
 I can still see her dark eyes. I
 can smell her skin.

EXT. MEGAN AND SCOTT'S PORCH - LATER THAT MORNING

Megan stands alone on the balcony, tears in her eyes.

MEGAN
 I can feel how cold she was.

DR. ABDIC (O.S.)
 Forgive yourself.

He steps out behind her and folds her into an embrace. In the distance behind them, the train passes.

DR. ABDIC
 You don't have to be afraid of
 being alone. You're not alone.

He kisses her forehead tenderly.

INT. TRAIN - CONTINUOUS

Rachel is on the train, watching Megan and Dr. Abdic on the balcony, and we realize:

- WE ARE WITNESSING THE MOMENT THAT RACHEL SAW FROM THE TRAIN, BUT NOW FROM A NEW ANGLE.

The train starts to pull away from the station. Rachel gets out of her seat, rushes down the aisle to try to keep them in view.

CONDUCTOR (O.S.)
 The next station is Ardsley-on-
 Hudson.

EXT. MEGAN AND SCOTT'S BACK PORCH - SAME

As the train disappears, we remain with Megan and Dr. Abdic.

DR. ABDIC
You'll be fine. You and your baby
will be fine...

ON MEGAN'S FACE: She has found a sense of peace.

INT. BISTRO - NIGHT

CLOSE ON: Rachel sits at the bar.

The Bartender places a Martini down in front of her. She closes her eyes, brings the glass to her lips and sucks down half the glass, the liquor burning her and filling her with life.

Rachel looks around at the uppity Ardsley crowd. Down at the end of the bar, she notices The Man In The Suit.

Fear and trepidation washes over her. Their eyes meet. He smirks.

Rachel finishes her drink. She musters up all the courage inside her and walks over to him.

The Man In The Suit turns towards her.

RACHEL
Why are you following me? Why are
you here?

The Man studies her for a second and laughs.

MAN IN THE SUIT
I could ask you the same question.

RACHEL
I saw you. I saw you that night in
the tunnel. I saw you there. I know
I saw you there!

MAN IN THE SUIT
Lady, I live here. I'm always in
that tunnel.

RACHEL
But what did you see? What happened
that night? What did you see?

MAN IN THE SUIT
You busted your ass. You fell. I
felt sorry for you.
(MORE)

(CONTINUED)

CONTINUED:

MAN IN THE SUIT (CONT'D)

I tried to help you up. You told me to fuck off. So, I fucked off.

RACHEL

(growing more anxious)
Was I with anyone? Was I alone?
What happened?!

MAN IN THE SUIT

I don't know. You were wasted.
You're always wasted. That's all I can tell you.

Rachel grabs him by the lapels.

MAN IN THE SUIT

Whoa. Take it easy.

RACHEL

I need you to tell me the fucking truth. What did you see that night? What happened that night?

Rachel can see he has no idea what she is talking about and her face goes pale. He stands.

MAN IN THE SUIT

I don't know. I'm assuming it's the worst.

The Man In The Suit walks out the door. Rachel puts her head in her hands. She's fucked.

RACHEL

God...

CUT TO:

INT. RACHEL'S BEDROOM - NIGHT

Rachel sits on the edge of her bed with a bottle of vodka and a glass. She stares at her phone. It's the **VIDEO CLIP** from that Friday in the Oyster Bar bathroom.

RACHEL'S POV: Rachel and the woman hold a pose for a Selfie with the X's behind them.

RACHEL

(on video)
Come here for one second. Just one second. Say "Fuck you, Anna Boyd."

RACHEL AND WOMAN

(on phone)
Fuck you, Anna Boyd!

(CONTINUED)

CONTINUED:

Then the camera is placed on the side of the sink. The Video is at a strange angle catching glimpses of Rachel's animated rant as her body weaves in and out of frame.

RACHEL
 (from phone)
 ...I wonder if she knows that I
 fucked Tom... When I saw that woman
 kissing someone else, betraying her
 husband. I felt it.

FLASH INSERT: Megan on her back porch, stretching in her open robe.

RACHEL
 (from phone)
 Pure. Rage.

FLASH INSERT: A blonde woman lies prone on a kitchen floor. Rachel is in the room with her.

RACHEL
 (from phone)
 ...If I could, I'd go to her
 house...find her sitting in the
 kitchen...

FLASH INSERT: The blonde woman sitting at the kitchen counter screams as Rachel grabs her hair and hurls her to the floor. It's Megan.

RACHEL
 (from phone)
 ...then I'd pull her down...

FLASH INSERT: Rachel SMASHES Megan's skull into the blue tiles, blood splashing everywhere.

RACHEL
 (from phone)
 ...and I'd smash her head all over
the floor!!

NOW, Rachel hangs her head in tears, overcome by the memory.

She pulls out a duffle bag and begins filling it with essential items.

NOW, Rachel writes a note and puts it on her stripped bed with her gathered belongings.

RACHEL (V.O.)
 (reading note)
 "Cathy-- Thank you for all you have
 done for me.
 (MORE)

(CONTINUED)

CONTINUED:

RACHEL (V.O.) (CONT'D)
I'm sorry to leave this way. I'll
send for my things later. Love,
Rachel."

CUT TO:

EXT. CROTON-HARMON TRAIN STATION - NIGHT

Rachel walks down the empty street towards the train station.

INT. TRAIN - SAME NIGHT

Rachel boards the train and notices a group of partying women board. One of them is MARTHA, the woman she assaulted at the barbecue with Tom.

CONDUCTOR (V.O.)
The next station is Irvington.

MARTHA
(laughing)
...It's so true. It's the worst
restaurant ever. Why do we keep
going back?

Rachel looks down. Then, breathing heavily, she slowly lifts her eyes and approaches.

RACHEL
Martha? Martha.

Martha and the other women immediately turn to Rachel.

MONICA
Rachel?

A moment of discomfort.

MONICA
I haven't seen you in a million
years...

Rachel tries to find the words.

RACHEL
I wanted to call you, but Tom said
I should just leave it alone.

MARTHA
Oh...

RACHEL
I'm so sorry...

(CONTINUED)

CONTINUED:

MARTHA

For what?

RACHEL

For the barbecue. I just need you to know that I don't remember anything and I just completely blacked out...

MARTHA

(smiling awkwardly)

Everyone had a little too much to drink, so... It's okay.

RACHEL

I know, but with the eggs... And then I screamed at you... That I was that abusive. I just feel... I just feel so ashamed about it.

Martha stands, offers a puzzled smile.

MARTHA

Um... I don't...?

RACHEL

Tom... Tom said that I smashed your plate. I don't... Tom was fired because of how I behaved.

Martha looks shocked.

MARTHA

You felt sick and you took a nap in our guest bedroom.

EXT. MARTHA'S BARBECUE - DAY

RACHEL'S MEMORY: At the barbecue, Martha takes her gently by the arm.

MARTHA

Do you want to lie down? Come with me.

She guides Rachel inside while Tom watches.

MARTHA

Excuse us...

INT. MARTHA'S GUEST BEDROOM - LATER

RACHEL'S MEMORY: Rachel opens her eyes to see Martha applying a wet rag to her face. Martha smiles sweetly at Rachel.

MARTHA

Rachel? Are you feeling better?

She turns to Tom.

MARTHA

You guys can stay the night if you want.

TOM

No, no. That's fine. Thanks.

MONICA (V.O.)

I think I'd remember if you caused a scene...

Tom stares down at bleary-eyed Rachel.

RACHEL

I'm so sorry...

TOM

(cold)
Get up.

INT. TRAIN - NIGHT

NOW: This lands hard on Rachel.

MARTHA

And then Tom took you home.

EXT. GRAND CENTRAL STATION - NIGHT

RACHEL'S MEMORY: Rachel and Tom approach Grand Central Station after Monica's party.

RACHEL

I'm sorry, Tom, I--

He angrily pushes her off.

TOM

Stop fucking saying that! I know you're sorry.

RACHEL

I'm sorry.

TOM

What's your fucking problem? You can't even focus on me.

(MORE)

(CONTINUED)

CONTINUED:

TOM (CONT'D)

You can't even fucking stand up?
What is wrong with you? Can you
stand?

Tom pushes Rachel. She stumbles and falls.

TOM

Fucking disgusting.

He walks off, abandoning her.

INT. TRAIN - NIGHT

Rachel tries to process this.

RACHEL

No... No...

MARTHA

Yeah. Tom got fired because he
couldn't keep his dick in his
pants.

Rachel's face reddens.

MONICA

You did nothing wrong. Nothing.

Rachel breathes heavily as she starts to remember her past in
a new way.

TOM (V.O.)

(pre-lap)

Wake the fuck up, Rachel! Wake the
fuck up!

RACHEL'S MEMORY: In the hallway at home with the mirror. Now
we see the correct memory: it's not Rachel trying to hit Tom
with the golf club, **it's TOM trying to hit RACHEL!**

TOM

Wake up!

Rachel ducks. The golf club smashes into the mirror, raining
glass onto a terrified Rachel.

Tom gets in her face, menacing.

TOM

You can sleep out here.

BACK ON THE TRAIN:

MARTHA

We all felt so bad for you. Such a bad guy. Oh god... Are you okay?

Rachel goes pale.

CUT TO:

INT. TOM AND ANNA'S BEDROOM - SAME NIGHT

Anna sits on her bed with Tom's laptop, trying more passwords.

After a few more unsuccessful attempts, she places the laptop back into Tom's bag. It bumps against something.

An OLD CELLPHONE. The phone gives her pause.

She inspects it a second, then holds down its POWER button. It doesn't turn on.

She thinks of something.

INT. TOM AND ANNA'S KITCHEN - MOMENTS LATER

Anna opens a drawer. Inside is a tangled web of cords and chargers. She finds one that's a perfect fit for the phone. She plugs the charger into the wall, and a second later, the phone powers ON.

Anna scrolls through its text history. We hear Tom reading them:

TOM (V.O.)

(texts)

"I need to see you. Meet me at 3."

"I'm here, where are you?" "I can't. Stuck watching Evie."

Starting to shake, Anna scrolls down through more messages.

Anna hears the JANGLING of keys from outside.

She quickly stands, stashing the phone and charger in a cookie tin. She shuts the cable drawer and pretends to be straightening up Evie's dolls.

Tom steps inside, slightly drunk.

TOM

What are you doing up?

(CONTINUED)

CONTINUED:

ANNA
Picking up after Evie.

He laughs. She stands and gives him a quick peck, but he pulls her back, wanting more. He sits her on the counter and kisses down her neck while she stares into the distance.

EXT. ARDSLEY-ON-HUDSON TRAIN STATION - SAME NIGHT

A speeding express train whizzes past us. Once gone, we see Rachel standing on the platform. She takes a breath of courage and walks from the station towards the underpass.

EXT. ROAD TO UNDERPASS - MOMENTS LATER

Rachel walks briskly up the hill toward the underpass.

FLASHBACK: A blonde woman in a red jacket whirls towards Rachel.

FLASHBACK: Rachel shouting:

RACHEL
You whore!!

Rachel begins to cry as she picks up her pace.

FLASHBACK: Close on the woman's mouth-- Anna's mouth.

ANNA
Leave us alone.

Rachel runs faster up the road towards the underpass

FLASHBACK: Anna charges through the underpass towards Rachel. Rachel swipes at her, but Anna shoves her aside. Rachel slams her head against a cement wall.

A flash of searing pain...

Rachel is now in a full run. The memories come faster and faster to her.

FLASHBACK: Anna slaps Rachel across the face, then sprints away through the underpass... Rachel crawls out of a drainage ditch and sets off after her.

INT. TOM AND ANNA'S BEDROOM - LATER

Anna stares at Tom, watching his sleepy chest rise and fall. When she is satisfied that he is completely asleep, Anna quietly slips out of bed.

INT. TOM AND ANNA'S KITCHEN - MOMENTS LATER

Anna, wearing a white silk robe, stands in the kitchen with the cell phone. She turns the phone over and over in her hand, debating what to do.

Finally, she hits the CONTACTS icon, but the only contacts are EMERGENCY and VOICE-MAIL. She hits the VOICE-MAIL entry, then places the phone to her ear.

EXT. TOM AND ANNA'S BACK GARDEN - CONTINUOUS

Anna stands outside, listening to the phone.

VOICE

(from the phone)

No new messages. No saved messages.
To hear your current voice-mail
greeting, please press TWO.

Anna hits the number TWO, then returns it to her ear.

MEGAN

(on the phone)

Hi, it's Megan. Leave a message.

Anna's heart is in her throat.

VOICE

(from the phone)

To replay this greeting, press ONE.

Anna hits the number ONE again, pressing the phone against her ear, even harder this time.

MEGAN

(on the phone)

Hi, it's Megan. Leave a message.

Above Anna, the upstairs bedroom light turns on. Then downstairs in the kitchen... Anna sees the lit-up window.
Shit.

EXT. TOM AND ANNA'S BACK YARD - SAME NIGHT

Panicked, Anna hurls the cell phone over the back fence.

Behind Anna, the screen door opens and Tom steps outside.

TOM

You okay?

There's a moment of silence between them. Anna's unsure how to respond.

(CONTINUED)

CONTINUED:

ANNA

I thought I heard something.

Neither makes the attempt to bridge the distance between them.

TOM

You should wake me up if you heard something.

ANNA

I just--

TOM

Come back to bed.

Anna doesn't move for a moment. She's unsure of what this all means-- what she's walking into.

She walks across the distance to Tom. Past him. Leaving him puzzled.

EXT. TRAIN UNDERPASS - SAME TIME

Rachel is hyperventilating as she arrives at the underpass.

FLASHBACK: The woman in the red jacket walks through the underpass, headed for a car parked at the far end.

Rachel follows her, remembering.

FLASHBACK: Teens blow smoke into Rachel's face.

FLASHBACK: The Man in the Suit leans down over her.

FLASHBACK: We hear heels clacking through the underpass. The woman in red keeps walking.

RACHEL (V.O.)

Whore!

The woman in red turns back towards Rachel.

NOW, Rachel stops as the memory snaps into focus.

EXT. UNDERPASS - DAY

AS THE FLASHBACK PLAYS OUT IN FULL:

The woman turns. It is Megan, in a red jacket!

Rachel continues drunkenly through the overpass and hears Megan speak to the man in the car.

(CONTINUED)

CONTINUED:

MEGAN

Rachel's down there.

And now the man is striding angrily towards Rachel while Megan waits by the car. It's Tom. Tom charges through the underpass toward Rachel.

TOM

(to Rachel)

What the hell are you doing?

He grabs her roughly by the arm and leads her out of the underpass. Rachel lashes out with one arm, but misses.

Tom shoves Rachel to the side of the underpass down into a drainage ditch.

He throws her against the wall and she slumps to the ground. He stands over her with his keys dangling from a leather fob. He hits her with his keys and then runs back through the underpass.

Rachel crawls out of the drainage ditch and back into the underpass. She watches as Megan gets in the car. Tom speeds the car away.

Two smirking teens walk up to Megan, amused by her drunkenness. One squats down to blow smoke in her face.

The Man in the Suit walks towards them.

MAN IN THE SUIT

(to the teens)

Hey, get the fuck out of here. Get the fuck out of here!

He turns to help Rachel up.

MAN IN THE SUIT

You're okay. You just need some help.

RACHEL

Don't touch me... Don't touch me...
Just fuck off... FUCK OFF!!

He leaves, heading off through the underpass.

BACK TO PRESENT: Rachel sits against the wall of the underpass, processing what she has remembered.

EXT. TRAIN TRACKS - DAY

The tracks curve past the river with no train in sight. Wind rustles through the weeds and through the trees of Beckett Street.

EXT. TOM AND ANNA'S HOUSE - NEXT DAY

Birds chirp. Rachel stands in front of Tom and Anna's house. She steps onto the lawn and walks towards the house.

Rachel walks around the side of the house.

EXT. TOM AND ANNA'S BACKYARD - SAME MOMENT

Rachel steels herself as she enters the yard.

ANNA (O.S.)
 (to Evie)
 Come on. You're heavy. Hello. Aw,
 come here...

Anna is playing with Evie in a sandbox. She looks like hell. Her face is pale and makeup-less, her eyes blood-shot red.

Rachel appears from the side of the house.

RACHEL
 Anna.

ANNA
 No. No. No. Go away. Go.

Anna rises.

RACHEL
 Anna, please. Please. I'm just
 going to stand right here. I'm not
 gonna come closer. I just need to
 talk to you.

ANNA
 I don't want to hear anything you
 have to say.

RACHEL
 Where's Tom?

Anna stares back at Rachel, carefully watching the distance between them. She doesn't answer.

RACHEL
 He's lying to you. He always does.
 He's a good liar.

(CONTINUED)

CONTINUED:

ANNA

I know he's a good liar. We went behind your back for months.

Rachel absorbs this. Anna looks away from her.

RACHEL

He's just done it to you--

ANNA

(cutting Rachel off)

I know he's cheating... I know...

Rachel wasn't expecting this... Behind them, the train passes. Then.

RACHEL

Anna... He killed Megan.

ANNA

(furious)

No, we don't... We don't know that.

RACHEL

He's dangerous.

ANNA

We don't know anything!

RACHEL

Anna, you need to leave. You need to leave. You need to take Evie and you need to leave. Get out of here.

Anna shakes her head, trying to resist the solidarity growing between them.

ANNA

No... No...

RACHEL

It's not safe.

ANNA

I'm not leaving him. It's hardly the first time he's had an affair.

RACHEL

It's not about the affair. And you know that, deep down. Anna, please just come with me.

ANNA

I'm not leaving him.

(CONTINUED)

CONTINUED:

RACHEL
Please come with me.

The back door opens. Rachel and Anna turn to see Tom standing there.

TOM (CONT'D)
Come in the house, honey.

Anna runs with Evie towards Tom.

RACHEL
Anna, don't. Don't! Please...

Anna passes Tom and disappears inside.

Tom shakes his head at Rachel and turns to go inside.

Rachel rushes toward Tom.

RACHEL
I saw you, Tom. You motherfucker, I
saw you! You murderer!

Tom slams the door in Rachel's face. She shouts at him through the glass.

RACHEL
You fucking murderer! You killed
her! You fucking killed her, I know
it!

Tom opens the door and pulls Rachel inside.

INT. TOM AND ANNA'S KITCHEN - CONTINUOUS

Tom pushes Rachel into the kitchen.

TOM
You're un-fucking-believable.

Anna stands shocked in the corner holding Evie tightly.

RACHEL
(to Anna)
Now listen. Listen to me. Megan got
into his car that night.
(to Tom)
You think I don't remember. You
thought I blacked out. I saw you.

ANNA
(to Tom)
Why did Megan get in your car? Did
Megan get in your car?

(CONTINUED)

CONTINUED:

TOM

No!

RACHEL

Yes, she did.

(beat)

Tell her the truth. Just tell her the truth right now... You attacked me in that tunnel, because I saw her with *you*--

Anna interrupts.

ANNA

(hard to say)

...I found Megan's phone.

The room goes silent. Tom and Rachel turn to Anna.

ANNA (CONT'D)

I found it...

(beat)

So, all those phone calls... They weren't from Rachel...

Tom walks away from Rachel and out into the sitting area.

ANNA

So were you fucking her while she was here, working? While she was looking after our daughter?!

TOM

...You were so tired all the time.

He approaches Evie who is sitting in a jumpy chair. He picks her up and she starts crying loudly.

TOM

It's all about Evie...

(to Evie)

That's right. It was all about you, wasn't it?

He glares at Anna, pulling Evie closer to his chest. Anna panics.

ANNA

Tom, give her to me.

TOM

It's all right.

(to Evie)

It was all about you, wasn't it?

(CONTINUED)

CONTINUED:

ANNA
Tom, give her to me. Please. Please
give her to me.

TOM
She's fine.

Anna cautiously approaches, reaching out for Evie. Tom turns from her.

ANNA
I think she needs changing. Please?

TOM
It's gonna be fine.

ANNA
Please just give her to me.

Anna gently takes Evie from Tom, but Tom clutches Evie by the arm. Not letting go.

ANNA
Let her go. You're going to hurt
her.

TOM
Change her here.

ANNA
Okay, I'll change her. Let her go.
You're gonna hurt her.

With Tom distracted, Rachel reaches into her pocket and withdraws her phone, shakily dials 911--

Rachel slowly leaves the kitchen, heading towards the hallway...

Still clutching Evie by the arm, Tom guides the baby towards the kitchen table.

INT. TOM AND ANNA'S HOUSE - HALLWAY- CONTINUOUS

Rachel places the phone to her ear.

OPERATOR
(on phone)
911, what's your--?

Tom suddenly grabs Rachel and spins her around.

He grabs the phone from Rachel's hands.

(CONTINUED)

CONTINUED:

OPERATOR
(on phone)
What's your emergency?

He hangs up.

Tom grabs Rachel by the back of her neck and forces her out of the living room and back toward the kitchen.

INT. TOM AND ANNA'S KITCHEN - MOMENTS LATER

Tom forces Rachel back into the kitchen and pushes her down to a stool at the kitchen island. Anna tries to leave with Evie.

TOM
(to Anna)
No no, stay. Stay.

They stand in silence. Tom turns to Rachel.

TOM
Do you need a drink?

RACHEL
No.

Tom notices Rachel's hands are shaking slightly. He covers them with his own hand.

TOM
Yeah you do.

Tom goes to the fridge and pulls out a fifth of vodka. He fills a glass.

RACHEL
All those things that you said I did. Those terrible things. I didn't do any of them.

Anna says nothing.

He walks over to Rachel with glass.

RACHEL (CONT'D)
You just watched me suffer. You made me feel so worthless. You made me think that everything was my fault.

Anna says nothing.

Tom slides the vodka in front of Rachel.

(CONTINUED)

CONTINUED:

TOM

Drink it.

RACHEL

You told me *I* got you fired. But, I didn't.

She looks beyond Tom to Anna who is listening behind him with Evie.

RACHEL (CONT'D)

You know, I saw Martha on the train?

TOM

DRINK IT.

Tom throws the newly poured drink at Rachel. Vodka drips from her face. Not backing down, she looks to Anna.

RACHEL

I saw Martha on the train. And she *told* me that you were fired because you were fucking everyone in the office!

Tom smashes the glass on Rachel's head. She falls hard to the floor. Her eyes close. Evie begins crying.

FADE TO BLACK.

EXT. STREET NEAR UNDERPASS - DUSK

Rachel's memory slowly fades back in. The moment when Megan is walking away from her.

This time we stay with Megan as she reaches Tom's car.

MEGAN

Rachel's down there.

TOM

Wait here.

He heads down the underpass and disappears.

Megan stands next to Tom's car. Waiting. Finally, he emerges from the trees next to the underpass.

TOM

You want to get in the car?

MEGAN

What's going on?

(CONTINUED)

CONTINUED:

TOM
Don't worry about it. Come on.

They drive away.

At the other end of the underpass, Rachel drags herself out of the ditch and watches them leave.

INT. TOM'S CAR - MOMENTS LATER

Tom glances over at Megan.

TOM
Okay, I'm here. What is it?

MEGAN
I just want to go to the woods.

Megan stares out the window at the trees as they drive deeper into the woods. Rain drops obscure the image. There's a sadness to Megan.

EXT. FOREST - DUSK

Tom and Megan walk through the trees in the rain. Megan leads him.

TOM'S POV: Megan runs ahead and turns around, smiling like a siren.

TOM
(playful)
What is it with you crazy women?

NOW, Megan leans against the tree that she and Tom had sex against.

MEGAN'S MEMORY: Megan has sex against the tree. But now the Man's face is no longer obscured. We see it is Tom.

MEGAN'S MEMORY: Megan and Tom have sex in the hotel room.

MEGAN'S MEMORY: Tom has sex with Megan in the nursery, Evie watching from her crib. A music box lullaby plays.

BACK IN FOREST:

Tom is now pressed up against Megan. He kisses her.

The lullaby continues in the background. Water drips from a branch onto Megan's face, bringing her back to herself.

TOM
Is this what you want?

(CONTINUED)

CONTINUED:

He unbuttons his pants and begins to tug at her jeans.

MEGAN

No.

Tom smirks and spins her around so she's facing the tree.

TOM

Like this?

Megan gently pushes him back and turns to him. A moment. Megan struggles with how to articulate something.

TOM

What?

MEGAN

I'm pregnant.

Tom's face is blank. Megan says nothing.

TOM

Congratulations.

MEGAN

I thought you should know.

TOM

You thought I should know?

MEGAN

There's a chance it could be yours.

Tom stares at her a beat.

TOM

Then get an abortion. Or if it's Scott's, do whatever you want. But if it's not then... Get rid of it.

Tom walks away from Megan at the tree.

Megan crosses from the tree.

MEGAN

You can be as involved as you want.

Tom tenses up.

TOM

(softening)

You're a shitty nanny. What makes you think you're gonna be a good mother?

(CONTINUED)

CONTINUED:

MEGAN

Why did you bring me there in the first place?

TOM

Because I thought it would be fun to have you both around.

Tom grabs Megan's hand and tries to pull her back to the car. Megan yanks away.

MEGAN

I played your game so you could fuck me in between Evie's playdates.

TOM

I don't need another kid. Certainly not with you.

He turns and starts to walk away.

MEGAN

I took care of your kid to be near you!

Megan pushes Tom hard. He stumbles forward and onto the ground.

MEGAN

You fucked Anna because you couldn't fuck Rachel anymore! And you fucked me because you couldn't fuck Anna! Take us all away and you're just a pathetic, impotent man!

Tom shoves Megan backwards into the ground. **HER HEAD SLAMS INTO A ROCK.** Blood spills onto the forest floor.

Tom stands over Megan. All is silent.

She's dizzy and disoriented. After a moment -

MEGAN

You're not gonna get rid of me. You're gonna pay for this child for the rest of your life--

Tom raises his foot and smashes his heel **HARD** into Megan's head. Then he raises his foot and does it again.

Megan lies still.

(CONTINUED)

CONTINUED:

Tom looks around to see that they're alone. He grabs Megan by her feet and drags her back to the uprooted tree.

Tom shoves Megan under the root ball. She stirs. Her eyes look back at him. She begins to SCREAM.

Tom spots a rock on the forest floor.

A resolve settles on Tom's face. He has to finish this. He grips the rock... He leans under the root ball and smashes Megan's head again. And again.

INT. TOM AND ANNA'S KITCHEN - DAY

CLOSE ON: Rachel's face resting on the kitchen floor. Slowly she opens her eyes and sees Tom on the couch. He gazes at her. After a long pause--

TOM

You're like a dog. Like one of those unwanted, mistreated dogs. You can kick them, but they keep coming back to you. Thinking that somehow if they're good--

RACHEL

You're not doing this again.

TOM

--you'll love them.

Weak, Rachel manages to sit, her back against the kitchen counter.

RACHEL

This is what you do. You're not doing this to me.

TOM

You brought this on yourself, Rachel. If you had just stayed away that one night... Just left us all alone. You brought this on Megan... In a way, you killed her.

A long silence between them.

RACHEL

But I didn't.
(beat)
You did.

Rachel BOLTS out of the kitchen, grabbing the corkscrew off the refrigerator.

(CONTINUED)

CONTINUED:

Just as she reaches the front door, Tom catches her and begins to choke her. Dropping the cork-screw, Rachel tries to pry his hands from her neck.

TOM

You did this to me in our marriage.
You made me fucking crazy.

Still choking her, Tom drives her to her knees. Rachel looks up the stairs to see... Anna-- staring blankly as Tom continues to choke Rachel.

Rachel pleads for help with her eyes but Anna just stares back with little emotion.

TOM

Do you have any idea what it's like
to be married to a fucking blur?

Tom forces her head to the floor. Quickly losing consciousness, Rachel flails her arms, searching for the corkscrew. Her hand finds an umbrella stand. She grabs the leg of the stand and swings the entire unit toward Tom, striking his head.

Dazed, Tom lets go. Grabbing the corkscrew, Rachel runs back down the hall and out the back door.

EXT. TOM AND ANNA'S BACKYARD - CONTINUOUS

Rachel runs through the backyard, towards the back fence and the train tracks.

Tom chases after, catches up to her, and grabs her by the arm. He yanks her backwards, HARD. Rachel reels on him, swinging her other arm around toward him with a clenched fist...

JAMMING THE CORKSCREW INTO TOM'S NECK.

...Tom stares straight at Rachel. Blood spurts from his wound!

Still standing Tom leans into Rachel. Each is forced to place their arms around each other in an awkward embrace. Blood continues to flow from his neck.

Together they lower to their knees on the lawn.

Anna watches in shock from the upstairs window.

Rachel lets go of Tom. He falls to the ground.

Rachel rises and turns to the train as it barrels past on the tracks.

(CONTINUED)

CONTINUED:

Rachel turns to see Anna walking towards a squirming Tom. The women lock eyes.

Anna falls to her knees beside Tom.

Rachel slowly approaches.

Anna is not trying to stop the bleeding at all...

...INSTEAD ANNA IS TWISTING THE CORKSCREW DEEPER AND DEEPER INTO TOM'S NECK.

Tom dies. Anna stands. The two women face each other in silence.

EXT. TOM AND ANNA'S HOUSE - LATER

Detectives Riley and Gaskill escort Anna and Rachel to a waiting squad car.

Rachel looks up to see Scott standing in the lawn next door. Scott stares at Rachel stopping her in her tracks.

She and Scott share a knowing look. Without words, much is said and forgiven.

INT. POLICE STATION - LATER SAME DAY

Riley and two Police Officers lead Rachel and Anna into the station.

As they are led into different rooms, Rachel and Anna share one final glance.

They are now tied together, forever bound, by the stories they tell.

INT. INTERROGATION ROOM - LATER

Riley and Gaskill videotape Rachel's statement.

RACHEL

I had no choice. He was... He would have killed me. I never wanted to hurt him. It was self-defense.

Pushing in on Riley, we turn to see Anna is now at the table, giving her statement.

ANNA

She had no choice. Tom would have killed her. I saw the whole thing. Rachel was right about Megan. She was right about everything.

EXT. CEMETERY - DAY

Rachel, looking more put together than we've seen, makes her way towards a low headstone: "MEGAN HIPWELL 1990-2016"

She silently pays her respects.

RACHEL (V.O.)
We are tied forever now, the three
of us.

EXT. CENTRAL PARK, UNTERMYER FOUNTAIN - DAY

Rachel sits, sketching before the Dancing Maids Fountain. The fountain isn't flowing.

RACHEL (V.O.)
Bound forever by the story we
share.

CLOSE SHOTS ON: The Three Maid's faces and dancing bodies, preserved as a relic of the past.

EXT. TRAIN TRACK, ARDSLEY-ON-HUDSON - MORNING

Trees blur as the train rolls by.

INT. TRAIN - SAME TIME

Rachel sits looking out the window of the train. She sees the houses on Beckett Road drift by as the train passes, then turns to look out the other window.

RACHEL (V.O.)
Today, I sit in a different car.
And I look ahead. Anything is
possible. Because I am not the girl
I used to be.

EXT. TRAIN TRACKS - SAME

The train continues onward, curving along the river to disappear beyond the trees.

FADE OUT.