

A FINE TIME FOR MURDER

CUT SCENES

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ACT ONE

EXT. TRAIN STATION - DAY

An Amtrak train sits at the platform and makes various WHISTLES, CLANKS, and HUFFS in preparation for departure.

AUDREY VAN SLOAN, 20s, strolls onto the empty platform with a large matching luggage set. She pulls out her cellphone, opens the camera, and hits record.

AUDREY VAN SLOAN

Made it to the station. Might be inactive for a bit, everyone. I hear service on trains stink. I'll check in when I can. Love you all!

Audrey blows a kiss to the camera and ends the recording.

FOOTSTEPS sound behind her and she turns to reveal ...

FRANK WALKER, 40s, holds two train tickets and a suitcase, and MARGO WALKER, 30s, carries a purse and a travel bag.

MARGO WALKER

See Frank? We're not even late.

FRANK WALKER

But we nearly were thanks to you. I don't understand how you slept in.

MARGO WALKER

I told you. I took sleeping medicine last night. I didn't think it would knock me out so hard.

Frank shakes his head.

EXCITED CHATTER fills the platform as DIXON KING, 20s, small sports bag slung over his shoulder and DRAKE MALONE, 30s, plain black backpack on his back, join the group.

DRAKE MALONE

Can you confirm rumors that you're being recruited by another school?

DIXON KING

I'm blessed to be where I am.

DRAKE MALONE

Surely you can give me something? You've had a truly incredible year.

DIXON KING

Thanks man. But I wouldn't be
anywhere without my team.

DAWN HART, late 20s, a small bookish woman wearing reading glasses, silently enters the platform, walks over to the bench furthest from the group, and sits down.

JACOB MARCONI, 40s, casual clothes, shades, and a detective badge on a chain around his neck, steps onto the platform.

His eyes skim over Margo and Frank, pause on Dixon, then stop on Dawn. He starts toward her but stops when ...

CARMEN COLLINS, 30s, jeans and a t-shirt, with a badge clipped to her pants pocket, storms up.

CARMEN COLLINS

Marconi. We need to talk.

JACOB MARCONI

One second, Collins. There's
something I need to do.

Carmen crosses her arms over her chest and glares at Marconi.

CARMEN COLLINS

No. Now.

Marconi glances around him and his eyes land on ...

WALTER ABEL, 20s-30s, wears a beanie and sunglasses, stands at the edge of the platform, a lit cigarette hangs from his mouth. He meets Marconi's gaze, takes a long drag, and blows smoke between them. He drops it and grinds it with his boot.

Walter walks up to Marconi and spits at his feet.

Marconi jumps back.

Carmen raises an eyebrow, a smirk on her face.

Walter walks over to Dawn and sits down beside her.

Dawn shifts in her seat.

A CONDUCTOR ducks his head out of the door.

CONDUCTOR

All aboard!

OPEN GAMEPLAY
BEGINS

INT. SLEEPING CAR - HALLWAY - DAY

Audrey crosses the dim hallway to Marconi's door and KNOCKS.

The door CREAKS open.

AUDREY VAN SLOAN
Marconi? You in there?

Audrey pulls her phone from her pocket and opens Marconi's message thread.

JACOB MARCONI (TEXT)
(ten minutes ago)
I'll meet you now. In my room.

Audrey slides her phone back into her pocket, places her hand on the door, pushes it open, and steps into the room.

INT. SLEEPING CAR - MARCONI'S ROOM - DAY

Light shines in through the window, illuminating a twin-sized bed with a cellphone and suitcase atop it.

AUDREY VAN SLOAN
Marconi?

Audrey flips on the light and SCREAMS.

Marconi's body lays in the middle of the floor, eyes wide open. Shattered glass and a small puddle of water and blood surround his hand, seeping into a polaroid.

INSERT - A beautiful woman nearly identical to Audrey smiles at something out of the frame.

BACK TO SCENE

Audrey grabs the picture and stuffs it in her pocket. She looks down at Marconi and stumbles.

MUFFLED VOICES echo in the hallway.

Audrey places a hand to her head, then faints, falling to the floor beside Marconi's body.

END OF ACT ONE

ACT TWO

INT. AUDREY'S ROOM - NIGHT

RAIN pelts against the window and echoes around the room.

A small battery-operated lamp sits on a desk and sheds light on the room. A large bag full of shoes sits in a chair by the desk and a suitcase sits open in the floor with high end clothes exploding out of it on all sides.

Audrey lays unconscious atop the still made twin-sized bed, a small, folded rag across her forehead.

She GROANS.

Her hand pulls the rag from her forehead and drops it to the floor. She leans up in the bed, touches the back of her head, and winces.

She pats both pockets of her jeans, glances around the room, and frowns.

There's a SOFT KNOCK on the door.

Audrey slides her knees up to her chest, wraps her arms around them, and leans her head into her knees.

There's a FIRM KNOCK on the door.

Audrey flinches.

DIXON KING (O.S.)
(through the door)
Audrey, you awake? Can I come in?

OPEN GAMEPLAY
CONTINUES

INT. AUDREY'S ROOM - NIGHT - LATER

Drake stretches across Audrey's bed, arms behind his head, Audrey sits on the edge of the desk, feet propped on the chair in front of her, and Dixon leans against the wall.

AUDREY VAN SLOAN
You said you have news?

DRAKE MALONE

Okay, so yesterday, remember when we had our delightful little conversation in the hallway?

Audrey nods.

DRAKE MALONE (CONT'D)

Well, I followed Detective Collins afterward to see what had her so distracted when she got that text. A good cop expose is always fun.

DIXON KING

Right.

DRAKE MALONE

So, she meets up with Marconi and starts in on him. Apparently, he still hangs out with her ex-husband, and she doesn't like that.

DIXON KING

Ouch. That would suck.

DRAKE MALONE

That's not all. She just got word at the station that she failed her last partner evaluation. They denied her promotion because of it.

AUDREY VAN SLOAN

Which is why she was so mad when they first got there.

DRAKE MALONE

Exactly. She accused Marconi of sabotaging her career because of her ex.

AUDREY VAN SLOAN

What?

DIXON KING

Shit.

AUDREY VAN SLOAN (CONT'D)

That's motive if I ever heard one.

Drake puts his finger to his nose.

DIXON KING

So, what are you saying? You think Detective Collins killed Marconi?

Audrey stops pacing and looks to Drake.

Drake twists his mouth, then meets Audrey's eyes.

DRAKE MALONE
I'm saying if they started looking
into her for the murder, there
would be plenty to keep them busy.

INT. THE CRIME SCENE - AN HOUR EARLIER (FLASHBACK)

Drake holds up a folded business card with the name DETECTIVE
CARMEN COLLINS on it. A chewed piece of gum inside.

Drake lifts his eyebrows in question.

DRAKE MALONE
Do you want to plant it?

END OF FLASHBACK

INT. AUDREY'S ROOM - NIGHT

Dixon pushes off the wall.

DIXON KING
Well, I came over with some news,
too. The police will be on board
tomorrow to handle the
investigation.

Drake stands.

DIXON KING (CONT'D)
Detective Collins was told to stand
down since it was her partner that
was murdered.

Audrey looks from Drake to Dixon.

AUDREY VAN SLOAN
Looks like it's time to get our
stories straight.

END OF ACT TWO

ACT THREE

INT. DINING CAR - DAY

A food bar lines the back wall. Pancakes, muffins, biscuits, cereal bars, yogurt, bowls of fruit, and various breakfast foods cover the bar.

Six small tables sit throughout the room.

Audrey walks up to the bar, grabs an apple and a yogurt, and turns and scans the room.

Carmen sits coffee in hand and leans over files spread across every inch of the table. She lifts a file marked AVS.

She glances up and glares at Audrey.

CARMEN COLLINS

Save it for your lawyer, Van Sloan.

Drake meets eyes with Audrey from the corner of the room. He opens his mouth to say something, glances down at his phone and frowns. He runs a hand through his hair, then looks back up, a small smirk on his face, and lifts an eyebrow.

Dixon waves at Audrey from the middle of the room, a huge smile on his face. Plates, both empty and not, cover his table. His button up shirt wears remnants of his breakfast.

Frank and Margo sit at a table nearest the bar, their heads nearly touching. Frank growls at Margo under his breath.

Margo leans back and glances around the room. She meets Audrey's watching gaze and gives her a pleading look.

Dawn and Walter sit together at a table by the door, speaking in hushed tones. Walter faces the door and Dawn faces you. She glances your way and gives you a small smile.

OPEN GAMEPLAY
CONTINUES

END OF ACT THREE

ENDING CUT SCENES

INT. READING CAR - DAY (ENDING SEQUENCE)

Fully stocked bookshelves line all four walls, with extra rows of bookshelves near the back.

Audrey, Carmen, Dawn, Dixon, Drake, Frank, Margo, and Walter stand throughout the reading area of the car.

Dawn closes her eyes and takes a deep breath. A small smile touches her lips.

The door opens and air WHOOSHES in as Officer Scott and Welsh join the group, faces stoic.

OFFICER SCOTT
Sorry to have taken up so much of
your time here today.

Dixon reaches over and intertwines his fingers with Audrey's.

PREVIOUS CHOICES
DETERMINE ENDING

INT. READING CAR - DAY (AUDREY ENDING)

Officer Scott's eyes sweep the room and land on Audrey.

OFFICER SCOTT
Audrey Van Sloan, you are under
arrest for the murder of Jacob
Marconi.

Dixon drops Audrey's hand and takes a step back, staring at her with wide eyes.

Officer Scott cuffs Audrey's wrists.

Carmen WHISPERS in Officer Welsh's ear, flashes her a smile, and then winks at Audrey.

OFFICER SCOTT (CONT'D)
If you have a lawyer you would like
to use, we can contact them on the
way to the station.

Audrey stares at the floor.

OFFICER SCOTT (CONT'D)
Do you have a lawyer?

AUDREY VAN SLOAN
I know a guy.

Walter's phone RINGS.

He puts it to his ear. Without saying a word to the caller, he strides over to Audrey, and holds the phone to her ear.

OFFICER WELSH
What do you think you're doing?

WALTER ABEL
You said she could call her lawyer.

AUDREY VAN SLOAN
Hello?

VICTOR VAN SLOAN (V.O.)
(over the phone)
Seems like you've gotten yourself
into quite the situation, Dearest.

GAMEPLAY/CHOICE
ANALYTICS

INT. READING CAR - DAY (CARMEN ENDING)

Officer Scott's eyes sweep the room and land on Carmen.

OFFICER SCOTT
Carmen Collins, you're under arrest
for the murder of Jacob Marconi.

Officer Scott cuffs Carmen's wrists.

CARMEN COLLINS
I don't know how you did it.

Audrey drops Dixon's hand.

DIXON KING
Come on, Audrey.

CARMEN COLLINS
You think this is over?

OFFICER WELSH
I suggest you leave Miss Van Sloan
alone. Nothing you say at this
point will help your case.

DRAKE MALONE
Save it for your lawyer. Yeah?

Carmen smiles.

CARMEN COLLINS
Can you call him for me? Have him
meet us at the station?

OFFICER SCOTT
Do you have his information?

CARMEN COLLINS
He's the last call on my phone.
Victor Van Sloan.

All eyes are on Audrey as the officers lead Carmen away.

GAMEPLAY/CHOICE
ANALYTICS

INT. READING CAR - DAY - (DAWN ENDING)

Officer Scott's eyes sweep the room and land on Dawn.

OFFICER SCOTT
Dawn Hart, you are under arrest for
the murder of Jacob Marconi.

Dawn holds her head high as Scott cuffs her wrists.

WALTER ABEL
Of all the people.

Audrey drops Dixon's hand and turns to Walter, his eyes on Dawn.

AUDREY VAN SLOAN
Excuse me?

WALTER ABEL
You could have pinned it on anyone
on this train. That detective? The
reporter? They both deserve it. The
Walkers are hardly bad people, but
even that would have been better.

DIXON KING
Audrey, we should go.

WALTER ABEL
You could have framed me, and I
would have been fine with it. I
deserve it.

Walter turns to face Audrey.

WALTER ABEL (CONT'D)

But Dawn?

He clenches his fist.

WALTER ABEL (CONT'D)

She didn't deserve this.

Walter looks from Audrey to Carmen.

WALTER ABEL (CONT'D)

Tell Victor I'm done. I want
nothing more to do with the Van
Sloan name.

Walter storms out of the car.

GAMEPLAY/CHOICE
ANALYTICS

INT. READING CAR - DAY - (DIXON ENDING)

Officer Scott's eyes sweep the room and land on Dixon.

OFFICER SCOTT

Dixon King, you're under arrest for
the murder of Jacob Marconi.

Officer Scott places his hand on Dixon's shoulder.

Dixon drops Audrey's hand, turns to face her, and holds her
gaze as Officer Scott cuffs his wrists.

Officer Welsh watches the two.

AUDREY VAN SLOAN

Dixon, there's so much that I need
to say to you.

Dixon shakes his head.

DIXON KING

It's okay. I know.

AUDREY VAN SLOAN

I'll figure this out. Don't worry.
I'll fix this.

DIXON KING

You know that you don't have to fix
everything, right?

AUDREY VAN SLOAN
What do you mean?

DIXON KING
It's not your job to fix the world,
Aud. Sometimes, you just have to
look out for yourself. I get it.

Officer Scott places his hand on Dixon's back and leads him from the car.

Audrey lifts her hand up to stop a tear as it slips down her face. She lifts her phone from her pocket and opens a contact named: Do Not Call.

DRAKE MALONE
Who you calling?

AUDREY VAN SLOAN
The best lawyer I know.

The line RINGS a few times.

VICTOR VAN SLOAN (V.O.)
(over the phone)
Audrey, dear. I knew you'd need me
sooner or later.

GAMEPLAY/CHOICE
ANALYTICS

INT. READING CAR - DAY - (DRAKE ENDING)

Officer Scott's eyes sweep the room and land on Drake.

OFFICER SCOTT
Drake Malone, you are under arrest
for the murder of Jacob Marconi.

Officer Scott cuffs Drake's wrists.

Audrey lets go of Dixon's hand and takes a step toward Drake.

AUDREY VAN SLOAN
Drake, what's going on?

DIXON KING
Audrey, we should probably go.

DRAKE MALONE
You should listen to your
boyfriend. I know you love people
telling you what to do.

AUDREY VAN SLOAN
(to Scott and Welsh)
Can I speak to him for a moment
before you take him?

Scott and Welsh exchange looks.

AUDREY VAN SLOAN (CONT'D)
You say this man killed my birth
father, moments before I got a
chance to speak to him for the
first time, and then tried to get
close to me. I want to know why.

OFFICER WELSH
We can give you five minutes.

OFFICER SCOTT
And we're cuffing him to a chair.

Audrey nods.

Everyone but Audrey and Drake leave the car.

AUDREY VAN SLOAN
Did you do it?

Drake shrugs.

DRAKE MALONE
Does it matter? You know how it is
when they get it in their head you
did something.

AUDREY VAN SLOAN
How'd you know him? Off the record.

Drake flashes Audrey a smile.

DRAKE MALONE
A few years back, I was
investigating a few of his cases
that didn't sit well with an
informant of mine. So, I start
digging. Know what I find?

AUDREY VAN SLOAN
What?

DRAKE MALONE
Not a damn thing. The cases had
been completely scrubbed from all
databases.

AUDREY VAN SLOAN
How is that even possible?

DRAKE MALONE
That's what I was wondering. So, I start looking even further. Except, next think I know, my informant ends up six feet under, I get fired from my job, no one alien mags will hire me, and even then I have to write under a pen name.

AUDREY VAN SLOAN
Interesting.

DRAKE MALONE
It gets worse.

AUDREY VAN SLOAN
I don't see how it could.

DRAKE MALONE
I come home one night and find none other than Detective Collins herself in my shitty little apartment. She tells me that Marconi has his hands in everything and that it was in my best interest to back off.

AUDREY VAN SLOAN
What'd you do?

Drake raises his cuffed hands.

DRAKE MALONE
Clearly, I backed off.

The reading car door slides open and Officer Welsh enters.

OFFICER WELSH
I hope you were able to get the closure you were looking for.

Audrey looks at Drake.

AUDREY VAN SLOAN
I got exactly what I needed. Thank you officer.

GAMEPLAY/CHOICE
ANALYTICS

INT. READING CAR - DAY - (FRANK ENDING)

Officer Scott's eyes sweep the room and land on Frank.

OFFICER SCOTT
Frank Walker, you are under arrest
for the murder of Jacob Marconi.

Officer Scott cuffs Frank's wrists.

FRANK WALKER
You can't be serious. I didn't
touch the man.

OFFICER SCOTT
His blood on the sleeve of your
shirt would suggest otherwise.

FRANK WALKER
I punched the guy. One time. That
doesn't mean I killed him!

OFFICER WELSH
No, but lying about it certainly
doesn't help your case.

FRANK WALKER
(to Margo)
Did you do this?

Margo turns her back to Frank, a tear streaks down her face.

FRANK WALKER (CONT'D)
Just wait until I get home. You
thought I'd take the fall for the
murder of your little boyfriend?

Officer Welsh raises an eyebrow at Scott.

OFFICER SCOTT
Alright, buddy. Time to go.

Carmen smirks at Audrey.

CARMEN COLLINS
Pretty pleased with yourself?

Audrey drops Dixon's hand.

DIXON KING
Come on, Aud. We don't have to
listen to this.

CARMEN COLLINS

I just wanted to congratulate her
on a job well done.

Drake takes a step over to the group.

DRAKE MALONE

I think maybe you should back off,
Detective.

CARMEN COLLINS

Victor will be in touch.

Drake and Dixon turn to Audrey.

Carmen turns and strides out of the car.

GAMEPLAY/CHOICE
ANALYTICS

INT. READING CAR - DAY - (FRANK AND MARGO ENDING)

Officer Scott's eyes sweep the room and land on Frank and Margo.

OFFICER SCOTT

Frank Walker. Margo Walker. You are
under arrest for the murder of
Jacob Marconi.

Officer Scott cuffs Frank's wrists while Officer Welsh cuffs Margo's wrists.

FRANK WALKER

Stay strong, Margo. We didn't do
anything wrong. They can't keep us.

A tear streaks down Margo's face.

FRANK WALKER (CONT'D)

I'll get us a great lawyer, the
best lawyer, and we'll be back home
in no time.

Officer Scott places his hand on Frank's back.

Frank struggles to look at Margo.

FRANK WALKER (CONT'D)

Margo? You hear what I said?
Everything is going to be fine.

OFFICER SCOTT
 Okay, buddy. Let's go. We'll get it
 sorted at the station.

FRANK WALKER
 Margo? Say something!

Carmen frowns at Audrey.

DIXON KING
 We should go, Audrey.

CARMEN COLLINS
 Know who else loves toying with
 marriages?
 (beat)
 Your wonderful father.

AUDREY VAN SLOAN
 Which one?

Carmen touches the side of her nose.

GAMEPLAY/CHOICE
 ANALYTICS

INT. READING CAR - DAY - (MARGO ENDING)

Officer Scott's eyes sweep the room and land on Margo.

OFFICER SCOTT
 Margo Walker, you are under arrest
 for the murder of Jacob Marconi.

FRANK WALKER
 Now wait just a damn minute.

Officer Scott cuffs Margo's wrists.

FRANK WALKER (CONT'D)
 You can't just ...

Frank takes a step toward Officer Scott.

OFFICER WELSH
 Sir, I'm going to have to ask you
 to back off my partner.

FRANK WALKER
 Your partner? What about my wife?

OFFICER SCOTT

The best thing you can do now is
call your lawyer and meet your wife
at the station.

Margo looks at Frank with wide eyes.

Frank clenches both fists and nods his head.

FRANK WALKER

We'll figure this out Margo.

Carmen frowns at Audrey.

CARMEN COLLINS

Pleased with yourself, Miss Van
Sloan?

DIXON KING

Come on. Let's get our stuff.

Audrey turns away as Officers Scott and Welsh escort Margo
out of the room.

CARMEN COLLINS

Victor would be so proud.

Audrey grits her teeth.

AUDREY VAN SLOAN

I'm nothing like that man.

CARMEN COLLINS

Oh, how wrong you are. I'd expect a
call once I give him the news.

Audrey turns to Carmen.

Carmen winks at Audrey and strides from the car.

GAMEPLAY/CHOICE
ANALYTICS

INT. READING CAR - DAY (SUICIDE ENDING)

Officer Scott's eyes sweep the room and land on Audrey.

OFFICER SCOTT

Due to the overwhelming evidence
there was no foul play, Marconi's
death has been ruled a suicide.

Dixon squeezes Audrey's hand and lets it go.

Carmen glares at Audrey and walks up to her.

CARMEN COLLINS
Like father like daughter.

AUDREY VAN SLOAN
I hardly knew Marconi.

CARMEN COLLINS
Setting up the death of a man you
hate to look like a suicide? What a
very Victor Van Sloan thing to do.

Carmen shakes her head.

CARMEN COLLINS (CONT'D)
He'll be so proud when he hears
you've followed in his footsteps.

Carmen winks at Audrey as she strides from the car.

GAMEPLAY/CHOICE
ANALYTICS

INT. READING CAR - DAY - (WALTER ENDING)

Officer Scott's eyes sweep the room and land on Walter.

OFFICER SCOTT
Walter Abel, you are under arrest
for the murder of Jacob Marconi.

Officer Scott cuffs Walter's wrists.

Walter lunges at Audrey, a snarl on his face.

Dixon steps between Walter and Audrey.

WALTER ABEL
Victor sends his regards.

Audrey takes a step back.

WALTER ABEL (CONT'D)
He'll be delighted to know that you
bested him. What is it that he
always says? It's not the little
soldiers that count?

Walter pretends to think.

AUDREY VAN SLOAN
It's the queen.

WALTER ABEL

Though, I suppose he already took
your queen. Didn't he?

Walter LAUGHS as Officer Welsh leads him away.

Dixon places his hand on Audrey's shoulder.

DIXON KING

What is it?

AUDREY VAN SLOAN

He works for my father.

DIXON KING

Marconi?

AUDREY VAN SLOAN

Victor.

DIXON KING

Who does?

Audrey glances over to find Carmen watching her, smirking.

AUDREY VAN SLOAN

Who indeed.

GAMEPLAY/CHOICE
ANALYTICS

THE END