

## Screenplay

P. 10331

"REAR WINDOW"

Screenplay by

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From a short story by

William Irish

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PRODUCER: Alfred Hitchcock

DIRECTOR: Alfred Hitchcock

FINAL WHITE SCRIPT December 1, 1953

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REAR WINDOW

[...]

1. **INT.** JEFFERIES' APARTMENT - (DAY) - LONG SHOT

[...]

amg REAR WINDOW 2.

1. (Cont'd)

[...]

THE CAMERA MOVES ON to a distant street corner seen between two buildings. The traffic is very light at this hour, but a Sanitation Department truck moves through the intersection spraying water out behind it to cool the pavement and keep the dust down. Three little kids in bathing suits run behind the truck, playing in the water.

THE CAMERA MOVES OFF and around to some buildings at the side. As it skims this building, we see a hand emerge



[Click here to watch the result](#)

Screenplay

from one of the windows, and remove the cover from a birdcage which is hanging from a hook on the wall outside. In the cage are two lovebirds-arguing.

11/30/53 (Continued)

amg REAR WINDOW 3.  
1. (Cont'd)

THE CAMERA NOW PULLS BACK SWIFTLY and retreats through the open window back into Jefferies' apartments. We now see more of the sleeping man THE CAMERA GOES IN far enough to show a head and shoulders of him.

He is L. B. JEFFERIES. A tall, lean, energetic thirty-five, his face long and serious-looking at rest, is in other circumstances capable of humor, passion, naive wonder and the kind of intensity that bespeaks inner convictions of moral strength and basic honesty.

He is sitting in an Everest and Jennings wheelchair.

THE CAMERA PANS along his right leg. It is encased in a plaster of Paris spica from his waistline to the base of his toes. Along the white cast someone has written "Here lie the broken bones of L. B. Jefferies."

THE CAMERA PANS to a nearby table on which rests a shattered and twisted Speed Graphic Camera, the kind used by fast-action news photographers.

On the same table, the CAMERA PANS to an eight by ten glossy photo print. It shows a dirt track auto racing speedway, taken from a point dangerously near the center of the track. A racing car is skidding toward the camera, out of control, spewing a cloud of dust behind it. A rear wheel has come off the car, and the wheel is bounding at top speed directly into the camera lens.

THE CAMERA MOVES UP to a framed photograph on the wall. It is a fourteen by ten print, an essay in violence, having caught on film the exploding demi-second when a heavy artillery shell arches into a front-line Korean

battle outpost. Men and equipment erupt into the air suspended in a solution of blasted rock, dust and screeching shrapnel. That the photographer was not a casualty is evident, but surprising when the short distance between the camera and the explosion is estimated. A signature in the lower right hand corner of the picture reads -- "L. B. Jefferies."

THE CAMERA PANS to a second photograph of a picket line at an aircraft plant strike. Strikers, non-strikers and police are embroiled in a bitter and confused riot. Clubs, fists and truncheons swing, blood flows, faces twist with emotion and fallen victims struggle to regain their feet. The picture represents no distant, cautious photographic observation, but rather an intimate report, so immediate and real that the viewer has the nervous feeling the fight surrounds him and he had best defend himself. The same signature, "L. B. Jefferies," is in the corner.

11-30-53 (Continued)

VW REAR WINDOW 4.

1. (Cont'd)

The CAMERA PANS TO another framed picture, this one a beautiful and awesome shot of an atomic explosion at Frenchman's Flat, Nevada. It is the cul-de-sac of violence. The picture taken at a distant observation point, shows some spectators in the foreground watching the explosion through binoculars.

The CAMERA MOVES ON to a shelf containing a number of cameras, photographic film, etc. It then PANS ACROSS a large viewer on which is resting a negative of a woman's head.

From this, THE CAMERA MOVES ON to a magazine cover, and although we do not see the name of the magazine, we can see the head on the cover is the positive of the negative we have just passed.

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THE CAMERA FINALLY COMES TO REST ON a pile of magazines- perhaps a hundred or so. They are all of the same publication.

FADE OUT:

**Semi Closeup.** A shot roughly comparable to a CLOSE SHOT.

FADE IN:

2. INT. JEFF'S APARTMENT - (DAY) - SEMI CLOSEUP

Shooting through the open windows onto Jeff. He is shaving himself with an electric razor as the phone rings. He shuts off the shaver, picks up the phone.

JEFF Jefferies.

11-30-53 (Continued)

aw REAR WINDOW 5.

2. (Cont'd)

GUNNISON  
(On filter)  
Congratulations, Jeff.

**EXT.** The common abbreviation used in film scripts and camera reports to indicate an exterior scene, shot either out of doors, on location, or on a studio set simulating the outdoors.

JEFF For what?

GUNNISON For getting rid of that cast.

JEFF Who said I was getting rid of it?

At this moment, his attention is drawn to something across the way. He looks up, expectantly. There is almost a touch of eagerness in his expression.

3. **EXT.** NEIGHBORHOOD - (DAY) - LONG SHOT

While Jeff is continuing his phone conversation, we see the object of his look. Two pretty girls have appeared on the distant roof. They are smiling and talking, although we cannot hear their dialogue. Each wears a terrycloth robe. With their backs to the CAMERA, they take off the robes, slipping them down over their shoulders slowly.

Then, seductively, they turn - revealing the full beauty of their tanned and bathing-suited bodies. It's almost as if they want to be noticed, the center of neighborhood attention. They at least have all of Jeff's attention. Then they spread the robes in front of them, and lie down on the roof, and out of sight. Jeff seems a little disappointed.

4. INT. JEFF'S APARTMENT - (DAY) - SEMI-CLOSEUP

During the whole of this previous action, the conversation between Jeff and Gunnison has gone on as follows:

GUNNISON

(With logical proof) This is Wednesday.

JEFF Gunnison - how did you get to be such a big editor - with such a small memory?

[...]