THE GIRL ON THE TRAIN (2016)
- Released October 7th, 2016
- 1 hour 52 minutes
- $45 million million budget
- Tate Taylor directed
- Rated R for violence, sexual content, language and nudity
- Dreamworks Pictures, Amblin Entertainment, DreamWorks SKG, Marc Platt Productions
- Produced by Celia D. Costas, Jared LeBoff, Marc Platt
- The novel debuted at No. 1 on *The New York Times* Fiction Best Sellers of 2015 list (combined print and e-book) dated February 1, 2015,and remained in the top position for 13 consecutive weeks, until April 2015. It has occupied the number one spot of the UK hardback book chart for 20 weeks, the longest any book has ever held the top spot. By early August 2015, the book had sold more than 3 million copies in the US alone, and, by August 2016, an estimated 11 million copies worldwide

QUICK THOUGHTS:
- Marisa Serafini
- Jeff Graham
- Briana Phipps

DEVELOPMENT
- Dreamworks/Mark Platt optioned the movie. DreamWorks acquired movie rights to Hawkins' debut novel last year (2015) prior to publication and set Erin Cressida Wilson to adapt for the screen.
- Moved from London to New York
- Tate Taylor sat down with Paula Hawkins- the two drank four gin and tonics over the course of their 45-minute meeting. Taylor knew he would have to restructure certain elements of the mystery so that the story would be as effective on-screen as it was on the page.

WRITING (Erin Cressida Wilson (Screenplay), Paula Hawkins (Novel))
- *Secretary*, *Fur: An Imaginary Portrait of Diane Arbus*, *Chloe*, *Call Me Crazy: A Five Film*, *Men, Women & Children*,
- Paula Hawkins' last three films have been adapted from literary works.- Far From The Maddening Crowd, Girl On The Train, Fences
- "It was basically handed over and everybody just got on with it," Hawkins tells EW. "I've never written for film. I would have found it very difficult — I wouldn't have felt confident about it."- Hawkins "An awful lot of what goes on happens inside Rachel's head," Hawkins says. "Well, you can't have that on films. So they had to have things like introducing Lisa Kudrow's character, who I think is only really mentioned in one line in the book but is not even named." Taylor and his team brought Kudrow's character to life, and in doing so, she nabs one of the movie's best scenes. "Bringing out things like that [character] — that is precisely the sort of thing I wouldn't have known how to do," Hawkins says.

- **ABOUT THE BOOK:**
  - Quick bestseller for Paula Hawkins.
  - Optioned before published
  - Frequently compared to Gone Girl

BOOK DIFFERENCES:
  - Detective Riley was a man, and with a female sidekick
  - Takes place in London, film moved it to New York.
  - In the book, Rachel only talks about — but never goes to — an Alcoholics Anonymous meeting.
  - Megan's confession that she never wanted the pregnancy in the first place, leaving the reader to ponder if Megan may have passively murdered her child.
  - Rachel and Scott never sleep together in the movie.

STORY/CAST
- **POINT OF DISCUSSION:** Convoluted Memories
- **POINT OF DISCUSSION:** Twisted Relationships
- **POINT OF DISCUSSION:** The Big Reveal

EMILY BLUNT (Rachel)
- "We talked a lot about addictive behavior," Taylor explained. "And the need to keep [their vice] secret. So there is a reason why the audience does not always see Rachel drinking—it adds to the mystery of an addict's behavior. I wanted everybody to wonder if she had been drinking or not been drinking or if she was lying."
- Watched every single *Intervention* there was. [As it turns out,] a lot of addict behavior, even at their most intoxicated, it's hard to tell how intoxicated they are. We just wanted it to be truthful, and we found the balance together. . . . She and I developed a system of levels [to determine] how drunk she would be in each scene. Level four was her most drunk. We developed what her eyes, speech, and cheeks would be like—we had these prosthetic pieces called plumpers. It was like a retainer that forced her cheeks to be puffy, just because alcohol gives you a puffy face. . . . Then we figured out what level three looked like, and what level two looked like."
- Was pregnant with second daughter Violet- Theroux noticed something was off early on. "We were rehearsing a scene… and she had a stunt — I wouldn't even *call* it a stunt," Theroux remembers. "She was on the floor, and she makes a move to run out of the kitchen, and she was like [to director Tate Taylor], 'Yeah, I don't think I want to… I think I'd be standing, and I'd just bolt for the door.'" Blunt looked to Theroux for support, but he was puzzled by her choice. "I was like, 'No, I think you'd be on the ground, and you'd *maybe* sit up, and then from a sitting position you'd just bolt,'" he says. "She was like, 'I just don't want to twist my hip, and then we're going to have to use a stunt person…'" Theroux asked her point-blank, "Are you pregnant?" She said yes, and wondered how he knew. "I was like, 'Oh my god, you said you couldn't be in a sitting position and then start to run!'" Theroux laughs. " 'You're not 80 years old and you don't have arthritis. So you're either pregnant, or you've gotten *really* lazy.'"
- "This was a part I've never played before. Rachel is very toxic, physically and emotionally; an incredibly tortured, self-loathing sort of person, and I thought it was thrilling to have a protagonist that's a blackout drunk. So it was a combination of the

personal challenge for me and also the idea of this unreliable narrator, which I thought was so cool." - Refinery29

- "It was different bits of research, really. I read some books, I spoke to some friends of mine that suffered with addiction who were very generous and open with me about it, and I watched the show Intervention. That one was important because I don't have an addictive personality whatsoever, and so to see it in action was helpful for me because I am having to physically portray an alcoholic, as well; it wasn't just about understanding the mindset. I had to figure out how to portray someone who is wasted drunk, because I think any time any of us have been wasted, you can't remember what you looked like during it! Thankfully I don't think anyone's ever filmed me when I was blackout drunk, so I had to really study that. I also couldn't actually be drunk while filming because I was pregnant. No method prep or hardcore stunts for me!"

HAYLEY BENNETT (Megan Hipwell)
- *Rules Don't Apply, The Magnificent Seven, Hardcore Henry, The Equalizer*
- She moved from Ohio to Los Angeles at 18 and quickly booked the role of an imperious teen pop diva opposite Hugh Grant in 2007's *Music and Lyrics*.
- "There's this quality about Megan…you want to take care of her," Bennett says. "She's somebody that you want to save."
- Wardrobe of Magnificent Seven recommended Hayley Bennett for Megan. Met with Tate Taylor in Baton Rouge and was casted.

REBECCA FERGUSON (Anna)
- *Florence Foster Jenkins,*
- Tested for the female lead opposite Channing Tatum in Fox's X-Men spinoff *Gambit*. Ferguson has taken herself *out of the running on that film to instead take this plum role*
- I was in Los Angeles promoting *Mission: Impossible,* and my agent said that Tate Taylor was doing *The Girl on the Train.* I hadn't read the book, but I knew that it was just becoming popular — I think it *just* hit after my meeting. I met Tate, and he walked me through the story, and I was just drawn in by it, and the way he exposed his vision and what he wanted to do with it. After two seconds, I was sold."- Ferguson
- I wanted to display Anna as this driven young girl from lower middle class, wanting to be something, where the façade is so important. Wanting to maintain the perfection… and to gradually find what broke her down, and the fear that he will do to her what he did to Rachel. But how far do you let that go until you stop? How far are you willing to take a relationship for her? It's all about protecting her child and protecting the image."
- "The accent. I've never done an American accent before, and I'm working very hard, and doing my best. I think the accent is hard because it's a bit claustrophobic when you do an accent and you don't feel 100 percent certain. It's hard to focus on the character and movement and to be relaxed in the words, you have to be so focused on intonations or dictation, whatever. And it sometimes takes away from the acting, actually."

JUSTIN THEROUX (Tom)
- "Supporting, fun, but when needed would go into the seriousness necessary to create something hard in a scene. He balanced that beautifully, which is very important. Smart, witty. Looks great without a shirt on."

- Justin joined the project only recently after Chris Evans, who was originally cast in the role of Tom, had to drop out reportedly due to a scheduling conflict.
- "I kind of just went on the source material." - Theroux

LUKE EVANS (Scott)
- *Beauty & The Beast (2016), Furious 7, The Hobbit Trilogy, Immortals, The Raven*
- "So, you just have to discipline yourself to wipe the slate clean as you go along. And it's never the practice to shoot the scenes in the proper order. Sometimes you shoot the final scenes of a film before you've even started the beginning. So you get good at it because you have to sort of just eliminate the memories of something you've done as an actor, which you haven't done as the character yet. But it sometimes is a bit of a mind-f**k."

LAURA PREPON (Cathy)
- **"**I had read the book when it first came out**.** I was excited to explore this character."

ALLISON JANEY (Detective Riley)
- Dear friends since 1996 with Tate.
- Janney and Taylor have a longstanding relationship, with the actress not only appearing in his recent hits such as "The Help" and "Get on Up" but also his smaller projects such as "Chicken Party" and "Pretty Ugly People."
- "I just knew it would be so fun to see Allison playing a hard bitch with an axe to grind." -Tate

LISA KUDROW (Martha)
- "Martha" is a pretty solid storytelling technique – it helps to have another person confirm to Rachel that Tom is evil.
- "I had to come up with that whole device," So I realized I had to figure out someone to tell her [that her memory was wrong]. . . . I went back to the book and Paula's writing, and she had Rachel very quickly mention how Tom used to tell her how she embarrassed him at his work parties . . . so from that, I created Lisa's character, who was the boss's wife—to gaslight not only Rachel, but the audience. . . . You think Lisa was this Upper East Side bitch. In reality, she wasn't. I just plucked a line out of Paula's novel and turned it to a character."

PRODUCTION/CINEMATOGRAPHY (Charlotte Bruus Christensen)
- Principal photography on the film began on November 4, 2015, in New York City In late November 2015, filming also took place in White Plains, as well as in Hastings-on-Hudson andIrvington, New York Filming wrapped up on January 30, 2016
- Closeups: "it was literally *in [Emily's] face.* But that's sort of Charlotte's way. I think her way of shooting brings us as close in as possible to those fragile moments. And you get in there — you see the grit and the dirt, an
- d the physical and the emotional part, something that I think Emily displays beautifully."- Ferguson
- 40-plus-degree Fahrenheit temperatures
- Built Train on a rig on set- hired hundreds of extras to fill the train.

DIRECTING (Tate Taylor)
- *The Help (Dreamworks)*, *Get on Up, Chicken Party (Short Film)*,
- March 2015 - Holly Bario- convinced him to read the book. On board.
- Met Emily Blunt & Paula Hawkins on the same day in London.
- THE DEATH:
    - "This needs to be quick and fast, and then it needs to become intimate. It needs to be this ex-couple staring each other in the eyes as he dies in her arms, even though she doesn't want him to die in her arms. He grabs her. That's why I made the choice for it to be rapid and fast, and then her let him go as he bleeds out."
    - Although a medical professional told him how much prop blood would have to be used for an accurate depiction of a corkscrew being jammed into someone's carotid artery, Taylor generously decreased the amount of prop blood to only be about 20 percent of what would be seen in real life.

MAKEUP/WARDROBE
- "The prosthetic people created these molds that clipped onto my teeth to make my face seem puffy."
- "She used gray eye shadow under my eyes to bring out the circles and a little brush to paint spider veins all over my face"
- "Depending on how drunk Blunt had to appear onscreen, she'd rotate between three colored contact lenses — pink, red and yellow — to represent that she was tipsy, drunk or hungover, respectively."

EDITING/VFX (Andrew Buckland, Michael McCuster)
- MCCUSTER:
    - Oscar nomination for Best Achievement in Film Editing: "Walk the Line" (2005). *3:10 to Yuma, Australia, The Amazing Spider-Man,The Wolverine,13 Hours*
    - January 2016- had a cut for the director two weeks later
    - During the Editor's Cut, I want the music editor to follow my lead. On "The Girl On the Train" it was really tricky to put the score together. I had Nick Ratner in New York piece it together for me. He was very helpful, but it was real tricky."
    - We did not know who was composing..."Girl On the Train" this is about this despondent, broken person and then something terrible happens and she tries to figure out what the hell happened and discovers what went wrong in her whole life. So it became real clear to me very early on that if we play too dark too early it's going to be too leaden and the movie is just going to sit there and feel really heavy and dark. You don't want a score that says "poor me I'm a drunk."
    - When I finished the cut on "Girl on the Train" and showed it to the crew, the female visual effects editor said, "So what makes you think you can cut a movie about four females?" I didn't know what to say. She said, "I'm asking because there's so much in this movie that I identify with." That was just such an incredibly nice compliment. I was just cutting while I was trying to feel what the characters

were going through and just trying to find something that was just real, authentic and real and honest.
- Scripted two love scenes, they both ended up on the cutting-room floor "I felt like that scene — which I wrote and had in the first draft as well as another scene where she has sex with someone else, a married guy on the train — really destroyed my belief in Rachel," she said. "Just because she's an unreliable character doesn't mean she has sex with anybody who walks by her. It was important to keep her a little virginal."

SOUND/MUSIC (Danny Elfman)
- *Alice Through the Looking Glass, Goosebumps, Avengers: Age of Ultron, Oz the Great and Powerful, Silver Linings Playbook,*
- Bass-heavy, rhythmic motor using (among other things) de-tuned mandolins and screaming electric guitars. Musical phrases are run in reverse for a disorienting effect. Most of the score was made with synthesizers and sampled instruments.
- "Composers are frequently asked to imitate the temp track, the essay argued, thereby diluting the final score and curbing innovation. "I won't listen to it but once," he continued, "and if they're addicted to it, it's just going to make my job harder."- Elfman

- 1. Riding the Train
- 2. Something's Not Right
- 3. Megan
- 4. Rachel
- 5. Stolen?
- 6. 3 Women
- 7. All F*cked Up!
- 8. Wasted
- 9. Missing Time
- 10. Day One
- 11. Deviled Eggs
- 12. Touch Myself
- 13. Uncertainty
- 14. The Perfect Couple/ Password
- 15. I'm Sorry
- 16. A Sad Liar
- 17. You're Always Wasted
- 18. Memory
- 19. Really Creepy
- 20. Just Desserts
- 21. Self Defense
- 22. Resolution
- 23. The Girl On The Train – Main Titles

PROMOTION
- "Finishing at #1, the adaptation of Paula Hawkins' bestselling novel, The Girl on the Train, came up just a bit shy of expectations with an estimated $24.7 million from 3,144 theaters. It's no stretch to assume the film experienced diminishing buzz as the weekend wore on, due mostly to the largely negative reviews (44% onRottenTomatoes) and lackluster, "B-" CinemaScore. Moving forward, it will be interesting to see just how well

the film can hold on in the face of such results, especially with another adult-targeted feature in The Accountanthitting theaters next weekend." - Box Office Mojo

BOX OFFICE
- Domestic Summary (As of October 5th: $30,588,615
  - Worldwide: $47,803,409
  - Opening Weekend: $24,536,265
    (#1 rank, 3,144 theaters, $7,804 average)
- Widest Release: 3,144 theaters

RECEPTION
- IMDB: 6.7
- Cinemascore: B-
- RT: 44% Tatometer, 56% Audience

SEQUEL/LEGACY
FINAL THOUGHTS