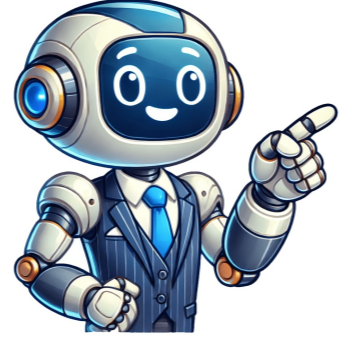


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112min - English, French It sounds twisted to put it this way, but a major reason we go to the movies (film noirs, gangster dramas, adulterous romantic thrillers) is to live out vicarious fantasies of taboo behavior. The plot of a movie matters (sort of), but in another way it's just an excuse. Sitting there in the dark, gazing up at the screen, we want to be that clandestine lover, that danger junkie, that grandiose addict-victim, that seeker of crimes of passion. "The Girl on the Train," an adaptation of Paula Hawkins' prismatic but heavy-breathed 2015 bestseller, is at heart a murder mystery, yet in many ways that's the film's most routine aspect. The director, Tate Taylor ("The Help"), stages it as a series of voluptuous vignettes in which three women, who all reside in the idyllically posh and leafy New York suburb of Ardsley-on-Hudson, lay bare their forbidden yearnings and secret inner lives. As a big-screen thriller, "The Girl on a Train" is just so-so, but taken as 112 minutes of upscale psychodramatic confessional bad-behavior porn, it generates a voyeuristic zing that's sure to carry audiences along. The title character, Rachel Watson (Emily Blunt), is a complete wreck — and from the start, that's one of the fantasies that's being played out. (You will know what it is to hit rock bottom!) When we meet her, she's riding the train back from Grand Central Terminal in Manhattan, fixating on a woman she doesn't even know — Megan Hipwell (Haley Bennett), an elegant cornfed blonde standing on the second-floor balcony of her splendid rustic home, just across the train tracks, looking like the woman who has it all. Rachel is the woman who lost it all. She was married to Tom (Justin Theroux), a protective shark, and they were in the middle of launching the perfect suburban existence, but she couldn't get pregnant, and that's when the drinking started. In flashback, the movie shows us tantrums, rages, blackouts, all of which have delivered Rachel to the identity she occupies now: an isolated divorcee, sitting on the train guzzling cheap vodka out of her designer water bottle. She's a pretty far-gone alcoholic, and Blunt, in a perulously effective performance, plays her with a cold, slack woe that makes it look as if her facial features are slowly coming apart. Rachel has no idea that Megan, the object of her identification, has any connection to her. But oh, are they connected! Everyone in ("The Girl on the Train" is connected, to the point that the movie has a turbulently incestuous small-town-soap-opera quality. Think "Peyton Place" as staged by the Adrian Lyne of "Fatal Attraction.") It may be intentional that the characters even kind of look alike. Megan, a former fixture on the art-gallery scene, with an untamed wild streak (and therefore bored as hell as a trophy wife in the 'burbs), has been working as a nanny for Anna (Rebecca Ferguson), who has the same angelic locks and confectionary skin tone. It's part of the film's deadpan if not quite satirical vision that they seem to belong to the same tribe of postfeminist Stepford princesses. Anna is the woman who stole Rachel's husband (she's living the life Rachel wanted to), and it has driven Rachel cuckoo with self-hatred. Blunt's performance is a masochistic revel, but she's such a tender and lyrical actress that she makes even Rachel's lowball actions sympathetic. We can't help but root for her, even when she seems to be a drunken destroyer with borderline personality disorder. At one point, she stands in a bathroom, smearing the mirror with lipstick, letting out the rage she feels at her ex, and it's a cathartic moment. Taylor did a superb job of directing "The Help," using his sympathetic identification with the women on screen to save it from being just another racial message movie, and here, working from a script by the kink-friendly Erin Cressida Wilson ("Secretary"), and utilizing the radiant close-up cinematography of Charlotte Brus Christensen, he shows a similar impulse. "The Girl on the Train" is sexy, brutal, diary-of-a-mad-housewife trash made with a distinctive creamy classy empathy. When Megan announces that she has landed a gallery job and needs to quit her nanny position that day, leaving Anna and her baby in the lurch, the two of them get into a tense exchange about the hidden perils of being a stay-at-home mom, and this has to be the first contempo noir that features a deep-dish dialogue about that. It's a scene that resets the stakes. "The Girl on the Train" is grounded in the tranquil house-beautiful fetishism of the Hudson Valley suburbs, to the point that you sometimes feel you're watching "Pottery Barn Catalogue: The Movie." For a while, though, we seem to be trapped in a spin on "Fatal Attraction" in which the aggrieved feminine stalker is the heroine. How badly does Rachel act? She sneaks into her tastefully exquisite former home, where Tom and Anna now live (it's the paradise she was kicked out of), and coddles their infant in the backyard, pretending it's the child she couldn't have. She drinks like a homeless derelict, inviting the stares of passengers on the train. And, she nearly is homeless: She's been crashing for two years on a spare bed offered by a friend, and the reason she joins the commuter horde traveling into Manhattan each morning has nothing to do with the PR job she once held. Everything snaps when she oversees the mysterious Megan kissing a stranger, betraying her husband. Just like Rachel was betrayed! Shortly after that, she returns late at night, only now she's a mess, her hair and clothing caked with blood and mud. On that very night, Megan goes missing. Rachel, of course, has blacked out what happened, but she's haunted by an image of herself approaching Megan, raising a weapon... As a novel, "The Girl on the Train" is told by a series of unreliable narrators, and that's part of its post-"Gone Girl" fragmentary anomie. It's a structural gambit that carries a whiff of ideology, a sense of women being forced to live divided and tattered lives. In the movie, the unreliability factor plays differently. It comes down to this: We're shown a bunch of stuff, and we therefore believe it, but the stuff we're shown may not, in fact, have happened. It's not all that different from what the book did, yet somehow, in an movie, it comes off as more of a cheat. The audience feels like it's been played. From what's presented, it appears highly possible that Rachel is guilty of murder, but that's partly because the local cops, led by a detective played by the always acerbically sharp and appealing Allison Janney, seem better at random hunches than they are at forensics. Blunt, who plays half her scenes looking like she's holding back tears (or maybe screams), is a luminous actress who's been in need of a role that allows her to get past her slight decorousness, and this is that role. It should, at last, elevate her star. "The Girl on the Train" gets less convincing as it goes along — the climax, which features a man, two women, and a kitchen utensil, is borderline camp — yet the movie has just enough intrigue, and has been made with enough craft, to disguise (for a while) the late-night cable-thriller mechanics it ultimately succumbs to. It delivers a sense of hidden dark lives, which is why it should have no trouble connecting at the box office. Put in demographic terms, a movie like this one fills an essential niche for women moviegoers, and they will likely revel in every sneaky, lurid moment of it. But that same audience should also realize that it ultimately deserves better than decently executed female-gaze victimization pulp. What makes a movie adaptation of a book succeed? The quality of the source material matters, of course, but it's hardly a guarantee; a lot of great novels have curled up and died on screen, and some forgettable or even truly awful ones have been pulled through the weeds. The film rights for Paula Hawkins' "The Girl on the Train" were snapped up months before publication, a move that easily seems prescient now: Her absorbing and darkly cinematic tale became a near-instant literary phenomenon when it was released in early 2015, going on to sell a staggering 11 million copies and spending months atop international best-seller lists. But it's also a brittle and often nasty piece of work, a tricky puzzle-box noir with almost no redeeming characters and a narrator so unreliable she makes Memento feel like a news brief. From its stark opening scene, Train's much-anticipated movie version chooses to embrace that ugliness, allowing Emily Blunt's Rachel to be nearly as vodka-drenched and emotionally wrecked as Hawkins' "barren, divorced, soon-to-be-homeless alcoholic" was on the page. (Though she is no longer seriously, or even scantily, overweight. Hollywood's imagination has its limits.) Haunted and hollow-eyed, Rachel maintains a daily ritual of commuting to the city from her squalid room in a New York suburb, although the semblance of a job is long gone. Instead, she fills her time with a narrow but highly focused set of hobbies: finding oblivion at the bottom of a bottle, sketching in her notebook, and spying on her old life—particularly the ex-husband (Justin Theroux) living in her ex-home (conveniently visible from the train) with the ex-mistress (Rebecca Ferguson) who is now the mother of his child. Eventually Rachel's obsession migrates to their neighbors two doors down: a golden couple whose careless radiance throws her own desolation into sharp relief. So when she sees the young wife, a blank-eyed beauty named Megan (Haley Bennett), kissing another man, the betrayal feels as real to her as her own. Blind with martini-fueled rage, Rachel decides to confront her —only to wake up the next day, bruised and bloodied, to the news that Megan has gone missing. Was it free will or foul play? Could Rachel be an unknowing witness, or worse, the perpetrator? Director Tate Taylor ("The Help") doesn't bring the kind of stylistic dazzle that David Fincher, his fellow helmer in literary It Girl depravity, lavished on Dragon Tattoo and Gone Girl. But he deftly translates the bleak, raw-boned menace and tricky time signatures of Train's intertwined plotlines, and draws remarkably vivid performances from his cast, particularly his two female leads. Blunt and Bennett aren't girls at all; they're women on the edge of their own oblivion, wounded and furious and chillingly real. A- The Girl on the Train is a thrilling psychological drama released in 2016, starring Emily Blunt, Haley Bennett, and Rebecca Ferguson. The movie is directed by Tate Taylor, and it is based on the best-selling novel of the same name by Paula Hawkins. The movie will keep you on the edge of your seat with its twists and turns until the very end.The story is centered around Rachel Watson (played by Emily Blunt), an alcoholic who commutes by train every day to New York City. During her journey, she fantasizes about an idyllic couple living in a house near the tracks who she sees daily. In Rachel's mind, the couple embodies the perfect life that she has lost.However, Rachel's illusions are shattered when the woman from the couple, Megan Hipwell (played by Haley Bennett), goes missing. Rachel becomes embroiled in the mystery surrounding Megan's disappearance since Megan was a former nanny of Tom and Anna, Rachel's ex-husband, and his new wife. Rachel decides to investigate the case, but her alcoholism makes her doubt her own memory of what she saw on the day Megan disappeared.Throughout the movie, the plot unfolds and reveals that Rachel's actions, beliefs, and perceptions are all questionable. Emily Blunt's performance is captivating as the audience sees Rachel's character spiral out of control while she tries to solve the case of Megan's disappearance. She portrays the character's dependency on alcohol and how it affects her memory accurately.One of the most impressive performances in the movie comes from Haley Bennett, who plays Megan Hipwell. Megan is not just a victim but a pivotal character in the plot. Haley Bennett did an excellent job adding depth to Megan's character, who struggles with her past and the present.The acting of the supporting cast is equally impressive. Rebecca Ferguson plays Anna Watson, Rachel's ex-husband's second wife, who reveals different perspectives of Rachel's character. Justin Theroux plays Tom Watson, Rachel's ex-husband, who is a deceptively complex character, and Luke Evans plays Megan's husband, Scott Hipwell.The Girl on the Train's director, Tate Taylor, artfully uses the train journey as a metaphor for Rachel's journey. The train represents how Rachel's life is stuck in the past; it never moves, reflecting Rachel's emotional state. Also, the cinematography of the movie is beautiful, with shots of the train traveling along the scenic Hudson River.The Girl on the Train is a movie about the complex and intertwined lives of four women who are struggling to find happiness. The film explores themes of addiction, trauma, obsession, and the dynamics of romantic relationships, all of which provoke thought and tap into universal experiences.In conclusion, The Girl on the Train is a must-watch for thriller fans, especially those who loved the book. It's a heart-wrenching, intense, and brilliantly executed story that will keep viewers glued to their seats. Emily Blunt's performance is phenomenal, and the supporting cast is excellent, making this movie a must-watch. The Girl on the Train is a 2016 thriller. It has received mostly poor reviews from critics and viewers, who have given it an IMDb score of 6.5 and a MetaScore of 48. Login/Sign Up Trailer divorces becomes entangled in a missing persons investigation that leads to toxic women, all of whom were struggling with the increasing difficulty of maintaining the finely tuned facades they'd presented to the world. There's Rachel, who gives the book its title. Once a happily married publicist, she now looks longingly out the window as she commutes on Roku, fuboTV, DIRECTV Stream, and Showtime (Via Paramount+). It is also possible to buy The Girl on the Train on Prime Video, VUDU, Microsoft Store, and Apple TV or rent it on Prime Video, VUDU, Microsoft Store, and Apple TV.AddCurrently, The Girl on the Train is available in the UK, and the US!The Girl on the Train is not available in your country or you're traveling, useNordVPNto access it anywhere. Plus, Reelgood users get3 months free, making it easier to enjoy your favorite content without interruptions.CountryServicesAccess withNordVPNUnited StatesRoku, fuboTV, DIRECTV Stream, Showtime (Via Paramount+)/United KingdomNowTVAustraliaNot AvailableCanadaNot AvailableNew ZealandNot AvailableStreaming availability last updated: 03:02:11 AM, 05/27/2025 PSTThe Reelgood Score is a comprehensive weighted index designed to evaluate movie & TV quality, deriving its value from a blend of Reelgood user engagement, external ratings metrics expressed through content popularity, and user feedback, including ratings such as "loved," "liked," and "disliked." The score is presented on a scale from 1 to 100, where 100 signifies content that is highly esteemed and positively rated within the community.What Reelgood users are sayingSome viewers found "The Girl on the Train" difficult to engage with, likening it to a Lifetime movie due to its narration and music. However, others found it memorable, particularly resonating with its portrayal of gaslighting, which mirrored personal experiences in abusive relationships.Region: United States Need to watch "The Girl on the Train" in the comfort of your own home? Tracking down a streaming service to buy, rent, download, or watch the Tate Taylor-directed movie via subscription can be difficult, so we here at Moviefone want to take the pressure off. Below, you'll find a number of top-tier streaming and cable services - including rental, purchase, and subscription alternatives - along with the availability of "The Girl on the Train" on each platform when they are available. Now, before we get into the nitty-gritty of how you can watch "The Girl on the Train" right now, here are some details about the Reliance Entertainment, DreamWorks Pictures, Marc Platt Productions drama flick, Released October 7th, 2016, "The Girl on the Train" stars Emily Blunt, Rebecca Ferguson, Haley Bennett, Justin Theroux.The R movie has a runtime of about 1 hr 52 min, and received a score of 64 (out of 100) on TMDb, which put together reviews from 5,784 knowledgeable users. Interested in knowing what the movie's about? Here's the plot: "Rachel Watson, devastated by her recent divorce, spends her daily commute fantasizing about the seemingly perfect couple who live in a house that her train passes every day, until one morning she sees something shocking happen there and becomes entangled in the mystery that unfolds." "The Girl on the Train" is currently available to rent, purchase, or stream via subscription on Google Play Movies, YouTube, Paramount+ Roku Premium Channel, Paramount+ Amazon Channel, Amazon Video, Apple TV, fuboTV, Fandango At Home, and Paramount+ with Showtime. Share — copy and redistribute the material in any medium or format for any purpose, even commercially. Adapt — remix, transform, and build upon the material for any purpose, even commercially. The licensor cannot revoke these freedoms as long as you follow the license terms. Attribution — You must give appropriate credit , provide a link to the license, and indicate if changes were made . You may do so in any reasonable manner, but not in any way that suggests the licensor endorses you or your use. ShareAlike — If you remix, transform, or build upon the material, you must distribute your contributions under the same license as the original. No additional restrictions — You may not apply legal terms or technological measures that legally restrict others from doing anything the license permits. You do not have to comply with the license for elements of the material in the public domain or where your use is permitted by an applicable exception or limitation . No warranties are given. The license may not give you all of the permissions necessary for your intended use. For example, other rights such as publicity, privacy, or moral rights may limit how you use the material. 112min - English The allure of "The Girl on the Train" was never the whodunit element of Paula Hawkins' hugely popular page-turner. It was the way in which Hawkins bounced around with time and narration between a trio of toxic women, all of whom were struggling with the increasing difficulty of maintaining the finely tuned facades they'd presented to the world. There's Rachel, who gives the book its title. Once a happily married publicist, she now looks longingly out the window as she commutes to and from the city twice a day, fantasizing about the seemingly perfect suburban lives she passes while sneaking sips of vodka to fend off the shakes. There's Megan, the pretty blonde who lives in one of those comfortable houses. Working at an art gallery is one of the many ways this frequent liar and runaway has reinvented herself; she has a handsome husband and a cushy existence but she's restless and ready for another escape. Then there's Anna, who's now married to Rachel's ex-husband and the mother of his infant daughter. Coincidentally, she also happens to live in Rachel's old house. But while she wallows smugly in maternal bliss, she's also bored and longs for the exciting, old days of being The Other Woman. With each chapter, Hawkins peeled away the layers of these characters, revealing their flaws and fears and providing varying (and often unreliable) perspectives as the novel's torrid events unfolded. Not unlike "Gone Girl"—to which it invariably will draw comparisons as a juicy exploration of violence and mystery in genteel suburbia—"The Girl on the Train" is good trash. At least as a novel, it is. As a film, however, it's not even that. It's just a flat and suspense-free tale of pretty people in peril. And not only is the whodunit part of the film not all that intriguing (or surprising), neither are the characters swirling around each other until that big revelation comes to light. Tate Taylor blandly directs Erin Cressida Wilson's adapted screenplay, which condenses these three women into a handful of traits rather than allowing them to be difficult and interesting. Taylor, who previously played it just as safe with his breakthrough film "The Help," doesn't alternate between these characters with the necessary fluidity or tension. (His underrated "Get on Up," featuring an electrifying performance from Chadwick Boseman as James Brown, had far more verve.) The story comes together in pieces rather than jelling as a dynamic whole. And because these women have been so oversimplified, there's more of an emphasis on the fact that they've all been defined by and/or reliant on men. That wasn't a necessarily true on the page, which seems especially unfortunate given that the novel "The Girl on the Train" ultimately is about women standing up for themselves, fighting together and finding their own identities. And yet, there is Emily Blunt, fighting as best she can to make Rachel complicated and compellingly damaged. The story has been moved from the outskirts of London to the leafy hamlets along the Hudson River in Westchester County, New York, but Blunt maintains her British accent. It makes Rachel an outsider from the start, and her near-constant, bleary-eyed inebriation exacerbates her loneliness and isolation. In the book, Rachel is puffy and frumpy; Blunt is anything but. She's game for the showiness of the role, though, with its raging nights and remorseful days. Rachel once had it all. Now she obsesses over the lives of others as she spies them from the train. Megan (Haley Bennett) is her main target, kissing and canoodling with her hunky husband, Scott (Luke Evans). Rachel projects all her dreams onto them; meanwhile, a couple of houses away, Anna (Rebecca Ferguson) also seems to be living a dream life with Rachel's ex-husband, Tom (Justin Theroux). Conveniently, Megan happens to have been their nanny. But then suddenly, she goes missing—and Rachel believes a glimpse of something she saw from the train might provide a crucial piece of information about her fate. Rachel also wonders whether she might have played a role herself, since she was blackout-drunk the night it happened. So she inserts herself into their lives and into the police investigation (Allison Janney is the much-needed voice of reason as the annoyed lead detective). Her stalking tendencies extend to Megan's therapist (Edgar Ramirez), who's trotted out as one of many possible suspects in her disappearance. Rachel's behavior seemed sad in its clingy desperation in the book, and the fact that she was grasping at wisps of her own alcohol-addled memory for clues made her a sympathetic figure. But in the movie, everything happens so quickly that her actions merely come off as bizarre and unintentionally funny. A couple instances of her running through the woods prompted giggles during the screening I attended, when Taylor probably was going for thrills and suspense. Also oddly, the men in the equation are afforded even less characterization, even though they're the ones who dictate how the women feel about themselves. And so when "The Girl on the Train" finally answers the question of whodunit—reliably, for once—the result is more of a shrug than a shock. R 2016 Crime, Drama, Mystery, Thriller - 1h 52m Watch Trailer Rachel Watson, devastated by her recent divorce, spends her daily commute fantasizing about the seemingly perfect couple who live in a house that her train passes every day, until one morning she sees something shocking happen there and becomes entangled in the mystery that unfolds. "The Girl on the Train Trailer Watch Trailer 64% October 5, 2016 Director Tate Taylor Cast Emily Blunt, Rebecca Ferguson, Haley Bennett, Justin Theroux, Luke Evans, Allison Janney Genre Crime, Drama, Mystery, Thriller To move between items, use your keyboard's up or down arrows. 112min - English, Spanish, French Cast & crew/Use reviewsTriviaFAQSign in to rate and Watchlist for personalized recommendationsSign inSuggest an edit or add missing contentYou have no recently viewed pages Paramount+, home to the world's favourite stars, stories and brands, is coming soon*. Get ready to experience stellar originals, exclusive premieres, hit movies and the very best must-see TV. Success! Stay tuned for updates. © Paramount. All Rights Reserved. Ryan H Can't remember a bit of it - couldn't have been that good Rated 0.5/5 Stars • Rated 0.5 out of 5 stars 02/04/25 Full Review Jelisije J Emily Blunt really carries this film where she plays a woman who world is unraveling and has a complete mental breakdown when she finds out the women of a couple she sees every day on the train begins to cheat on her spouse..... Rated 4/5 Stars • Rated 4 out of 5 stars 05/09/25 Full Review Cincy M The Girl on the Train is a gripping psychological thriller that deserves far more appreciation than it received. Emily Blunt delivers a raw, vulnerable, and utterly transfixing performance. She fully inhabits the role of Rachel, a woman unraveling from grief, alcoholism, and memory loss, making us feel every ounce of her confusion and desperation. Blunt carries the film with a kind of tragic grace. She balances Rachel's instability with an undercurrent of steely determination. The film's pacing and structure are told nonlinearly through shifting perspectives, which amplify the suspense without feeling gimmicky. While some critics may have focused on its differences from the book or compared it unfavorably to Gone Girl, this movie stands on its own merits. Blunt's performance alone elevates it into a must-watch. She deserved far more awards season attention than she got. If you liked Revolutionary Road, you'll probably like this. Rated 5/5 Stars • Rated 5 out of 5 stars 04/30/25 Full Review Yor A... a suspense "what if, and or when" - a disturbing "art imitating life?" and the fragility of humans being .. Rated 2.5/5 Stars • Rated 2.5 out of 5 stars 04/14/25 Full Review Ted B 3.0 stars; This story continually shows up on top-ten mystery book lists. I have never read the book. But if it were as slow as the movie, I probably wouldn't have made it through three chapters. I understand the technique of the movie production, allowing the slow pace to build suspense for the shocking twist ending. However, the jumping around in time and slow pace make the film somewhat hard to follow early on. What really makes this film compelling is Emily Blunt's acting. Rated 3/5 Stars • Rated 3 out of 5 stars 03/16/25 Full Review Moira K This film kept me on the edge of my seat from start to finish. I've read the book as well, and the story of the film is quite true to the book - it wouldn't be an easy choice to transfer fro book to film, but it was done quite well anyway. The cast is good and each part is well acted, especially Emily Blunt's. I feel that the amount of criticism here is incredibly unfair. It's strange: often, though not always, the films I don't consult Rotten Tomatoes about, choosing my gut instinct instead, are the ones I enjoy the most, yet those are ones you're most critical about. Those, however, that your website recommends highly (often with barely 5 critics' reviews), are ones I find hard to believe you could rate so highly (Anora and A Real Pain, to list a couple). I'm finding it harder to rely on Rotten Tomatoes, despite previously always wanting to know what it had to say a couple of years ago. Rated 4/5 Stars • Rated 4 out of 5 stars 01/29/25 Full Review Read all reviews We use cookies and similar tools that are necessary to enhance your experiences on Amazon video services, enable you to make purchases, and provide our services, as detailed in our Cookie Notice. We also use these cookies to understand how customers use our services (for example, by measuring visits to our service) so we can make improvements. If you agree, we'll also use cookies to complement your viewing experience across Amazon video services as described in our Cookie Notice. Your choice applies to using first- and third-party advertising cookies on this service. Cookies store or access standard device information like a unique identifier. Up to 103 third parties use cookies on this service for their purposes of displaying and measuring personalized ads, generating audience insights, and developing and improving products.To learn more about the personal information Amazon uses for advertising purposes (like Store order history, Prime Video Watch history, or demographic information) and cookies, see our Privacy Notice and Cookie Notice.Click Decline to reject or Customize to make more detailed advertising choices or learn about how to change your choices. The Girl on the Train is based on Paula Hawkins' bestselling thriller that shocked the world. Rachel (Emily Blunt), devastated by her recent divorce, spends her daily commute fantasizing about the seemingly perfect couple who live in a house that her train passes every day. Everything changes when she sees something shocking happen there, and becomes entangled in the mystery that unfolds. Rating: R - for violence, sexual content, language and nudity. Genre: Suspense, Thriller Cast: Emily Blunt, Rebecca Ferguson, Haley Bennett, Justin Theroux, Luke Evans, Allison Janney, Edgar Ramirez, Lisa Kudrow, Edgar Ramirez Release Date: February 14, 2020 Release Date: January 17, 2017 Number of Discs: 2 Release Date: January 17, 2017 Number of Discs: 2 Release Date: January 17, 2017 Number of Discs: 1 Release Date: January 1, 2021 Thriller 2016 1 hr 52 min Available on Paramount+, Prime Video, Hulu, Sling TV Commuter Rachel Watson (Emily Blunt) catches daily glimpses of a seemingly perfect couple, Scott and Megan, from the window of her train. One day, Watson witnesses something shocking unfold in the backyard of the strangers' home. Rachel tells the authorities what she thinks she saw after learning that Megan is now missing and feared dead. Unable to trust her own memory, the troubled woman begins her own investigation, while police suspect that Rachel may have crossed a dangerous line. Thriller 2016 1 hr 52 min 44% 17+ R Starring Emily Blunt, Haley Bennett, Rebecca Ferguson Director Tate Taylor