

P. 10331

"REAR WINDOW"

Screenplay by  
John Michael Hayes

From a short story by  
William Irish

\* \* \*

PRODUCER: Alfred Hitchcock

DIRECTOR: Alfred Hitchcock

FINAL WHITE SCRIPT  
December 1, 1953

PARAMOUNT PICTURES CORPORATION

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Title REAR WINDOW

Signed \_\_\_\_\_

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PARAMOUNT PICTURES CORPORATION

*John Michael Hayes*

REAR WINDOW

FADE IN:

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

Although we do not see the foreground window frame, we see the whole background of a Greenwich Village street. We can see the rear of a number of assorted houses and small apartment buildings whose fronts face on the next crosstown street, sharply etched by the morning sun. Some are two stories high; others three; some have peaked roofs, others are flat. There is a mixture of brick and wood and wrought iron in the construction. The apartment buildings have fire escapes, the others do not.

The neighborhood is not a prosperous one, but neither is it poor. It is a practical, conventional dwelling place for people living on marginal incomes, luck - or hope and careful planning.

The summer air is motionless and heavy with humid heat. It has opened windows wide, pushed back curtains, lifted blinds and generally brought the neighborhood life into a sweltering intimacy. Yet, people born and bred to life within earshot and eyegance of a score of neighbors have learned to preserve their own private worlds by uniformly ignoring each other, except on direct invitation.

THE CAMERA PULLS BACK until a large sleeping profile of a man fills the screen. It is so large that we do not see any features, but merely the temple and side of the cheek down which a stream of sweat is running.

THE CAMERA PANS OFF this to the right hand side of the window, and MOVES TO a thermometer which is hanging on the wall just outside the window. It registers 84.

THE CAMERA MOVES ON into the open, and brings nearer to us a room with a large studio window. We are able to see inside this room. A short, balding man is standing near the window, shaving, using a small bowl of water and a portable mirror which he has set up on a shelf. To the right of him is a battered upright piano. On top of the piano is a radio. The music selection coming from the radio stops, and the announcer is heard.

## ANNOUNCER

The time - 7:15 A.M., WOR, New York.  
The temperature, outside, 84 ---  
Friends - is your life worth one  
dollar?

## 1. (Cont'd)

The man shaving quickly puts down his razor, hurries to the radio, and changes the station, moving past a number of commercial voices until he again finds some music. Contented, he returns to his shaving.

THE CAMERA MOVES ON AND OVER to a far building. It passes over the face of this building until it comes to fire escapes. It goes up and near enough to one which has become the outdoor bedroom of a couple. We are near enough to see an alarm clock hanging from the rail which is now ringing vigorously. A man rises lazily to a sitting position. He gropes to switch the alarm off. We see that his pajamas are stained with sweat. In his sitting position he leans forward and shakes somebody beside him. To our surprise, the head of this other person - a woman - rises where his feet are. They have been sleeping in opposite directions. They sit limply looking at each other with bedraggled and weary expressions which show they enjoyed very little sleep in the heat of the night.

THE CAMERA NOW MOVES DOWN toward the left onto another low building. It MOVES IN A LITTLE to a living room window. Just inside the windowsill, a small fan is oscillating. The fan sits on the right side of a table, and to the left of it is an automatic toaster. Behind the toaster stands a full-bodied young woman, apparently wearing only a pair of black panties. Her stomach, navel, and the lower part of her chest are naked. Just below her breasts, the curtain, partly drawn, has thrown a deep shadow which extends upward, hiding her breasts, shoulders and head. Two pieces of toast pop up in the toaster. She takes them out, butters them. Then she turns around and bends over another table on which stands an automatic coffee-maker. She picks up the coffee-maker, and swings back to the table to sit down. She does this so deftly that her breasts are never exposed, but hidden by the fan as she sits down. The fan moves back and forth as she pours coffee, far enough to reveal that she wears no bra, but not far enough to fulfill the exciting promise of her lack of clothes.

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

1. (Cont'd)

THE CAMERA NOW PULLS BACK SWIFTLY and retreats through the open window back into Jefferies' apartment. 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.

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.

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

LAP DISSOLVE TO:

2. INT. GUNNISON'S OFFICE - (DAY) - CLOSE UP

The screen is filled with the top of a desk. In addition to the usual telephones, blotting pad, etc., the most prominent feature is the number of glossy photo prints, and even larger-sized mat prints. Some of them have slips pasted over with descriptions. The center of the desk is occupied by a large layout of photographs on one magazine page. Behind this we hear the murmur of two voices of men who can be vaguely seen beyond the desk.

THE CAMERA PANS UP and we are now face to face with IVAR GUNNISON and JACK BRYCE. Gunnison is sitting on a window-ledge, and beyond him we realize we are high above the New York streets. Bryce leans against a wall at right angles to him.

Gunnison is holding a cablegram in his hand. Bryce has a cigarette in his mouth. He scratches a match, and is about to light it, when he notices that Gunnison, still reading the cable, has reached into an inside shirt pocket, and produced a cigarette. Quickly, Bryce moves over to light Gunnison's cigarette. Then he settles back to light his own. Gunnison doesn't even bother to thank him.

GUNNISON

(Locks up)

Indo-China - Jeff predicted it would go sky-high.

JY

REAR WINDOW

5.

2. (Cont'd)

BRYCE

From the looks of Davidson's cable, it might even go higher than that. And we haven't even got a camera over there.

GUNNISON

(Stands)

This could go off in a month - or an hour.

BRYCE

I'll pull somebody out of Japan.

GUNNISON

(Heads for his phone)

Bryce, the only man for this job is sitting right here in town.

(Picks up phone)

Get me L. B. Jefferies.

BRYCE

(Puzzled)

Jefferies?

GUNNISON

(To Bryce; still holding phone)

Name me a better photographer.

BRYCE

(He can't)

But his leg!

GUNNISON

Don't worry - it comes off today.

Bryce gives Gunnison a startled look.

GUNNISON

I mean the cast.  
(To phone)

3. INT. JEFF'S APARTMENT - DAY - SEMI CLOSEUP

Shooting through the open window, 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)

## 3. (Cont'd)

GUNNISON  
(On filter)  
Congratulations, Jeff.

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.

4. 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.

5. 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?

GUNNISON  
Wrong day?



5. (Cont'd)

JEFF

Wrong week. Next Wednesday I emerge from this plaster cocoon.

GUNNISON

That's too bad, Jeff. Well, I guess I can't be lucky every day. Forget I called.

JEFF

Yeah. I sure feel sorry for you, Gunnison. Must be rough on you thinking of me wearing this cast another whole week.

6. INT. GUNNISON'S OFFICE - DAY - SEMI-CLOSEUP

Gunnison is now seated at his desk, with the phone receiver to his ear. His assistant, Bryce, can be seen vaguely in the background.

GUNNISON

That one week is going to cost me my best photographer - and you a big assignment.

7. INT. JEFF'S APARTMENT - DAY - CLOSE-UP

Jeff asks, eagerly and alertly.

JEFF

Where?

We hear Gunnison's reply.

GUNNISON

There's no point in even talking about it.

Jeff's eyes become set upon something else in the neighborhood he sees.

8. EXT. NEIGHBORHOOD - DAY - LONG SHOT

Jeff's attention is now drawn to another feature of his backyard entertainment. THE CAMERA IS NOW FOCUSED on the window of the small building where we earlier saw the girl behind the oscillating fan. Loud ballet music is pouring from her open window. The girl, now dressed

8. (Cont'd)

in dark and revealing leotard, and ballet slippers, has just turned away from a portable record player. She begins the first graceful movement of a modern ballet interpretation.

She gracefully moves across the room to the rhythm of the music and dance, toward the ice box. With her feet still moving, she throws open the door, and extracts a cold chicken leg. She slams the door, and then rhythmically moving back to the center of the room, gnaws the chicken bone, occasionally waving it in the air as part of the choreography. She now twirls over toward a table at the other side of the room on which is an open package of bread slices, some butter nearby. With swaying body, she puts down the chicken leg, and gracefully and rhythmically butters a slice of bread.

She picks up both bread and chicken leg and continues her interpretive dance, alternately munching the bread and butter and chicken leg.

9. INT. APARTMENT - DAY - CLOSEUP

Jeff's eyes drop from the ballet dancer's room to the one underneath.

10. EXT. NEIGHBORHOOD - DAY - LONG SHOT

THE CAMERA PANS from the window of the dancing girl, to the window below. Someone is reading the New York Herald Tribune. The paper lowers, and we see an elderly lady, in her late sixties. She is a faded, refined type. She looks up in the direction of the music and in a calm routine fashion adjusts the volume of her hearing aid. She resumes her reading.

11. INT. JEFF'S APARTMENT - DAY - CLOSEUP

Jeff is amused by what he sees, but continues his conversation with Gunnison, which has gone on through all the scenes with the ballet dancer.

JEFF

(Insistent)

Where?

GUNNISON

(Filter)

Indo-China. Got a code tip from the bureau chief this morning. The place is about to go up in smoke.

11. (Cont'd)

JEFF

(Pleased; excited)  
 Didn't I tell you! Didn't I tell  
 you it was the next place to watch?

GUNNISON

You did.

JEFF

(On filter)  
 Okay. When do I leave? A half-  
 hour? An hour?

GUNNISON

With that cast on - you don't.

JEFF

(On filter)  
 Stop sounding stuffy. I'll take  
 pictures from a jeep. From a  
water buffalo if necessary.

GUNNISON

You're too valuable to the Magazine  
 for us to play around with. I'll  
 send Morgan or Lambert.

JEFF

Swell. I get myself half-killed  
 for you - and you reward me by  
 stealing MY assignments.

GUNNISON

I didn't ask you to stand in the  
 middle of that automobile race  
 track.

JEFF

(A little angry)  
 You asked for something dramatically  
 different! You got it!

GUNNISON

(Quietly)  
 So did you. Goodbye, Jeff.

JEFF

(Won't let him hang up)  
 You've got to get me out of here!  
 Six weeks - sitting in a two-room  
 apartment with nothing to do but  
 look out the window at the neighbors!

At this moment we hear the sounds of a piano playing.  
 It is a simple, but broken, melody as if someone was

11. (Cont'd)

just learning to play the piano, or carefully composing a song. It clashes abruptly with the music from the ballet dancer's apartment. It irritates Jeff as he looks in the direction of the new sound.

JEFF

It's worse than the Chinese water torture.

12. EXT. NEIGHBORHOOD - DAY - SEMI-LONG SHOT

We now see the source of the piano music. It comes from the apartment with the studio window which we saw earlier, where the man was shaving and listening to the radio. The short, balding man sits at the piano playing a few notes, then transferring them by pencil to notepaper on the piano rack. He continues this process, fighting the interference of the ballet music. The opening bars of his melody are beautiful and ear-catching. It is slow, hard work, and the ballet music finally becomes such an interference that he gives up and walks to the window to look down toward the dancer's apartment.

He stands by a table at the window which is littered with records, the morning coffee cup, unwashed, the remains of breakfast, old newspapers, song sheets, etc. He takes a cigarette out of his mouth, looks for an ash tray, and ends up putting it out in the coffee cup. He then returns to the piano and begins picking out the melody the dancer is playing on her record player.

13. INT. JEFF'S APARTMENT - DAY - SEMI-CLOSEUP

Jeff frowns at the double sound, and raises his voice a little. He continues the conversation which has been heard all through the previous scene.

GUNNISON

Read some good books.

JEFF

I've been taking pictures so long I don't know how to read anymore.

GUNNISON

I'll send you some comic books.

JEFF

(Low, tense)

Listen - if you don't pull me out of this swamp of boredom - I'll do something drastic.

13. (Cont'd)

GUNNISON

Like what?

JEFF

(On filter)

I'll - I'll get married. Then I'll never be able to go anywhere.

GUNNISON

It's about time you got married - before you turn into a lonesome and bitter old man.

JEFF

Can you see me - rushing home to a hot apartment every night to listen to the automatic laundry, the electric dishwasher, the garbage disposal and a nagging wife.

GUNNISON

Jeff - wives don't nag anymore -- they discuss.

Jefferies glances out across to the other apartments as he sees:

14. EXT. NEIGHBORHOOD - DAY - SEMI-LONG SHOT

We see a three-storied, flat-roofed apartment house. The brick is weatherworn and faded. Each apartment has three windows facing the back, one showing a hallway, one a living room, and the window on the right opening into a bedroom.

On the second floor, a man has entered the living room from a hallway door. He carries a large aluminum sample case common to salesmen. He sets down the case heavily, removes his hat, and slowly wipes his brow with the back of his right hand. He takes off his coat and tie. His shirt is stained with sweat underneath. He rolls up his sleeves, and his well-muscled arms heavy with hair confirm his dark, husky build.

15. INT. JEFF'S APARTMENT - DAY - SEMI-CLOSEUP

With his eyes still focused on the distant apartments, Jeff continues talking with Gunnison.

on

REAR WINDOW

12.

15. (Cont'd)

JEFF

Yeah? Maybe in the high rent districts they discuss - but in my neighborhood, they still rag.

GUNNISON

Well - you know best. Call you later, Jeff.

JEFF

Next time, have some good news.

He hangs up and resumes his attention on the apartment of the salesman.

16. EXT. NEIGHBORHOOD - DAY - SEMI-LONG SHOT

The salesman looks toward the bedroom door, hesitates, then reluctantly walks toward it. For a moment he is hidden by the wall.

17. INT. JEFF'S APARTMENT - DAY - CLOSEUP

Jeff shifts his look more to the right.

18. EXT. NEIGHBORHOOD - DAY - SEMI-LONG SHOT

The man enters the bedroom. We can see a woman lying on the far bed. Near her, a small table is covered with medicine bottles, spoons, boxes of pills, a water pitcher and the other impediments of the chronically ill. The woman sits up as the man enters. She takes a wet cloth off her forehead. Before the man even reaches her, she begins talking, somewhat vigorously. Pointing to a wristwatch, she seems to be saying something such as, "You should have been home two hours ago! I could be lying here dying for all you'd know - or care!" The man stops short of the bed, makes gestures of trying to placate her, but she goes on scolding. His attitude changes to weary patience, then irritation, then anger. He shouts back at her, turns and goes out of the room.

Back in the living room, he picks up his hat, throws it against the wall in anger, and leaves the apartment, slamming the door behind him.

19. INT. JEFF'S APARTMENT - DAY - MEDIUM SHOT

Jeff's attention is suddenly diverted to himself. His leg, under the cast, begins itching. He squirms, tries

19. (Cont'd)

to move the leg a little. It gives no relief. He scratches the outside of the cast, but the itch gets worse. He reaches for a long, Chinese back-scratcher lying on the window sill. Carefully, and with considerable ingenuity, he works it under the cast. He scratches, and a look of sublime relief comes over his face. Satisfied, he takes the scratcher out. As he replaces it on the window sill, his attention is drawn back to the scene outside the window.

20. EXT. NEIGHBORHOOD - DAY - SEMI-LONG SHOT

We see the man who left his apartment in anger come out of a doorway into the backyard. He is easy to identify through the color of his garish necktie. In one hand the man carries a small garden hoe and rake, and in the other a pair of trimming shears. He goes to a small patch of flowers, perhaps three feet square. They are beautiful, multi-colored three foot high zinnias. He kneels down, inspects them, touches them affectionately and with some pride. His anger seems to have left him, replaced by the kind of peace that flowers bring many people. He stands up, carefully hoes the ground, then rakes it. Then he snips a few leaves off the lower parts of the plant. Finally, he waters them.

21. INT. JEFF'S APARTMENT - DAY - SEMI-CLOSEUP

Jeff's attention is turned to something else of interest.

22. EXT. NEIGHBORHOOD - DAY - SEMI-LONG SHOT

Into the next door yard we see emerging from the apartment below the ballet dancer, the elderly lady. She wears a broad sun hat, dark glasses, and a sunsuit consisting of pink shorts and halter. She carries a copy of the Herald Tribune, and still wears her hearing aid. She settles into a folding, canvas deck chair. Her skin is dead white, and her body is thin to the point of emaciation. No sooner has she settled into her chair, than she is attracted by the sound of the salesman working in his garden. She gets up, walks to the fence, and looks over. He notices her, but doesn't speak. She begins gesturing to him how to take care of his flowers. He listens for a moment, then looks directly at her. The strong movements of his mouth show us that he objects vigorously to the annoyance of her comments. She moves away from the fence, startled and a little shocked.

23. INT. JEFF'S APARTMENT - (DAY) - MEDIUM SHOT

Jeff is seated in the foreground, in a waist shot. Behind him, the entrance door to his apartment opens. STELLA McCAPPERY comes in. She is husky, unhandsome, dark-haired woman who is dressed like a district nurse, with dark coat, dark felt hat, with a white uniform showing underneath the coat. She carries a small black bag.

Stella pauses on the landing to watch Jeff. He doesn't appear to notice her entrance.

STELLA

(Loud)

The New York State sentence for a peeping Tom is six months in the workhouse!

He doesn't turn.

JEFF

Hello Stella.

As she comes down the stairs of the landing, holding on the wrought iron railing with one hand:

STELLA

And there aren't any windows in the workhouse.

She puts her bag down on a table. It is worn, and looks as if it belongs more to a fighter than a nurse. She takes off her hat and coat, and hangs them on a chair.

STELLA

Years ago, they used to put out your eyes with a hot poker. Is one of those bikini bombshells you always watch worth a hot poker?

He doesn't answer. She opens the bag, takes out some medical supplies: a thermometer, a stop watch, a bottle of rubbing oil, a can of powder, a towel. She talks as she works.

STELLA

We've grown to be a race of peeping Toms. What people should do is stand outside their own houses and look in once in a while.



23. (Cont'd)

STELLA (Cont'd)

(She looks up at him)

What do you think of that for  
homespun philosophy?

A look at his face shows he doesn't think much of it.

JEFF

Readers' Digest, April, 1939.

STELLA

Well, I only quote from the best.

She takes the thermometer out of its case, shakes it  
down. Looks at it. Satisfied, she walks to Jeff.

She swings the wheelchair around abruptly to face her.

24. INT. JEFF'S APARTMENT - (DAY) - MEDIUM SHOT

Jeff starts to protest.

JEFF

How look, Stella ---

She shoves the thermometer into his mouth.

STELLA

See if you can break a hundred.

As she leaves him holding the thermometer THE CAMERA  
PULLS BACK as she crosses to a divan. She takes a  
sheet from underneath, and covers the divan with it.  
Talking, all the time.

STELLA

I shoulda been a Gypsy fortune  
teller, instead of an insurance  
company nurse. I got a nose for  
trouble - can smell it ten miles  
away.

(Stops, looks at him)

You heard of the stock market  
crash in '29?

Jeff nods a bored "yes."

STELLA

I predicted it.

JEFF

(Around thermometer)

How?

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

Stella stops for a moment, and looks at Jeff challengingly.

STELLA

Simple. I was nursing a director of General Motors. Kidney ailment they said. Nerves, I said. Then I asked myself - what's General Motors got to be nervous about?

(Snaps her fingers)

Overproduction. Collapse, I answered. When General Motors has to go to the bathroom ten times a day - the whole country's ready to let go.

26. INT. JEFF'S APARTMENT - (DAY) - CLOSEUP

A patient, suffering look comes over his face. He takes out the thermometer.

JEFF

Stella - in economics, a kidney ailment has no relationship to the stock market. Absolutely none.

STELLA

It crashed, didn't it?

Jeff has no answer. Defeated, he puts the thermometer back into his mouth.

27. INT. JEFF'S APARTMENT - (DAY) - CLOSEUP

Stella goes on with her work.

STELLA

I can smell trouble right in this apartment. You broke your leg. You look out the window. You see things you shouldn't. Trouble. I can see you now, in front of the judge, flanked by lawyers in blue double-breasted suits. You're pleading, "Judge, it was only innocent fun. I love my neighbors like a father." - The Judge answers, "Congratulations. You just gave birth to three years in Dannemora."

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REAR WINDOW

17.

27. (Cont'd)

The CAMERA PANS HER over to him. She takes out the thermometer, looks at it.

JEFF

Right now I'd even welcome trouble.

STELLA

(Flatly)

You've got a hormone deficiency.

JEFF

How can you tell that from a thermometer!

STELLA

Those sultry sun-worshippers you watch haven't raised your temperature one degree in four weeks.

She shakes down the thermometer. Sterilizes it with a piece of alcohol-soaked cotton in her other hand.

She gets behind the wheelchair, the CAMERA PULLS BACK as she pushes it over to the divan. She puts the thermometer away in its case. Then she helps him off with his pajama top. She helps him stand on one foot. He hops one step, then she lowers him, face down, on the divan. She gets a bottle of rubbing oil.

28. INT. JEFF'S APARTMENT - (DAY) - CLOSE SHOT

The CAMERA is very low at one end of the divan. Jeff's head, half-buried in the sheet, is large in the foreground. Beyond him, Stella looms large and powerful-looking.

JEFF

I think you're right. There is going to be some trouble around here.

Stella takes a handful of the oil, slaps it on his back. He winces.

STELLA

I knew it!

JEFF

Don't you ever heat that stuff up?

STELLA

Gives your circulation something to fight.

28. (Cont'd)

STELLA (Cont'd)

(Begins massaging his back)  
What kind of trouble?

JEFF

Lisa Fremont.

STELLA

You must be kidding. A beautiful young woman, and you a reasonably healthy specimen of manhood.

JEFF

She expects me to marry her.

STELLA

That's normal.

JEFF

I don't want to.

STELLA

(Slaps cold oils on him)  
That's abnormal.

JEFF

(Wincing)

I'm not ready for marriage.

STELLA

Nonsense. A man is always ready for marriage - with the right girl. And Lisa Fremont is the right girl for any man with half a brain, who can get one eye open.

JEFF

(Indifferent)

She's all right.

She hits him with some more cold oil. He winces again.

STELLA

Behind every ridiculous statement is always hidden the true cause.

(Peers at him)

What is it? You have a fight?

JEFF

No.

STELLA

(After a pause)

Her father loading up the shotgun?

28. (Cont'd)

JEFF

Stella!

STELLA

It's happened before, you know! Some of the world's happiest marriages have started 'under the gun' you might say.

JEFF

She's just not the girl for me.

STELLA

She's only perfect.

JEFF

Too perfect. Too beautiful, too talented, too sophisticated, too everything -- but what I want.

STELLA

(Cautiously)

Is what you want something you can discuss?

Jeff gives an exasperated look.

JEFF

It's very simple. She belongs in that rarefied atmosphere of Park Avenue, expensive restaurants, and literary cocktail parties.

STELLA

People with sense can belong wherever they're put.

JEFF

Can you see her tramping around the world with a camera bum who never has more than a week's salary in the bank?  
(Almost to himself)  
If only she was ordinary.

Stella sprinkles powder on his back, spreads it around. THE CAMERA PULLS BACK as she helps Jeff to a sitting position. He buttons on his shirt.

STELLA

You're never going to marry?

25. (Cont'd)

JEFF

Probably. But when I do, it'll be to someone who thinks of life as more than a new dress, a lobster dinner, and the latest scandal. I need a woman who'll go anywhere, do anything, and love it.

THE CAMERA MOVES IN as she helps him into the wheelchair, listening to him with exaggerated attention. He stops as he notices her attitude. Then he goes on with less conviction:

JEFF

The only honest thing to do is call it off. Let her look for somebody else.

STELLA

I can just hear you now. "Get out of here you perfect, wonderful woman! You're too good for me!"

JEFF

(After pause)

That's the hard part.

She swings him around in front of the window. He starts to look out.

STELLA

Look, Mr. Jefferies. I'm not educated. I'm not even sophisticated. But I can tell you this - when a man and a woman see each other, and like each other - they should come together - when like two taxis on Broadway. Not sit around studying each other like specimens in a bottle.

JEFF

There's an intelligent way to approach marriage.

STELLA

(Scoffing)

Intelligence! Nothing has caused the human race more trouble. Modern marriage!

Jeff swings his chair back to look at her.

JEFF

We've progressed emotionally in --

STELLA

(Interrupting)

Baloney! Once it was see somebody, get excited, get married! -- Now,

28.

(Cont'd)

STELLA (Cont'd)

it's read books, fence with four syllable words, psychoanalyze each other until you can't tell a petting party from a Civil Service exam.

JEFF

People have different emotional levels that ----

STELLA

(Interrupting again)

Ask for trouble and you get it! Why, there's a good boy in my neighborhood who went with a nice girl across the street for three years. Then he refused to marry her. Why? - Because she only scored sixty-one on a Look Magazine marriage quiz!

Jeff can't help smiling.

STELLA

When I married Myles, we were both maladjusted misfits. We still are. And we've loved every minute of it.

JEFF

That's fine, Stella. Now would you make me a sandwich?

She relaxes.

STELLA

Okay -- but I'm going to spread some common sense on the bread. Lisa Fremont's loaded to her fingertips with love for you. I'll give you two words of advice. Marry her.

JEFF

(Smiles)

She pay you much?

Stella leaves for the kitchen in a huff. Jeff turns his chair to the window.

29.

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

Jeff now looks out to see what has happened to the old lady, and the man with the flowers.

30.

EXT. NEIGHBORHOOD - (DAY) - SEMI-LONG SHOT

The elderly lady is now asleep in her desk chair, her face covered with the Herald Tribune. There is no sign of the man with the flowers.

31. INT. JEFF'S APARTMENT - DAY - CLOSEUP

Jeff's eyes travel up to the ballet dancer's window.

32. EXT. NEIGHBORHOOD - DAY - SEMI-LONG SHOT

She is sitting near the window looking into an upright mirror. Dreamily, and methodically, she is brushing her long copper-colored hair.

33. INT. JEFF'S APARTMENT - DAY - CLOSEUP

His eyes are suddenly turned in another direction, sharply to his left.

34. EXT. NEIGHBORHOOD - DAY - SEMI-LONG SHOT

He is now looking at the windows of the apartments nearest to him. A shade has gone up, and a man, obviously a caretaker is raising a window with some effort. Having accomplished this, he turns back into the room, and we now see him approach a young man and woman who are standing just inside the doorway. He hands a key to the young man, and then obligingly brings in two suitcases which he places on the floor beside them. He gives them a studied, but agreeable nod, then departs. We now see that the girl has a small hat with a veil, and an ornate corsage pinned to her light blue tailored suit. The boy, who like the girl is perhaps twenty years old, wears a dark blue serge suit and a grey felt hat. He takes off the hat, and scales it over to a nearby chair. Quickly they are in each other's arms, kissing passionately, crushing the girl's corsage and pushing her hat back a little. They part, the boy laughs nervously, and takes a furtive glance out toward the corridor. He looks back into the room, and beckons her to come out. She follows him wonderingly. For a moment, both are lost from sight. When they reappear, he is carrying her in his arms, over the threshold. He sets her down, closes the door, and they kiss again. They part, still holding hands and looking into each other's eyes. Then slowly, and significantly, she looks toward the open window. He releases her hands, goes to the window and pulls down the shade, as she is reaching upward with both hands to unpin her hat.

35. INT. JEFF'S APARTMENT - DAY - SEMI-CLOSEUP

There is a soft, understanding look on Jeff's face, and he gives an involuntary sigh. He is unaware that Stella is now standing behind him.



JY

REAR WINDOW

23.

35. (Cont'd)

STELLA  
(Quietly)  
Window shopper.

He freezes, turns slowly to look up at her.  
FADE OUT.

FADE IN:

36. EXT. NEIGHBORHOOD - NIGHT - SUNSET - LONG SECT

The CAMERA makes a short sweep around the neighborhood showing that some of the rooms are now with their lights on. The CAMERA PULLS BACK into Jeff's apartment until his head fills the screen. He is asleep. A shadow of some other person creeps over his face. His eyes start to open. He looks up.

37. INT. JEFF'S APARTMENT - SUNSET - CLOSEUP

The screen is filled with the eyes, nose and mouth of a woman coming nearer and nearer to the CAMERA to kiss Jeff. The face is more or less in shadow, a faint light coming onto the profile from the window. It moves down until the lips move out of the bottom of the screen, and just the eyes remain to fill the screen.

38. INT. JEFF'S APARTMENT - SUNSET - CLOSEUP

The two big profiles filling the screen. The girl kisses Jeff firmly, but not passionately. Then her head moves back an inch or two. She speaks.

LISA  
(Softly)  
How's your leg?

JEFF  
Mmmm - hurts a little.

LISA  
And your stomach?

JEFF  
Empty as a football.

LISA  
And your love life?

38. (Cont'd)

JEFF

Not too active.

LISA

Anything else bothering you?

JEFF

Uh-huh. ~~Was she there?~~ *Carol here. p. 96*

She gives a low, warm laugh, and the CAMERA PULLS BACK to show that Lisa has been bending over Jeff's wheelchair from the side. As she straightens up, it PANS her swiftly over to the corner of the room, keeping her in big closeup. She turns on a low, hanging light. We see her full facial beauty for the first time. It is a warm, intelligent face.

LISA

(As she moves)

Reading from top to bottom -

(Light on)

Lisa --

The CAMERA FOLLOWS HER quickly to another lamp. She gets a little farther away from us so that we now see her down to her waist. She turns on the second lamp and the light shows us that her beauty is not alone in her face.

LISA

Carol -

The CAMERA PANS HER over to a third lamp which she turns on. She is now in full figure, beautifully groomed and flawless. Her dress is high-style fashion and dramatic evening wear.

LISA

Fremont.

39. INT. JEFF'S APARTMENT - SUNSET - SEMI-CLOSEUP

Jeff looks across the room at her.

JEFF

The Lisa Fremont who never wears the same dress twice?

40. INT. JEFF'S APARTMENT - SUNSET - SEMI-LONG SHOT

LISA

Only because it's expected of her.

40. (Cont'd)

She does a professional model's turn in the dress showing off its features.

LISA  
Right off the Paris plane. Think it will sell?

41. INT. JEFF'S APARTMENT - (SUNSET) - SEMI-CLOSEUP

Jeff replies:

JEFF  
Depends on the quote. Let's see -- there's the plane ticket over, import duties, hidden taxes, profit markups --

LISA  
-- A steal at eleven hundred dollars.

JEFF  
(A low whistle)  
That dress should be listed on the stock exchange.

LISA  
We sell a dozen a day in this price range.

JEFF  
Who buys them? Tax collectors?

42. INT. JEFF'S APARTMENT - (SUNSET) - MEDIUM SHOT

She laughs pleasantly.

LISA  
Even if I had to pay, it would be worth it - just for the occasion.

She looks down at the long mahogany table beside her which is littered with a number of his personal effects. Her own handbag is also on the table. As she talks, her eyes scan the table as if she's looking for something specific.

JEFF  
(Off - puzzled)  
Something big going on somewhere?

LISA  
(Looking up from table)  
Going on right here. It's a big night.

JEFF  
(Off)  
It's just a run-of-the-mill Monday. The calendar's loaded with them.

Lisa finds what she has been looking for. Picks up an old and cracked cigarette box, examines it as she talks.

(Continued)

42. (Cont'd)

LISA

It's opening night of the last depressing week of L. B. Jefferies in a cast.

JEFF

(Off)

Hasn't been any big demand for tickets.

She turns to look at him, and moves toward him, carrying the cigarette box.

LISA

(Smiling)

That's because I bought out the house. -- This cigarette box has seen better days.

43.

INT. JEFF'S APARTMENT - (SUNSET) - MEDIUM SHOT

Lisa facing Jeff in the chair.

JEFF

Picked it up in Shangai - which has also seen better days.

LISA

It's cracked - and you never use it. And it's too ornate. I'm sending up a plain, flat silver one - with just your initials engraved.

JEFF

Now that's no way to spend your hard-earned money!

LISA

I wanted to, Jeff.

(A sudden intake of breath)

Oh!

She turns around quickly and dashes to the door, dropping the cigarette box on the table as she passes, **THE CAMERA PANNING** with her. She goes up the two steps, stops, turns back to Jeff.

LISA

What would you think of starting off with dinner at the "21"?

44.

INT. JEFF'S APARTMENT - (SUNSET) - SEMI-CLOSEUP

JEFF

You have, perhaps, an ambulance outside?

45.

INT. JEFF'S APARTMENT - (SUNSET) - SEMI-LONG SHOT

She reaches for the doorknob, turns it:

(Continued)

45. (Cont'd)

LISA

(Simply)

Better than that. The "21."

She swings open the door and stands to one side. Framed in the doorway is middle-aged waiter wearing a white linen pea jacket with a red collar. He's carrying in one hand a large portable warming oven, and in the other hand an ice bucket containing a bottle of wine covered with a napkin.

46. INT. JEFF'S APARTMENT - SUNSET - CLOSEUP

His reaction is one of tender amusement.

47. INT. JEFF'S APARTMENT - SUNSET - MEDIUM SHOT

LISA

Thank you for waiting, Carl.

He smiles, nods, enters. He goes down the stairs, as she follows. THE CAMERA GOES with both of them.

LISA

Kitchen's on the left. I'll take the wine.

He hands her the wine bucket and she places it on the table. He moves toward the kitchen.

CARL

Good evening, Mr. Jefferies.

JEFF

Hello.

Carl goes into the kitchen.

LISA

(Up, to Carl)

Just put everything right in the oven, Carl. On "low."

CARL

(Off)

Yes ma'am.

LISA

(Enthusiastically)

Let's open the wine now. It's a Montrachet.

TV

47.

(Cont'd)

JEFF

(Appreciatively)

A big glassful.

She moves to a small bar set in the wall cabinet. Produces two glasses, holds them up.

LISA

Big enough?

JEFF

Fine. Corkscrew's on the right.

She finds it. Puts the glasses on the table, uncovers the wine, and begins screwing in the corkscrew.

LISA

I couldn't think of anything more boring and tiresome than what you've been through. And the last week must be the hardest.

JEFF

Yeah - I want to get this thing off and get moving.

LISA

(Struggling with cork)

Well, I'm going to make this a week you'll never forget.

Carl comes out of the kitchen carrying the empty warming oven. He sets it down when he sees Lisa struggling with the corkscrew.

CARL

Let me, madam.

She does. He takes out his own professional corkscrew, quickly inserts it and levers the cork out. He deftly wraps the napkin around the bottle and pours the wine, replacing the bottle in the wine bucket. Lisa has opened her purse to produce some money, in bills. She hands it to the waiter.

LISA

This will take care of the taxi as well.

Carl, without looking at the money, puts it in his pocket.

CARL

Thank you, Miss Fremont.

47.

(Cont'd)

He picks up the warming oven.

CARL

Have a pleasant dinner, Mr. Jefferies.

JEFF

Thank you.

Carl goes up the stairs and out the door, while THE CAMERA REMAINS on Lisa and Jeff. She picks up both glasses of wine and walks toward Jeff. She seats herself on the windowsill as she hands him his glass. We notice that the outside is considerably darker by now, and the lights are beginning to come on in the various apartments outside. They raise their glasses in a silent toast, and sip the wine. THE CAMERA CLOSES IN until they are both in a tight TWO SHOT.

LISA

What a day I've had!

JEFF

Tired?

LISA

Not a bit. I was all morning in a sales meeting. Then over to the Waldorf for a quick drink with Madame Dufresne - just over from Paris, with some spy reports. Back to the "21" for lunch with the Harper's Bazaar people - that's when I ordered dinner. Then two Fall showings - twenty blocks apart. Then I had to have a cocktail with Leland and Slim Hayward - we're trying to get his next show.

(Softly, looking up to him)  
Then I had to dash back and change.

JEFF

(Mock seriousness - one girl to another)

Tell me - what was Slim Hayward wearing?

LISA

(Seriously)

She looked very cool. She had on a mint green---

She breaks off with a little laugh, and a slight reproachful look at Jeff. She sips her drink then says:

(Continued)

em

REAR WINDOW

30.

47.

(Cont'd)

LISA

And to think, I planted three nice items about you in the columns today.

Jeff's opinion of that is a short chuckle.

LISA

You can't buy that kind of publicity.

JEFF

That's good news.

LISA

Someday you might want to open up your own studio here.

JEFF

How could I run it from say -- Pakistan?

She puts down her glass and slides along the window-sent nearer to him, THE CAMERA CLOSING IN. She looks up at him with a serious frankness.

LISA

Jeff -- isn't it time you came home? You could pick your assignment.

JEFF

I wish there was one I wanted.

LISA

Make the one you want.

JEFF

(As if he can't believe her)  
You mean leave the magazine?

LISA

Yes.

JEFF

For what?

LISA

For yourself - and me.  
(She adds eagerly)  
I could get you a dozen assignments tomorrow...fashion, portraits --

Jeff interrupts her with soft laughter.

12-1-53

(Continued)



47. (Cont'd)

LISA

(Offended)

Don't laugh. -- I could do it!

JEFF

That's what I'm afraid of.

(He gazes into space)

Could you see me - driving down  
to the fashion salon in a jeep -  
wearing combat boots and a three-  
day beard?(He chuckles at the  
thought)

LISA

I could see you looking handsome  
and successful in a dark blue flannel  
suit.

JEFF

(Looking directly at her)

Let's not talk any more nonsense,  
huh?

She stands up. THE CAMERA PULLS BACK.

LISA

I'd better start setting up for  
dinner.

She moves away behind him, into the kitchen.

48. INT. JEFF'S APARTMENT - (NIGHT) - SEMI-CLOSEUP

Jeff gives a sigh of relief, exhaling his breath, then looks down toward his legs in thought. He holds this attitude for just a moment, then seems to shake off his concern to lift his head and turn his attention to what might be happening in his neighborhood beyond his window.

Behind him we see the vague form of Lisa bringing in a card table, which she proceeds to unfold.

49. EXT. NEIGHBORHOOD - (NIGHT) - SEMI-LONG SHOT

Jeff's attention is concentrated on an apartment we have not seen before. This belongs to a single woman, about forty years of age. She lives alone. Her apartment is below that of the salesman with the invalid wife.

50. INT. JEFF'S APARTMENT - NIGHT - CLOSEUP

Jeff leans forward with increased interest. Behind him we get the vague figure of Lisa laying a cloth over the card table.

51. EXT. NEIGHBORHOOD - (NIGHT) - SEMI-LONG SHOT

A nearer view shows us a more intimate picture of the woman Jeff is concentrating on. She is thin and unattractive. At the moment, she is putting on her make-up in front of the bedroom mirror. She gives a half turn and picks up a pair of horn-rimmed glasses, which she puts on, and leans nearer to her mirror. She picks up a lipstick and proceeds to paint her lips carefully. Having completed her make-up, she takes off her glasses and surveys her face in the mirror. She stands up, swings the skirt of her dress around, admires herself in the mirror. She is quite flat-chested, and the dress hangs unattractively. She lifts her chin, gives one last look, and turns toward her living room, as if she's preparing to meet someone.

52. INT. JEFF'S APARTMENT - (NIGHT) - CLOSEUP

Without taking his eyes from the scene, Jeff picks up his wineglass and drinks. As he drinks, his eyes move slightly over.

53. EXT. NEIGHBORHOOD - (NIGHT) - SEMI-LONG SHOT

THE CAMERA HAS PANNED slightly to the woman's living room window. A small, candle-lit table is set up, with dinner for two. The spinster sweeps into the room, smiling. She goes to the door, opens it, and in pantomime admits an imaginary caller. She pretends to kiss him lightly, take his hat, and place the hat on a chair. Then she shows him to a seat at the table, disappears into an unseen kitchen and returns with a bottle and two glasses. She sits down, pours two drinks. She lifts her drink in a toast to the imaginary man opposite her.

54. INT. JEFF'S APARTMENT - (NIGHT) - CLOSEUP

Jeff gives a faint, sympathetic smile, and subconsciously raises his glass in response. In the background, Lisa, having just placed a pair of candlesticks on the table, is returning to the kitchen.

55.

EXT. NEIGHBORHOOD - (NIGHT) - SEMI-LONG SHOT

Having finished her drink, the lonesome woman pours herself another one. Then she starts to take a sip, smiling across the table at her imaginary guest. She lowers the glass onto the table. The smile fades from her face as her head drops. Suddenly she buries her head in her arms over the table and starts to sob.

56.

INT. JEFF'S APARTMENT - (NIGHT) - SEMI-CLOSEUP

Jeff, his glass in hand, looks out sympathetically. He is unaware that Lisa is standing behind him, and is also watching this little drama.

LISA

That's what is known as "manless melancholia".

JEFF

(Nods agreement)

Miss Lonely Hearts. -- At least that's something you'll never have to worry about.

LISA

Oh? You can see my apartment - all the way up on 63rd Street?

JEFF

Not exactly - but we have a little apartment here that's probably about as popular as yours.

(He points)

You, of course, remember Miss Torso.

Both of them swing their eyes a little to the left.

57.

EXT. NEIGHBORHOOD - (NIGHT) - SEMI-LONG SHOT

The kitchen-living room combination of the ballet dancer's apartment has now been made more presentable. The ice box is now skillfully concealed by a large Chinese screen. All kitchen utensils have been put away, replaced by more attractive effects, and lamp light softens the surroundings. Miss Torso is now wearing a cocktail dress, which shows off her figure to great advantage, especially when she leans toward three assorted men to offer them a plate of hors d'oeuvres. She is the perfect hostess, animated, charming, and with an added personal touch for each guest. She is behaving with a sophistication which was not

57. (Cont'd)

apparent when we first saw her in the morning. Her every movement is followed admiringly by the eyes of the three men - one wearing black tie, with a touch of grey in his hair, a Long Island socialite - a young, rather handsome, actor in grey flannel suit - and last, a bright, pleasant, young man who might possibly be from Wall Street, wearing a blue-pin-striped suit. The latter two are engaged in an animated conversation. The young man in the grey suit is showing the other young man some newspaper cuttings he's taken from his pocket. Miss Torso sees that the cocktail glass of the third man is empty. She takes it over to the window, and starts to fill it. The man in the tuxedo follows her over, with a casual glance toward the other two. He stands beside her as she makes the drink. He looks at his watch with some impatience, and makes a side comment to her as to the lateness of the time. She turns, gives him a light kiss on his cheek, as if she's telling him to be patient. Instead of pacifying him, it makes him more amorous, and he puts an arm around her shoulder and plants a heavy kiss on her cheek. She turns to face him, they look into each other's eyes a moment, and she allows herself to be kissed on the lips - but only long enough so as to attract the attention of the other two men. With a little admonishing look, she moves away from him, and makes him rejoin the other two.

58. INT. JEFF'S APARTMENT - (NIGHT) - SEMI-CLOSEUP

Jeff turns and looks up to Lisa with a grin.

JEFF

Well, she picked the most prosperous looking one.

LISA

She's not in love with him - or any of them.

JEFF

How can you tell that - from here?

LISA

You said it resembled my apartment - didn't you?

She moves away with a significant look to him. THE CAMERA MOVES IN until Jeff is in semi-closeup, alone. He ponders over her last remark, then changes his look to another direction.

59. EXT. NEIGHBORHOOD - NIGHT - MEDIUM SHOT

The newlyweds' apartment has the shades still drawn, although there's a light burning inside.

60. INT. JEFF'S APARTMENT - NIGHT - SEMI-CLOSEUP

There is a slight, but warm, smile on Jeff's face as he looks at the drawn shade. His eyes move away from the newlyweds' apartment, and slowly explore the neighborhood to his right. He finds something of interest, and stops to stare at it. His face sobered at what he sees.

61. EXT. NEIGHBORHOOD - NIGHT - SEMI-LONG SHOT

The salesman's apartment. We see both the living room and the bedroom. The salesman has prepared a dinner tray, and is carrying it from the kitchen, through the living room, into the bedroom. He places it on the lap of his wife, sitting up in bed. He puts a couple of pillows behind her back to make her more comfortable. She doesn't bother to thank him, but is busy examining the contents of the tray. Her attitude shows her dissatisfaction. Nothing is right. It's not what she wanted, and it's badly prepared. She begins criticizing him. He starts to answer her back, but decides better of it, and instead, leaves the room. He goes to the kitchen, reaches up to a wall cabinet, takes down a bottle and pours himself a drink. Then he returns to the living room, listens a moment. The wife is grudgingly beginning to eat the dinner. The husband quietly lifts a phone from the cradle, and dials a number.

62. INT. JEFF'S APARTMENT - NIGHT - CLOSEUP

Jeff becomes completely absorbed with what he sees. He leans forward a little.

63. EXT. NEIGHBORHOOD - NIGHT - MEDIUM SHOT

We get a better view of the salesman waiting while his connection is being made. Whoever he has called answers. And instantly there is a marked change in his attitude. He relaxes, smiles, is warm. He talks softly, perhaps guardedly, with an occasional glance at the bedroom door. In the bedroom, his wife has become aware of the call. Quietly she moves the tray, gets out of bed, and goes to the bedroom door to listen. The wall hides her from our view.

63. (Cont'd)

Then suddenly, she apparently opens the door, because in the living room, we see her arm suddenly appear, pointing at the man and the telephone. He speaks quickly into the phone, and hangs up. His face is flushed and angry as he goes toward the bedroom. In the bedroom his wife appears walking back to the bed, followed by the husband. She is laughing, and he is answering her in angry tones. She climbs in bed laughing. The more she laughs, the more angry he gets, and the harder she laughs. Finally, he leaves the room, goes into the living room, back into the kitchen and has another drink. He stands there, controlling an outburst of emotion, and seems almost to be crushing the shot glass in his clenched fist.

64. INT. JEFF'S APARTMENT - (NIGHT) - SEMI-CLOSEUP

While Jeff has been engaged in watching this little drama, the SOUND of a piano has started. He now diverts his attention from the salesman's apartment to the source of the piano music. He turns his eyes in the direction of the composer's apartment.

65. EXT. NEIGHBORHOOD - (NIGHT) - SEMI-LONG SHOT

Through the studio window of the song-writer's apartment we see the man at work again on his original melody, and he is farther along the line of the melody than before. It is beginning to take some shape, and give promise of its full beauty.

66. INT. JEFF'S APARTMENT - (NIGHT) - SEMI-CLOSEUP

Jeff, listening to the composer. His head turns as Lisa's voice comes over:

LISA  
(Emerging from  
kitchen)  
Where's that music coming from?

THE CAMERA QUICKLY PULLS BACK as Jeff swings his chair around. Lisa is emerging from the kitchen, carrying the serving dish of their lobster thermidor.

JEFF  
Oh...some songwriter. In the studio apartment. Lives alone. Probably had an unhappy marriage.

66. (Cont'd)

LISA  
(Putting down  
the food)

I think it's enchanting.

She pulls up a chair and seats herself at the card table. We now observe that two small lit candles adorn the table, and the rest of the room lights are out.

LISA  
Almost as if it were being  
written especially for us.

JEFF  
(Pleasantly)  
No wonder he's having so much  
trouble with it.

67. INT. JEFF'S APARTMENT - (NIGHT) - CLOSEUP

A faint shade of disappointment is seen on Lisa's face; but she quickly recovers and looks down at the table.

LISA  
Well, at least you can't say  
the dinner isn't right.

68. INT. JEFF'S APARTMENT - (NIGHT) - CLOSEUP

Jeff looks at her soberly.

JEFF  
Lisa, it's perfect.  
(Looks down at the food,  
without enthusiasm)  
As always.

69. INT. JEFF'S APARTMENT - (NIGHT) - CLOSEUP

The brightness drains from Lisa's face, and she lowers her eyes slowly toward the table.

70. INT. JEFF'S APARTMENT - (NIGHT) - MEDIUM SHOT

Lisa slowly helping Jeff to lobster from the main dish.

LAP DISSOLVE TO:

71.

INT. JEFF'S APARTMENT - (NIGHT) - MEDIUM SHOT

Shooting over Jeff's shoulder we see beyond him the divan-bed upon which Lisa is stretched out. There is one light burning, behind Lisa's head. A fierce discussion is in progress. Lisa gesticulates with her hands, body and legs.

LISA

There can't be that much difference between people and the way they live! We all eat, talk, drink, laugh, sleep, wear clothes --

Jeff raises both his hands.

JEFF

Well now, look --

Lisa draws back one leg, and points a finger challengingly.

LISA

If you're saying all this just because you don't want to tell me the truth, because you're hiding something from me, then maybe I can understand --

JEFF

There's nothing I'm hiding. It's just that --

LISA

(Won't let him break in)  
It doesn't make sense to me. What's so different about it here from over there, or any place you go, that one person couldn't live in both places just as easily?

JEFF

Some people can. Now if you'll let me explain --

LISA

(Ignores him)  
What is it but travelling from one place to another, taking pictures? It's just like being a tourist on an endless vacation.

JEFF

All right. That's your opinion. You're entitled to it, but --

LISA

It's ridiculous for you to say that it can only be done by a special,



71. (Cont'd)

LISA (Cont'd)  
private little group of anointed  
people.

72.

INT. JEFF'S APARTMENT - (NIGHT) - SEMI-CLOSEUP

Jeff begins to get desperate.

JEFF  
I made a simple, but true statement -  
and I'll back it up, if you'll just  
shut up for a minute!

73.

INT. JEFF'S APARTMENT - (NIGHT) - MEDIUM SHOT

Lisa, stretched out on the divan. She looks at him  
for a moment without speaking. Then:

LISA  
If your opinion is as rude as your  
manner, I'm not sure I want to hear  
it.

We see Jeff's hand coming to the foreground with a  
restraining gesture.

JEFF  
(Soothing her)  
Lisa, simmer down - will you?

LISA  
(Something starts her  
up again)  
You can't fit in here -- I can't fit  
in there. According to you, people  
should be born, live and die on the  
same --

JEFF  
(Loud, sharp)  
Lisa! Shut up!

Lisa turns on her side, and stares into the room, angrily.

74.

INT. JEFF'S APARTMENT - (NIGHT) - SEMI-CLOSEUP

After a moment of silence, Jeff says earnestly:

JEFF  
Did you ever eat fish heads and  
rice?

(Continued)

74. (Cont'd)

LISA  
Of course not.

JEFF  
You might have to, if you went with me. -- Ever try to keep warm in a C-54, at fifteen thousand feet, at twenty below zero?

75.

INT. JEFF'S APARTMENT - (NIGHT) - SEMI-CLOSEUP

Lisa, still looking out into the room, and without turning, says:

LISA  
Oh, I do that all the time. Whenever I have a few minutes after lunch.

JEFF  
Ever get shot at, run over, sandbagged at night because people got unfavorable publicity from your camera?

She doesn't answer, obviously annoyed at the unnecessary questions.

JEFF  
Those high heels would be a lot of use in the jungle - and those nylons and six-ounce lingerie --

LISA  
(Quickly)  
Three.

JEFF  
Well, they'd be very stylish in Finland - just before you froze to death. Begin to get the idea?

She turns at last, and looks across at him.

LISA  
If there's one thing I know, it's how to wear the proper clothes.

76.

INT. JEFF'S APARTMENT - (NIGHT) - MEDIUM SHOT

SHOOTING OVER LISA'S SHOULDER, and down her body, with Jeff in the chair beyond. Jeff says, as if remembering some old experience:

WV

REAR WINDOW

41.

76. (Cont'd)

JEFF

Huh? Try and find a raincoat in Brazil. Even when it isn't raining.

(Squints at her)

Lisa, on this job you carry one suitcase. Your home is the available transportation. You sleep rarely, bathe even less, and sometimes the food you eat is made from things you couldn't even look at when they were alive!

LISA

Jeff, you don't have to be deliberately repulsive just to impress me I'm wrong.

JEFF

If anything, I'm making it sound good.

(A thoughtful pause)

Let's face it, Lisa...you aren't made for that kind of a life. Few people are.

77.-

78.

OMITTED

79.

INT. JEFF'S APARTMENT - (NIGHT) - CLOSEUP

Lisa realizes she is getting nowhere.

LISA

You're too stubborn to argue with.

80.

INT. JEFF'S APARTMENT - (NIGHT) - CLOSEUP

Jeff, getting angry.

JEFF

I'm not stubborn! I'm truthful!

81.

INT. JEFF'S APARTMENT - (NIGHT) - CLOSEUP

Lisa, with sarcasm.

LISA

I know. A lesser man would have told me it was one long holiday -- and I would have awakened to a rude disillusionment.

JH

REAR WINDOW

42.

82. INT. JEFF'S APARTMENT - (NIGHT) - CLOSEUP

Jeff is definitely angry.

JEFF

Now if you want to get vicious, I'd be very happy to accommodate you!

83. INT. JEFF'S APARTMENT - (NIGHT) - CLOSEUP

Lisa starts to rise from the divan, THE CAMERA PANNING UP. She moves away from THE CAMERA into the center of the room, as she says:

LISA

(Wearily)

No - I don't particularly want that.

(She turns, faces him)

So that's it. You won't stay here - I can't go with you.

84. INT. JEFF'S APARTMENT - (NIGHT) - CLOSEUP

Jeff looks across at her with some concern.

JEFF

It would be the wrong thing.

85. INT. JEFF'S APARTMENT - (NIGHT) - MEDIUM SHOT

Lisa, from Jeff's viewpoint.

LISA

You don't think either one of us could ever change?

JEFF

Right now, it doesn't seem so.

Lisa begins to move around the room assembling her possessions preparatory to leaving. She puts a comb, and other effects, into a handbag. She gets her stole. All this as she talks.

LISA

(Simply)

I'm in love with you. I don't care what you do for a living. Somehow, I would just like to be part of it.

86. INT. JEFF'S APARTMENT - (NIGHT) - SEMI-CLOSEUP

Jeff starts to say something, then thinks better of it, and remains silent.

JH

REAR WINDOW

43.

87.

INT. JEFF'S APARTMENT - (NIGHT) - MEDIUM SHOT

Lisa pauses in the act of gathering her things together.

LISA

And it's deflating to find out that the only way I can be part of it - is to take out a subscription to your magazine. -- I guess I'm not the girl I thought I was.

JEFF

There's nothing wrong with you, Lisa. You have the town in the palm of your hand.

LISA

(Looks at Jeff)  
Not quite - it seems.  
(Tosses a stole over her shoulder)  
Goodbye, Jeff.

88.

INT. JEFF'S APARTMENT - (NIGHT) - CLOSEUP

JEFF

You mean "goodnight."

LISA

I mean what I said.

Jeff's eyes follow her up the steps toward the door. He calls out to her, impulsively, as we HEAR the SOUND of the door opening.

JEFF

Lisa!

89.

INT. JEFF'S APARTMENT - (NIGHT) - SEMI LONG SHOT

Lisa turns in the half-opened door.

JEFF

Can't we just sort of keep things status quo?

LISA

Without any future?

90.

INT. JEFF'S APARTMENT - (NIGHT) - SEMI LONG SHOT

Jeff tries to be pleasant, and offhand.

JEFF

AM

REAR WINDOW

44.

91. INT. JEFF'S APARTMENT - (NIGHT) - CLOSEUP

Lisa, standing in the open doorway.

LISA

Not for a long time. Not, at least,  
until --

(She begins smiling)  
-- tomorrow night.

Continues smiling as she closes the door softly behind her.

92. INT. JEFF'S APARTMENT - (NIGHT) - CLOSEUP

The pleasantness on Jeff's face slowly melts into baffled discouragement. He reaches for a nearby phone, picks up the receiver, dials. It buzzes on filter. Receiver up on filter.

GUNNISON

(Filter)

Hello.

JEFF

Gunnison?

GUNNISON

Yeah. Is that you, Jeff?

JEFF

It's me.

GUNNISON

Something wrong?

JEFF

The word is "everything." Now what time does my plane leave Tuesday?

GUNNISON

(Unhappy)

Jeff ---

JEFF

(Won't give him time  
to argue)

I don't care where it goes - just as long as I'm on it.

GUNNISON

(Wearily, after pause)

Okay. Indo-China. Tuesday. We'll pick you up.

JEFF

That's more like it. Goodnight, old buddy.

GUNNISON

Yeah.

(Continued)

AS

REAR WINDOW

45.

92. (Cont'd)

Jeff hangs up, looks up to the door through which Lisa left. He's not particularly happy.

93. INT. JEFF'S APARTMENT - (NIGHT) - SEMI-CLOSEUP

Jeff returns to the window. He lights a cigarette and smokes it peacefully, as he contemplates the neighborhood.

94. EXT. NEIGHBORHOOD - (NIGHT) - SEMI-LONG SHOT

The CAMERA slowly sweeps over the various apartments with an odd window lit here and there. In the distant street there is still some traffic passing, with one or two pedestrians going by. THE CAMERA completes its sweep, and starts to move back again. Somewhere a dog howls. The PANNING CAMERA comes to a sudden halt.

95. INT. JEFF'S APARTMENT - (NIGHT) - CLOSEUP

Jeff smiles a little, but as the howl continues, his expressions sobers. His eyes begin to scan the neighborhood, as if looking for the source. He fails to find it, and sits there, puzzled and disturbed. The scene, and the sound of the dog:

FADE OUT.

FADE IN:

96. INT. JEFF'S APARTMENT - (NIGHT) - SEMI-CLOSEUP

Jeff's chair is turned facing the window so that we see the darkened room behind him. There is just one side light burning, which illuminates the side of his face. His head nods sleepily as he dozes. He opens his eyes and looks out, as a slight sound of rain starts.

97. EXT. NEIGHBORHOOD - (NIGHT) - LONG SHOT

From his viewpoint we see the first few drops of rain starting to fall. It is a soft, gentle rain, not a downpour. There are still some windows lit in the neighborhood. The apartment house corridors all have small night lights burning.

98. INT. JEFF'S APARTMENT - (NIGHT) - CLOSEUP

Jeff wakens a little more fully as his attention is drawn to:

AS

REAR WINDOW

46.

99.

EXT. NEIGHBORHOOD - (NIGHT) - MEDIUM SHOT

The couple who sleep on the fire escape. The increasing rain causes them to hastily gather their things to retreat inside. The man, hurriedly untying the alarm clock from the railing of the fire escape, lets it slip through his fingers. As it falls to the garden below, the CAMERA PANS SWIFTLY down with it. When the clock hits the ground, the alarm goes off sending a shrill sound through the neighborhood.

100.

INT. JEFF'S APARTMENT - (NIGHT) - CLOSEUP

Jeff smiles at the incident, and then lowers his eyes slightly as something else catches his attention.

101.

EXT. NEIGHBORHOOD - (NIGHT) - MEDIUM SHOT

Coming out of his apartment into the corridor on the floor below is the salesman with the nagging wife. The shades are drawn in his apartment, but a light burns dimly behind them. The salesman carries a large aluminum suitcase - the same one we saw him with earlier in the day. The sound of the alarm startles him. He turns toward the window a moment listening. Then reassured that it is nothing important, he turns and moves down the corridor.

102.

INT. JEFF'S APARTMENT - (NIGHT) - CLOSEUP

Jeff is puzzled. He looks down a moment in thought. Then he lifts his eyes and swings them toward the left. He looks steadily toward the distant street corner.

103.

EXT. NEIGHBORHOOD - (NIGHT) - SEMI-LONG SHOT

The street corner, lighted by a lamp, is deserted. A moment later, the salesman, still carrying the suitcase, moves diagonally across the corner, head down against the rain.

104.

INT. JEFF'S APARTMENT - (NIGHT) - SEMI-CLOSEUP

Jeff looks wonderingly at this nocturnal activity. Then he looks down at his wristwatch.

105.

INSERT

Jeff's watch reads 1:55.

QUICK FADE OUT:



ds

REAR WINDOW

47.

QUICK FADE IN:

106. INSERT

The watch now reads 2:35.

107. INT. JEFF'S APARTMENT - (NIGHT) - CLOSEUP

More puzzled, allows his eyes to travel from the street to the apartment corridor.

108. EXT. NEIGHBORHOOD - (NIGHT) - MEDIUM SHOT

The salesman is seen coming down the corridor to his apartment, still carrying the aluminum case. He quickly enters his apartment door in a business-like manner.

109. INT. JEFF'S APARTMENT - (NIGHT) - CLOSEUP

Jeff starts to assume a thoughtful air, when he is startled by a light which falls across his face from the right. He looks toward the light.

110. EXT. NEIGHBORHOOD - (NIGHT) - MEDIUM SHOT

The light comes from the song-writer's apartment. His door is open, and he is hanging onto the door frame, his hand still on the light switch. He surveys his apartment. He appears rather drunk. He comes into the apartment, closes the door behind him, and sways a little. He wears a hat, pushed back on his forehead, and no raincoat. His clothes are quite wet. He might have even fallen. He looks disgustedly at the piano, then lurches toward it. There is no doubt now as to the state of his drunkenness. At the piano he viciously sweeps all the note paper off the music stand. This seems to give him some satisfaction, but he loses his balance, twists sideways, and falls into a nearby chair. He remains there, bleary-eyed and a little sick.

111. INT. JEFF'S APARTMENT - (NIGHT) - SEMI-CLOSEUP

What he has observed seems to give Jeff an idea. He moves his wheelchair backward and to the left alongside the sideboard. Awkwardly, with his left hand, he reaches up for a bottle of whiskey. He cradles the bottle in his lap, and reaches for a tumbler. He then wheels back to the window, and pours himself a good, long drink. He lifts up the glass, starts to drink, but something happening beyond his window startles him and he stops in the middle of his drink, his eyes a little wider than normal.

REAR WINDOW

48.

TV

112. EXT. NEIGHBORHOOD - NIGHT - SEMI-LONG SHOT

The salesman is again leaving his apartment with his aluminum suitcase.

113. INT. JEFF'S APARTMENT - NIGHT - CLOSEUP

Jeff's eyes travel down to the street.

114. EXT. NEIGHBORHOOD - NIGHT - SEMI-LONG SHOT

A brief moment or two. Then the salesman, carrying his aluminum case, crosses the street.

115. INT. JEFF'S APARTMENT - NIGHT - CLOSEUP

Jeff's face is expressionless. He just stares.

FADE OUT.

FADE IN:

116. INT. JEFF'S APARTMENT - NIGHT - CLOSEUP

Jeff's head is nodding and dozing again. The side light from the song-writer's apartment is no longer on his face. Jeff's eyes open, then his head comes up quickly, trying to clear the sleep from his mind, as he remembers the object of his vigilance.

117. EXT. NEIGHBORHOOD - NIGHT - MEDIUM SHOT

The salesman's apartment shows the shades drawn and a dim light burning behind them. The CAMERA PANS to the empty corridor.

118. INT. JEFF'S APARTMENT - NIGHT - CLOSEUP

Jeff's eyes turn sharply in the direction of the street.

119. EXT. NEIGHBORHOOD - NIGHT - SEMI-LONG SHOT

The street is deserted. At the right hand side of the screen a light goes on. THE CAMERA PANS OVER and we see that Miss Torso has returned from her date. She is

(Continued)

119. (Cont'd)

wearing a three-quarter length coat over her evening dress. She is inside, with the door two-thirds closed, but she leans out to kiss someone goodnight. Then it takes some coaxing to get the door completely closed. She turns the key in the lock. She listens a moment, then comes to the center of the room. She takes her coat off and drapes it over a chair. She removes the screen in front of the ice box, then opens the ice box. She searches it for something to eat; finds a big piece of pumpkin pie. She closes the ice box. She starts to eat the pie as she moves in the direction of the bathroom. Stopping a moment, she puts the piece of pie on a table, and proceeds to take off her dress. Undoing the zippers, she slides it over her head as she passes into the bathroom. The dress is thrown on a nearby chair, and the bare arm picks up a piece of pie. She is now in the bathroom. We see her slip down the brassiere straps, but the window does not permit us to see any lower. As she munches on the pie, she pulls out a few pins holding up her hair, which she proceeds to brush rhytmically. She turns and moves down the bathroom so that we see her long hair hanging down her bare back.

120. INT. JEFF'S APARTMENT - NIGHT - CLOSEUP

Jeff's eyes suddenly switch to the street.

121. EXT. NEIGHBORHOOD - NIGHT - SEMI LONG SHOT

We catch a quick glimpse of the salesman, just passing the alleyway, suitcase in hand. The CAMERA PANS across the ballet dancer's apartment, over to the salesman's apartment. It waits, until he appears in the corridor. He enters his apartment.

122. INT. JEFF'S APARTMENT - NIGHT - CLOSEUP

Jeff sits in his wheelchair, looking quietly out at the neighborhood, sleep beginning to take hold on him again.

123. EXT. NEIGHBORHOOD - NIGHT - LONG SHOT

THE CAMERA PANS slightly over the whole of the neighborhood. The lights in Miss Torso's apartment snap out. Only one light remains. It burns behind the drawn shades of the salesman's apartment.

FADE OUT:

FADE IN:

124. INT. JEFF'S APARTMENT - DAWN - CLOSEUP

A big head of Jeff. He is still in his wheelchair, sound asleep. The CAMERA PANS off his face, out through the window. The rain has stopped, and the general light of dawn is coming up. The CAMERA COMES TO REST on the salesman's apartment and corridor, which is still dimly lit by the electric lights. We see the salesman emerge into the corridor, pause a moment to allow a woman to proceed him. Her back is to the CAMERA and we do not see her face. They move away, down the corridor. The CAMERA PANS BACK onto Jeff's sleeping face.

FADE OUT:

FADE IN:

125. EXT. NEIGHBORHOOD - DAY - LONG SHOT

It is now mid-morning. The sun is shining. Miss Torso is practicing her dance to the sound of ballet music. We can hear the song-writer at work, but the thing that attracts our attention mostly, is some action that emanates from the fire escape where the couple sleep at night. On a long rope, the woman is lowering an open wicker basket in which sits a small dog. When it reaches the yard below, the CAMERA PANNING DOWN, the dog steps out and runs off to explore the yard. The woman pulls up the basket, and leaves it on the fire escape. The CAMERA PULLS BACK into Jeff's apartment where Stella is busy massaging Jeff's back as he lies face down on the divan.

STELLA

You'd think the rain would have cooled things off. All it did was make the heat wet.

Stella hits a sore muscle in Jeff's back. He jumps.

JEFF

That's a stiff one.

126. INT. JEFF'S APARTMENT - DAY - MEDIUM SHOT

A low camera has Jeff's head in the foreground, with Stella just behind him, at work on his back. She attacks the sore muscle vigorously.

STELLA

The Insurance Company would be a lot happier if you slept in your bed, not the wheelchair.

JEFF

(Between clenched teeth)

How did you know?

(Continued)

VP

REAR WINDOW

51.

126. (Cont'd)

STELLA

Eyes bloodshot. Must have been staring out the window for hours.

JEFF

I was.

STELLA

(Massaging harder)  
What'll you do if one of them catches you?

JEFF

Depends on which one.

She stops massaging, reaches for the oil.

JEFF

Now Miss Torso, for example ---

Stella hits his back with a palmful of cold oil. It takes his breath.

STELLA

Keep your mind off her.

JEFF

She's a real eat, drink and be merry girl.

STELLA

And she'll end up fat, alcoholic and miserable.

JEFF

Speaking of misery, Miss Lonely Hearts drank herself to sleep again. Alone.

STELLA

Poor girl. Someday she'll find her happiness.

JEFF

And some man will lose his.

STELLA

Isn't there anyone in the neighborhood who might cast an eye in her direction?

JEFF

Well, the salesman could be available soon.

STELLA

(Interested in the scandal)  
He and his wife splitting up?

126. (Cont'd)

JEFF

It's hard to figure. He went out several times last night, in the rain, carrying his sample case.

STELLA

(So?)

Isn't he a salesman?

JEFF

How what could he sell at three in the morning?

STELLA

(Shrugs)

Flashlights. Luminous dials for watches. House numbers that light up.

JEFF

He was taking something out of the apartment. I'm certain.

She helps him to a sitting position.

STELLA

His personal effects. He's probably running away - the coward.

JEFF

Sometimes it's worse to stay than it is to run.

STELLA

(Looks at him)

But it takes a particularly low type of man to do it.

Jeff turns his head away for a moment. She helps him into the chair. Hands him his shirt, which he proceeds to put on. The back of his chair is to the window.

STELLA

(Putting oil and powder away)

What about this morning? Any developments?

JEFF

No. The shades are still drawn in their apartment.

VP

REAR WINDOW

53.

126. (Cont'd)

STELLA

(Stops)

In this heat?

(Turns, looks over his  
shoulder)

They're up now.

127. INT. JEFF'S APARTMENT - DAY - SEMI-CLOSEUP

He quickly turns his wheelchair around to the window, until he is in profile.

128. EXT. NEIGHBORHOOD - DAY - SEMI-LONG SHOT

The salesman, having just raised the shades in the living room, is now looking out the window. It is not a casual look, but a long, careful, searching appraisal of all the apartment house windows in his neighborhood, starting from his left to his right. His eyes move closer toward Jeff's apartment.

129. INT. JEFF'S APARTMENT - DAY - MEDIUM SHOT

Jeff in his chair, facing the window, Stella beside him. Jeff nearly knocks the startled Stella off her feet with his arm.

JEFF

Get back! Out of sight! Quick!

He propels his chair backward quickly, and Stella moves to the side with surprising agility. They are both in shadow.

STELLA

(A startled whisper)

What is it? What's the matter?

Jeff keeps his eyes trained on the window.

JEFF

(Quietly)

The salesman's looking out his window.

Stella relaxes, gives Jeff a disgusted look, and starts to move out of the shadows.

STELLA

A Federal offense.

VP

REAR WINDOW

54.

129. (Cont'd)

JEFF

(Sharply)

Get back there! He'll see you!

She moves back into the shadows.

STELLA

I'm not shy. I've been looked at before.

JEFF

(Still peering toward window)

It's not an ordinary look. It's the kind of look a man gives when he's afraid somebody might be watching him.

130. EXT. NEIGHBORHOOD - DAY - SEMI-LONG SHOT

The salesman completes his searching glance at the neighborhood. Then something directly below his window catches his attention. He looks sharply downward, his body visibly tensing.

131. INT. JEFF'S APARTMENT - DAY - MEDIUM SHOT

Jeff, with a restraining hand to Stella, begins to edge his chair cautiously forward so that he can see what the salesman is looking at.

132. EXT. NEIGHBORHOOD - DAY - SEMI-LONG SHOT

THE CAMERA MOVES FORWARD, and as it reaches the edge of the window, PANS DOWN and shows us what the salesman is looking at. The little dog that was lowered in the basket is sniffing at the salesman's personal flower-bed.

133. INT. JEFF'S APARTMENT - DAY - CLOSEUP

Jeff's eyes move up quickly to look at the salesman.

11-30-53



134. EXT. NEIGHBORHOOD - SEMI-LONG SHOT - (DAY)

The salesman leans forward and grips the window sill as he watches the dog. The CAMERA PANS DOWN and we now see that the old lady with the hearing aid is leaning over the fence admonishing the dog. We can faintly hear her voice saying something to the effect that he'll get into trouble. The dog turns to glance at her, and apparently taking heed, moves away. The old lady is wearing a faded house-robe.

135. INT. JEFF'S APARTMENT - CLOSEUP - (DAY)

Jeff is amused at the dog incident. Behind him, Stella moves to the center of the room, saying:

STELLA

Goodbye, Mr. Jefferies. I'll see you tomorrow.

JEFF

(Grunts)

Uh-huh.

She begins putting her equipment back into her black bag. Jeff's eyes lift to the salesman's apartment, and the amusement drains from his face. He leans forward a little, tensely.

136. EXT. NEIGHBORHOOD - SEMI-LONG SHOT - (DAY)

The salesman has his aluminum case on the table near the center of the room. He is carefully wiping out the interior with a dust cloth.

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

Jeff watching intently. Stella putting the last of her things into her bag.

STELLA

And don't sleep in the chair again.

Jeff continues to watch the salesman, his face showing a great concentration of thought.

JEFF

Uh-huh.

137. (Cont'd)

Stella picks up her bag, stares at Jeff's back a moment, then starts for the door.

STELLA

Uh-huh. Uh-huh. Great conversationalist.

Jeff swings half-way around in his chair just as Stella reaches the top of the steps.

JEFF

Stella!

She turns around. Jeff points to a coat-stand near the door.

JEFF

(Goes on quickly)

Will you take those binoculars out of the case and bring them to me.

She puts down her bag, reaches for the binoculars, takes them out of the case. She comes down the stairs, brings them to him. He immediately swings to the window, and lifts them to his eyes. Stella sniffs, then goes to the door, as she says:

STELLA

Trouble. I can smell it. I'll be glad when they crack that cast, and I get out of here.

As Stella goes out the door, the CAMERA MOVES IN until Jeff's head, and the binoculars, are filling the screen.

138. EXT. NEIGHBORHOOD - SEMI-LONG SHOT - (DAY)

The salesman has completed his cleaning of the case. He is in the act of placing it on the floor. He turns, and again glances out of the window.

139. INT. JEFF'S APARTMENT - CLOSEUP - (DAY)

Jeff quickly lowers the binoculars and edges back a few inches. He watches a moment, then cautiously lifts the binoculars again.

140. EXT. NEIGHBORHOOD - SEMI-LONG SHOT - (DAY)

The man is now moving out of the living room, and the binoculars PAN him through to the small kitchen which

140. (Cont'd)

is seen through a side window. The man starts to busy himself in this kitchen with his back to us, but the image is very unsatisfactory.

141. INT. JEFF'S APARTMENT - DAY - SEMI-CLOSEUP

Jeff lowers the binoculars and there is an expression of exasperation on his face. He throws the binoculars down, and then looks about him. He backs his chair up quickly toward the main cabinet on his left. He leans down, opens a cupboard door and takes out a long-focus lens. Then from a shelf above he takes a small Exacta camera. He quickly takes off the existing lens and puts on the telephoto lens in its place. He wheels himself back to the window and raises the camera to his eye.

142. EXT. NEIGHBORHOOD - DAY - CLOSE SHOT

Through the view-finder of the camera, we are now brought into close proximity with the salesman in his little kitchen. His back is still to us. He half-turns and takes a used newspaper. He spreads it open, along the drainboard. From the sink he takes out a large butcher's knife, and a long, narrow saw. They disappear from sight as he lays them on the newspaper and proceeds to wrap them up. Having completed his job, he emerges from the kitchen carrying the newspaper-wrapped parcel. For a moment he is lost behind the wall that separates the kitchen recess from the living room. He does not reappear for a moment.

143. INT. JEFF'S APARTMENT - DAY - CLOSEUP

Jeff lowers the camera for a moment, and watches tensely. Suddenly he puts it up to his eye again.

144. EXT. NEIGHBORHOOD - DAY - CLOSE SHOT

Half of a man's body is now seen in the living room. Then the salesman turns and moves to the center of the room. He is not carrying anything. He sits down on a couch, with a display of fatigue. He yawns and stretches out of sight at full length on the couch.

145. INT. JEFF'S APARTMENT - DAY - CLOSEUP

Jeff lowers the camera. He watches the living room for a moment. Then his eyes travel briefly back to the kitchen; then return to the living room. His brow knits a little as we:

FADE IN: :

146. EXT. NEIGHBORHOOD - (NIGHT) - CLOSEUP

The thermometer outside of Jeff's window, registering 83 degrees. The CAMERA PANS OFF to the left until it comes to rest on the song-writer's studio. He is dressed only in bathing trunks, and is vigorously cleaning his rug with a carpet sweeper. In the middle of his sweeping, he stops, hurries a step or two to the piano. He plays a couple of notes with one hand, while he stands. Listens, plays them again. Decides they are no good, and returns to his carpet sweeping.

THE CAMERA PANS PARTIAL LEFT to the Salesman's apartment. There are no lights burning behind the drawn shade of the bedroom, but the living room and the kitchen are lighted. There is no sign of the salesman.

THE CAMERA CONTINUES ITS PAN to the left, to include the couple who sleep on the fire escape in the hot weather. We now get an opportunity to examine these people more closely. The man is balding, and middle-aged. He is wearing striped pajamas. He is in the act of laying out the mattress. His wife is slightly younger, peroxide, faded show girl type. Also wearing pajamas, with a fluffy handkerchief in the left pocket, the wife is leaning over the railing holding onto the rope which leads to the dog's basket now on the floor of the courtyard. Having been a one-time siffleuse, her call to the dog is clarion and melodic.

147. EXT. NEIGHBORHOOD - (NIGHT) - SEMI-LONG SHOT

The little dog emerges reluctantly from the shadows, and steps into the basket. It begins to move upward, and THE CAMERA FOLLOWS it. When the basket reaches the fire escape, the CAMERA PANS ON to the apartment of Miss Torso. She is in the bathroom brushing her long hair, while her thoughts seem to be far away.

THE CAMERA DROPS DOWN to the apartment below, occupied by the elderly lady with the hearing aid. For the first time we see something of her activities inside the apartment. She wears a short smock, although her legs are still bare. She is hard at work on a piece of abstract sculpture. It takes the form of a piece of mahogany through which a simple hole has been carved.

147. (Cont'd)

THE CAMERA MOVES ON much farther to the left, and eventually comes to rest on the newly-weds' apartment with the shade still drawn.

It MOVES ON and at last passes through Jeff's window, and comes to rest on the two big heads of Jeff and Lisa. Her lips are brushing lightly against his cheek as she speaks:

LISA

How far does a girl have to go  
- before you notice her?

Jeff moves his eyes slightly to something outside the window.

JEFF

If she's pretty enough, she doesn't  
have to go anywhere. She just has  
to "be".

148. EXT. NEIGHBORHOOD - (NIGHT) - SEMI-LONG SHOT

The salesman's apartment, just as we saw it a moment ago. The shades drawn and lights out in the bedroom, the shades up and lights on in the living room and kitchen. Still no one in sight.

LISA

Well, "ain't I? -- Pay attention to  
me.

149. INT. JEFF'S APARTMENT - (NIGHT) - TWO SHOT

We are now able to see that Jeff's apartment is in darkness, only faintly lit from the distant light of the neighbors' windows. By her position, Lisa is seated on Jeff's sound knee, her arms around his neck.

JEFF

I'm not exactly on the other side  
of the room.

LISA

Your mind is. And when I want a  
man, I want all of him.

She starts kissing him.

JEFF

Don't you ever have any problems?

en

REAR WINDOW

60.

149. (Cont'd)

LISA

(Murmurs, kissing him)

I have one now.

JEFF

So do I.

LISA

(Kissing)

Tell me about it.

JEFF

(Slight pause)

Why would a man leave his apartment three times, on a rainy night, with a suitcase? And come back three times?

LISA

He likes the way his wife welcomes him home.

JEFF

Not that salesman's wife. And why didn't he go to work today?

LISA

Homework. It's more interesting.

JEFF

What's interesting about a butcher's knife and a small saw wrapped up in a newspaper?

LISA

Nothing, thank heaven.

JEFF

(Looking again)

Why hasn't he gone into his wife's bedroom all day?

LISA

I wouldn't dare answer that.

JEFF

(After pause)

Lisa - there's something terribly wrong.

She gives up trying to interest him in romance, and moves back from the embrace. THE CAMERA PULLS BACK.

LISA

And I'm afraid it's with me.

149. (Cont'd)

Lisa stands, straightens out her dress, stretches a little. Then she turns to the divan, apparently not too interested in his observations about the salesman's life.

JEFF

(Looks to Lisa)

What do you think?

LISA

(Without returning  
his look)

Something too frightful to utter.

Jeff is thoughtful for a moment, then he relaxes and smiles a little. He turns to the window to look out again. Lisa exits the picture.

150. INT. JEFF'S APARTMENT - (NIGHT) - MEDIUM SHOT

Lisa stretches herself out on the divan. Her head rests on the cushion at the far end, and she instinctively falls into an attractive pose. However, her expression is disturbed as she watches Jeff.

151. INT. JEFF'S APARTMENT - (NIGHT) - SEMI-CLOSEUP

He stares intently out the window.

JEFF

He went out a few minutes ago -  
in his undershirt - and he hasn't  
come back yet.

152. INT. JEFF'S APARTMENT - (NIGHT) - SEMI-CLOSEUP

Lisa weighs this information, trying to make some sense out of it.

153. INT. JEFF'S APARTMENT - (NIGHT) - CLOSEUP

Jeff turns his eyes from the salesman's apartment, and looks down reflectively. He looks up again, and then his eyes catches sight of something. He leans forward slightly.

154. EXT. NEIGHBORHOOD - (NIGHT) - SEMI-LONG SHOT

Miss Torso is lying, face down, on her divan bed. The only light in the apartment is from a reading lamp. She is reading a book held in one hand, while eating

ang

NEAR WINDOW

62.

154. (Cont'd)

Her back is bare, and all she wears is a pair of brief, dark blue shorts. At one point, she lifts her torso up slightly to brush crumbs out from beneath her.

155. INT. JEFF'S APARTMENT - NIGHT - CLOSEUP

He looks away from Miss Torso, thoughtfully.

JEFF

You know - that would be a terrible job to tackle.

156. INT. JEFF'S APARTMENT - NIGHT - CLOSEUP

Lisa leans forward and looks out the window to see what Jeff is referring to. She turns back to him with a blank stare.

157. INT. JEFF'S APARTMENT - NIGHT - CLOSEUP

Jeff turns and looks at her, quite unaware of her surprise at his comment.

JEFF

How would you begin to cut up a human body?

158. INT. JEFF'S APARTMENT - NIGHT - MEDIUM SHOT

Lisa sits bolt upright on the divan. She reaches back quickly and pulls on the overhead light. At that moment, the song writer returns to his composing. We can see him over Lisa's shoulder. He is beginning his song again, and it has taken on new fullness and melody. Although it is not complete, it is farther along than before, and he plays his theme a number of different ways, trying to move it note by note to its completion. Lisa just stares at Jeff for a moment.

LISA

Jeff - I'll be honest with you -- you're beginning to scare me a little.

159. INT. JEFF'S APARTMENT - NIGHT - SEMI-CLOSEUP

Jeff is staring out of the window again. Over this we hear Lisa's voice:



159. (Cont'd)

LISA

(Quietly insistent)

Jeff - did you hear what I said?  
You're beginning to---

Jeff puts out a restraining hand.

JEFF

(Interrupting)

Be quiet! Shhh!

(Pause)

He's coming back!

160. EXT. NEIGHBORHOOD - NIGHT - SEMI-LONG SHOT

At last the salesman is seen coming along the corridor. He does not wear a shirt, but only an undershirt. Slung over one shoulder, with his arm through it, is a large coil of sturdy rope. He goes through the living room into the bedroom. He does not put on the bedroom lights.

161. INT. JEFF'S APARTMENT - NIGHT - SEMI-CLOSEUP

Jeff reaches quickly for his binoculars, and trains them on the salesman's apartment.

162. EXT. NEIGHBORHOOD - NIGHT - SEMI-LONG SHOT

As seen through the binoculars, the salesman comes out of the bedroom, to the kitchen, where he gets a carving knife. He turns around and goes back to the bedroom. The lights go on behind the drawn shades, after a short moment. The dim shadow of the salesman is seen moving around the room.

163. INT. JEFF'S APARTMENT - NIGHT - MEDIUM SHOT

Lisa, still stretched out on the divan looking at Jeff, suddenly sits upright and then, getting up from the divan, moves over to Jeff, THE CAMERA GOING WITH her. In a sudden surprise move, she swings his chair completely around so that his back is to the window. He drops the binoculars into his lap in surprise. THE CAMERA MOVES IN as Lisa leans over Jeff, gripping both sides of his chair.

LISA

(Sharply)

Jeff - if you could only see yourself.

JEFF

For Lisa...

163. (Cont'd)

LISA

(Abruptly)

Sitting around, looking out a window to kill time, is one thing -- but doing it the way you are --

(She gestures)

-- with, with binoculars, and with wild opinions about every little movement you see - is, is diseased!

JEFF

Do you think I consider this recreation?

LISA

I don't know what you consider it - but if you don't stop it, I'm getting out of here.

JEFF

You'd better before you catch the disease!

LISA

(Insistent)

What is it you're looking for?

JEFF

I want to find out what's wrong with the salesman's wife! Does that make me sound like a madman?

LISA

What makes you think something's wrong with her?

JEFF

A lot of things. She's an invalid who needs constant care - and yet the husband nor anyone else has been in there all day.

LISA

Maybe she died.

JEFF

Where's the doctor - the undertakers?

LISA

She could be under sedatives, sleeping.

(Looks up)

He's in the room now.

Jeff tries to turn around, but she won't let the chair move.

163. (Cont'd)

JEFF

Lisa, please!

LISA

There's nothing to see.

JEFF

There is - I've seen things through that window! Bickering, family fights, mysterious trips at night, knives, saws, rope - and since last evening, not a sight or sound of his wife! How you tell me where she is, and what she's doing!

LISA

Maybe he's leaving his wife. I don't know, and I don't care. Lots of people have saws, knives and ropes around their houses. Lots of men don't speak to their wives all day. Lots of wives nag, and men hate them, and trouble starts - but very, very, very few of them end up in murder - if that's what you're thinking.

JEFF

It's pretty hard to stay away from that word isn't it?

LISA

You could see all the things he did, couldn't you?

JEFF

What are you getting at?

LISA

You could see what he did because he had the shades in his apartment up, and walked along the corridor, and the streets and the backyard?

JEFF

Yeah.

LISA

Jeff, do you think a murderer would let you see all that? That he wouldn't keep his shades down and hide behind them?

JEFF

That's where he's being clever. Acting nonchalant.

Mc

REAR WINDOW

66.

163. (Cont'd)

LISA

And that's where you're not being clever. He wouldn't parade his crime in front of the open shades.

She turns the wheelchair slightly to her left so that he can see the newlyweds' apartment.

LISA

(Pointing)

For all you know - there's something a lot more sinister going on behind those shades.

164. EXT. NEIGHBORHOOD - NIGHT - MEDIUM SHOT

The drawn shades of the newlyweds' apartment. A dim light burning behind them.

165. INT. JEFF'S APARTMENT - NIGHT - MEDIUM SHOT

Jeff looks, turns back to her, trying to suppress a chuckle.

JEFF

No comment.

LISA

Don't you see how silly you're being?

JEFF

Okay, Lisa - probably you're right. He's probably in the bedroom now, entertaining his wife with the Indian rope trick. I'll admit to criminal insanity. Now when do I start the cure?

Lisa has looked up and out the window. She opens her mouth to answer, but a new look overtakes her face. It is concern, surprise, and a little shock. Jeff sees the change, is sobered, and quickly turns the chair around. He looks out the window, using his binoculars.

166. EXT. NEIGHBORHOOD - NIGHT - SEMI-LONG SHOT

The shades in the bedroom are now up. Both beds are empty, and stripped of their linen, the mattresses thrown up over the ends of the beds. The salesman, sweating heavily, stands over a large, square trunk

166. (Cont'd)

in the center of the room. It is stoutly bound by the heavy rope we previously saw him bring into the apartment. He wipes one forearm across his brow, and then heads for the kitchen. In the kitchen, he produces a bottle, pours himself two or three straight drinks, then leans with a display of exhaustion against the kitchen sink.

167. INT. JEFF'S APARTMENT - NIGHT - MEDIUM SHOT

Jeff lowers the glasses. His look is sober. Lisa stands behind him, one hand on the back of the wheelchair. She, too, is serious. The CAMERA MOVES IN until Lisa's head fills the screen. She says, slowly:

LISA

Let's start from the beginning again,  
Jeff. Tell me everything you saw --  
and what you think it means.

She is still staring out the window, as the scene

FADES OUT

11-30-53

FADE IN:

168. INT. JEFF'S APARTMENT - (NIGHT) - MEDIUM SHOT

Jeff is seated in the dark, his face lit by the faint glow from the distant street. He is looking out of the window tensely, as THE CAMERA MOVES IN, until he is in his profile.

169. EXT. NEIGHBORHOOD - (NIGHT) - LONG SHOT

From Jeff's viewpoint, all the windows are dark. The couple are sleeping on the fire escape. The salesman's apartment is dark as well. Suddenly a match flares, and we see the salesman light a cigar. The flame of the match illuminates his face for a moment. When it dies out, we see just the glow of the cigar burning.

170. INT. JEFF'S APARTMENT - (NIGHT) - SEMI-CLOSEUP

The CAMERA is now facing Jeff. We see that his left hand rests on the telephone receiver which is close to him. The phone starts to RING, but makes only the slightest sound, as he instantly picks it up. As he talks, in a low voice, he keeps his eyes on the salesman's apartment.

JEFF

Yeah?

171. INT. PHONE BOOTH - (NIGHT) - CLOSEUP

We get an impression of Sixth Avenue behind Lisa at the phone. Lisa also talks in a low, quiet voice.

LISA

The name on the second floor rear mailbox reads Mr. and Mrs. Lars, that's L-A-R-S, Lars Thorwald.

JEFF

(Filter)

What's the apartment house number?

LISA

125 West Ninth Street.

172. INT. JEFF'S APARTMENT - (NIGHT) - CLOSEUP

Jeff, still looks toward the salesman's apartment.

JEFF

Thanks, Lisa.

173. INT. PHONE BOOTH - (NIGHT) - CLOSEUP

Lisa smilingly says:

LISA

Okay, Chief. What's my next assignment?

JEFF

To get on home.

LISA

All right -- but what's he doing now?

174. INT. JEFF'S APARTMENT - (NIGHT) - CLOSEUP

Jeff is still looking toward the salesman's apartment.

JEFF

Just sitting in the living room. In the dark. And he hasn't gone near the bedroom. Now get some sleep. Goodnight.

He puts the receiver down, and resumes his vigil.

175. EXT. NEIGHBORHOOD - (NIGHT) - LONG SHOT

All we can see is the glow of the salesman's cigar.

FADE OUT.

FADE IN:

176. INT. JEFF'S APARTMENT - (DAY) - MEDIUM SHOT

Jeff is seated by the window in his wheelchair. He is talking on the telephone while his eyes are still on the neighborhood. There is a touch of urgency in his voice.

JEFF

Look, Coyne -- it's just one of those things I can't tell you on the phone. You have to be here, and see the whole set-up.

THE CAMERA PULLS BACK slightly as Stella emerges from the kitchen. She is carrying a tray with breakfast on it. Eggs, bacon, toast and coffee.

JEFF

It's probably nothing important -- just a little neighborhood murder, that's all. -- As a matter of fact, I did see "murder"

176. (Cont'd)

Stella squeezes past the right side of Jeff, and places the food tray on a windowseat in front of him. She peers out cautiously toward Thorwald's apartment for a moment. Then she squeezes back, moving to the sideboard against which leans a small table on an adjustable stand.

JEFF

My only thought was to throw a little business your way. A good detective, I reasoned, would jump at the chance to detect.

Stella returns with the table, and sets it up so that it is across Jeff's lap. She gets the tray of food, pausing to look toward Thorwald's apartment. Then she places the breakfast on the tray table in front of Jeff. He has to move back a little to avoid getting the phone cable tangled in the food and dishes.

JEFF

Well, I usually took my best pictures on my day off.

(Nods)

Okay, Coyne -- soon as you can.

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

He hangs up. Stella takes the phone and puts it down for him. He looks at the breakfast, reaches for a knife and fork.

JEFF

Stella, I - I can't tell you what a welcome sight this is. No wonder your husband's still in love with you.

STELLA

Police?

JEFF

(Pauses in cutting food)

Uh?

STELLA

You called the police?

JEFF

Oh. Well, yes and no. It wasn't an official call. He's just a friend.

(Almost to himself)

An old, ornery friend.



177. (Cont'd)

He begins eating, appreciatively. She moves behind his chair, pausing to look toward Thorwald's apartment again. Jeff is just lifting a piece of bacon to his lips when Stella speaks:

STELLA

(Half to herself)

Now just where do you suppose he cut her up?

The hand carrying the bacon to Jeff's mouth hesitates for a moment.

STELLA

(Answering herself)

Oh - of course! In the bathtub. That's the only place he could wash away the blood.

The hand holding the bacon moves back to the plate. Jeff just stares ahead. Stella turns and walks into the kitchen. Jeff pushes the food away, and picks up the coffee cup instead.

178. INT. JEFF'S APARTMENT - (DAY) - CLOSEUP

Jeff's eyes, over the coffee cup, are staring intently at the backyard.

179. EXT. NEIGHBORHOOD - (DAY) - SEMI-LONG SHOT

Thorwald's apartment. The shades up. No one moving. The rope-tied trunk still sits in the bedroom. To the left we see the basket lowering with the dog in it. We HEAR the woman WHISTLING an aria.

180. INT. JEFF'S APARTMENT - (DAY) - CLOSEUP

His eyes stray in an upward direction as he puts down the coffee cup.

181. EXT. NEIGHBORHOOD - (DAY) - SEMI-LONG SHOT

The CAMERA PANS UP past the woman lowering the dog, up to the roof where one of the sunbathers can be seen sitting up, rubbing her body with sun tan oil.

vp

REAR WINDOW

72.

182. INT. JEFF'S APARTMENT - (DAY) - CLOSEUP

Jeff's eyes move down again. Abstractedly his hand strays toward the piece of bacon. He picks it up.

183. EXT. NEIGHBORHOOD - (DAY) - SEMI-LONG SHOT

Thorwald's apartment. We are now aware that the salesman is now in his living room, lying out of sight on the sofa, because the smoke from a newly lighted cigar is starting to ascend toward the ceiling of his room. Stella's voice is heard calling out from the kitchen:

STELLA'S VOICE

He'd better get that trunk out of there before it starts to leak.

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

Again the bacon stops just before it reaches Jeff's mouth. He puts it down on the plate again, as his eyes move slightly toward the left.

185. EXT. NEIGHBORHOOD - (DAY) - SEMI-LONG SHOT

Miss Torso, in ballet outfit, is hanging up a small wash on a clothes line. It consists mostly of lingerie. She is doing her inevitable leg practice at the same time. THE CAMERA PANS OVER SUDDENLY TO Thorwald's apartment, and except for the smoke rising from the unseen sofa, there is no activity.

186. INT. JEFF'S APARTMENT - (DAY) - CLOSEUP

Jeff seems to be getting a bit listless, or bored, by constantly watching Thorwald's apartment. His eyes sort of stray around the neighborhood, and end up looking toward:

187. EXT. NEIGHBORHOOD - (DAY) - MEDIUM SHOT

The newlywed's apartment. Shade down, business as usual.

188. INT. JEFF'S APARTMENT - (DAY) - CLOSEUP

Jeff smiles affectionately, and starts to turn his eyes away; but something startles him, and he looks quickly back.

ds

FEAR WINDOW

73.

189. EXT. NEIGHBORHOOD - (DAY) - MEDIUM SHOT

The shade suddenly going up in the newlywed's apartment. The young husband leans his hands on the windowsill, and looks out. He is wearing only his pajama bottoms, because of the heat, and we see that he is a well-muscled, attractive young man. He looks around with some satisfaction. He turns at the sound of a woman's voice behind him.

GIRL'S VOICE

H-a-a-r-r-e-e.....

He turns his head, is thoughtful for a brief moment, then he pulls down the shade.

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

His smile almost becomes a private chuckle. Stella's abrupt voice breaks in urgently:

STELLA'S VOICE

Look! Look - Mr. Jefferies!

Jeff's head snaps toward the center of his window. Stella has appeared behind his wheelchair.

191. EXT. NEIGHBORHOOD - (DAY) - SEMI-LONG SHOT

Two men wearing tan coveralls are standing outside Thorwald's door. One of them carries a clipboard. Suddenly Thorwald is seen sitting up on the living room sofa. His hair is disheveled and he is unshaved. He stands up, and moves toward the door. He opens it, and after a short exchange of dialogue, he admits the two men, leaving the door open behind them. He leads the two men across the living room to the bedroom.

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

Stella and Jeff watching intently. He is feeling down alongside his wheelchair for his binoculars.

193. EXT. NEIGHBORHOOD - (DAY) - BINOCULAR SHOT

A close view shows the two men carrying the trunk across the living room toward the corridor.

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

Jeff lowers the binoculars quickly.

194. (Cont'd)

JEFF

(Agitated)

I thought Coyne would get  
here before the trunk went -  
or I'd have called the police.

(To Stella)

Now we're going to lose it.

Stella moves toward the door quickly. Jeff turns quickly over his shoulder to watch her. She is already going up the steps.

JEFF

Stella, don't do anything  
reckless!

As Stella goes out the door, she calls back:

STELLA

I'm just going to get the  
name off their truck!

JEFF

(Up)

I'll watch the alleyway -  
in case it goes that way.

We hear nothing from Stella, but the SOUND of her heavy TREAD down the hallway stairs. Jeff returns to Thorwald. He eases himself back into the shadows a bit and then raises his binoculars.

195. EXT. NEIGHBORHOOD - (DAY) - BINOCULAR SHOT

Jeff concentrates his attention on the alleyway that leads to the street. Just normal traffic. The binoculars swing to Thorwald's apartment. The salesman is now at the telephone. He has picked up the receiver, and proceeds to dial 221.

196. INT. JEFF'S APARTMENT - (DAY) - CLOSEUP

The binoculars still up to Jeff's face. Under them his mouth moves, as if he's talking to himself.

JEFF

Long Distance.

197. EXT. NEIGHBORHOOD - (DAY) - BINOCULAR SHOT

The salesman speaks some words to the operator, placing the call. As he does this, he reaches with his other hand for a nearby bottle, and working the cork out with one hand, he pours a stiff drink into a tumbler. He drinks it as soon as he finishes talking with the operator.

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

Jeff lowers the binoculars a little, and takes a normal eye sight on the alleyway.

199. EXT. NEIGHBORHOOD - (DAY) - LONG SHOT

Pulling across to the far side of the street we see the hood and cab of a freight truck.

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

Jeff quickly puts the glasses up.

201. EXT. NEIGHBORHOOD - (DAY) - BINOCULAR SHOT

By the time the binoculars are up, another truck has crossed from the left. It momentarily blocks out the side of our freight truck. By the time the two trucks part, we can only see the back half of the freight truck before it pulls out of sight. Jeff is only able to read the words "FREIGHT LINES". The binoculars are held for a moment until we see a puffing and blowing Stella arrive at the opening of the alleyway. She is looking toward the front of Thorwald's apartment house. And by her attitude we can see that there is no truck outside. She looks about her for a moment.

202. INT. JEFF'S APARTMENT - (DAY) - CLOSEUP

Jeff lowers the binoculars, discouraged.

203. EXT. NEIGHBORHOOD - (DAY) - LONG SHOT

The figure of Stella is seen, looking up toward Jeff's apartment, and arms outspread in a helpless gesture.

LAP DISSOLVE TO:

204. INT. JEFF'S APARTMENT - (DAY) - SEMI-LONG SHOT

SHOOTING TOWARDS the big window, with the neighborhood beyond, Jeff is as usual seated in his wheelchair on the left of the window, but now turned toward a newcomer. The second man is standing near the divan looking out the window with the binoculars. This newcomer is POLICE DETECTIVE LIEUTENANT THOMAS J. COYNE, the man Jeff phoned earlier in the day. He is an intelligent-appearing, well-dressed modern detective. He has a sense of humor. He lowers the glasses, and turns to Jeff.

COYNE

You didn't see the killing, or the body? How do you know there was a murder?

JEFF

Because everything that man's done has been suspicious. Trips at night in the rain, saws, knives, trunks with rope, and a wife that isn't there any more.

COYNE

I'll admit it all has a mysterious sound -- but it could mean a number of different things. Murder is the least likely.

JEFF

Go ahead, Coyne -- tell me he's an unemployed magician -- amusing the neighborhood with sleight-of-hand.

Coyne paces a little.

COYNE

It's too stupid and obvious a way to murder - in full view of fifty windows - and then sit over there---  
(He points)  
---smoking a cigar -- waiting for the police to pick him up.

JEFF

Well, officer.- do your duty.

COYNE

You've got a lot to learn about homicide, Jeff. Morgans have committed murder so shrewdly that it took a

VP

NEAR WINDOW

78.

204. (Cont'd)

COYNE

We know the wife is gone. I'll see  
if I can find out where.

JEFF

Do that.

He goes up the steps to the door, putting on his hat.  
He pauses, his hand on the door knob.

COYNE

You have any headaches lately?

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

Jeff answers, showing only the slightest irritation.

JEFF

Not 'til you showed up.

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

Coyne, still at the door:

COYNE

Uh-huh. Well, it'll wear off in  
time -- along with the hallucinations.  
See you around.

He starts to go out the door, and closes it behind  
him.

207. INT. JEFF'S APARTMENT - (DAY) - SEMI- LONG SHOT

From Coyne's viewpoint. Jeff lifts his hand in a  
feeble parting gesture.

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

Before the door has completely closed, Coyne opens it  
again, and looks in.

COYNE

By the way - what happened to your  
leg?

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

JEFF

I was jaywalking.

12-1-53

(Continued)

204. (Cont'd)

COYNE (Cont'd)

hundred trained police minds to catch them. That salesman wouldn't just knock off his wife after dinner, toss her in a trunk and put her in storage.

JEFF

I'll bet it's been done.

COYNE

Almost everything's been done - under panic. But this is a thousand to one shot. That man's still sitting around his apartment; he isn't panicked.

JEFF

(A pause)

You think I made all this up?

COYNE

I think you saw something - that probably has a very simple explanation.

JEFF

For instance?

COYNE

(Shrugs)

His wife took a trip.

JEFF

She - was - an - invalid!

COYNE

You told me.

(Looks at watch)

I've got to run, Jeff.

JEFF

All right - you don't believe me.

Coyne saunters toward steps, picking up his hat on the way. Stops.

COYNE

I - uh - won't report it to the Department. Let me poke into it a little on my own. No point in your getting any ridiculous publicity.

JEFF

(Coldly)

Thanks.



VP

REAR WINDOW

79.

209. (Cont'd)

COYNE'S VOICE

(O.s.)

Where?

JEFF

(With nonchalance)

The Indianapolis Speedway.

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

The door starts to close again, as if Coyne considered Jeff's answer quite reasonable. Then the door pops open and Coyne's head comes in, a surprised expression across his face.

COYNE

During the race?

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

Jeff answers with a straight face.

JEFF

Yup. It sure stopped traffic.

We don't see Coyne again, but only HEAR the sharp slam of the DOOR off. Jeff chuckles. Then he turns back to the window.

212. INT. JEFF'S APARTMENT - (DAY) - CLOSEUP

Jeff's attention is drawn to something in the yard below.

213. EXT. NEIGHBORHOOD - (DAY) - SEMI-LONG SHOT

The little dog is busily scratching away at Thorwald's pet flowerbed.

214. INT. JEFF'S APARTMENT - (DAY) - CLOSEUP

Jeff smiles mischievously. Suddenly his face changes as he sees:

215. EXT. NEIGHBORHOOD - (DAY) - SEMI-LONG SHOT

Thorwald coming out of his basement door, carrying a watering can. He fills it from a nearby faucet. He does not notice the little dog's destructive activities.

(Continued)

215. (Cont'd)

When the watering can is filled, he straightens up, turns toward the flower bed. He stops for the briefest moment, when he sees the dog. He walks to the dog, gently lifts him out of the garden, and giving him a friendly little pat, sends him off. He proceeds to patiently brush back the disturbed earth, and then begins his watering.

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

Jeff is frankly puzzled by the salesman's friendly attitude toward the dog. He looks off in another direction, as he catches sight of:

217. EXT. NEIGHBORHOOD - (DAY) - LONG SHOT

Coyne, who has appeared, at the street opening. The detective is surveying the front of the apartment building where Thorwald lives. A paper seller behind him, offers to sell him a paper. Coyne isn't interested. As Coyne saunters forward toward the apartment house, the scene:

LAP DISSOLVES TO:

218. INT. JEFF'S APARTMENT - (DAY) - MEDIUM SHOT

Coyne is nonchalantly leaning up against the side board, with a highball in one hand. Jeff has turned his chair around from the window to face him.

COYNE

He has a six months' lease, and has used up a little over five and a half months of it.

(Takes a sip of drink)

Quiet. Drinks, but not to drunkenness. Pays his bills promptly, with money earned as a costume jewelry salesman - wholesale. Kept to himself, and none of the neighbors got close to him, or his wife.

JEFF

I think they missed their chance with her.

COYNE

(Studies drink)

She never left the apartment---

VP

REAR WINDOW

81.

218. (Cont'd)

JEFF

(Interrupting)

Then where is she - in the ice box?

COYNE

(Continues)

--- until yesterday morning.

JEFF

(Alert)

What time?

COYNE

Six ayen.

Jeff looks thoughtful a moment, and then says, with a touch of discouragement:

JEFF

I think that's about the time I fell asleep.

COYNE

Too bad. The Thorwalds were just leaving the apartment house at that time.

He puts down his drink, and strolls toward the window, looking out. THE CAMERA MOVES IN slightly to tighten the shot.

COYNE

Feel a little foolish?

JEFF

Not yet.

Coyne becomes interested in watching something out the window. Unconsciously he smooths out his coat and tie. He even smiles somewhat secretly to himself at what he sees.

219. EXT. NEIGHBORHOOD - (DAY) - SEMI-LONG SHOT

Miss Torso, in ballet costume, practicing her dance on the outside balcony. She is exciting and desirable.

220. INT. JEFF'S APARTMENT - (DAY) - TIGHT TWO SHOT

Jeff notices Coyne's interest.

JEFF

How's your wife?

12-1-53

(Continued)

220. (Cont'd)

Startled at being observed, Coyne moves quickly away from the window, effecting nonchalance. THE CAMERA MOVES BACK as Coyne returns to his drink. Jeff smiles at catching Coyne enjoying Miss Torso.

COYNE

Oh - oh, she's fine.  
(Not too convincing)  
Just fine.

He tosses off the rest of the drink, and his movement is almost a comment. Jeff's face grows serious.

JEFF

Who said they left then?

COYNE

Who left - where?

JEFF

The Thorwalds - at six in the morning?

Coyne quickly collects his thoughts, and gets back to the case at hand.

COYNE

The building superintendent, and two tenants. Flat statements - no hesitation - and they all jibed to the letter. The Thorwalds were leaving for the railroad station.

JEFF

Now how could anybody guess that? They had, perhaps, signs on their luggage, "Grand Central Or Bust!"?

COYNE

(Sighs)

The superintendent met Thorwald coming back. He said Thorwald told him he had just put his wife on the train for the country.

JEFF

A very convenient guy - this superintendent. Have you checked his bank deposits lately?

COYNE

Jeff - huh?

(Continued)

220. (Cont'd)

JEFF

(Sharply)

Well - what good is his information?!  
It's a second-hand version of an  
unsupported statement by the murderer  
himself - Thorwald! Anybody actually  
see the wife get on the train?

COYNE

I hate to remind you - but this all  
started because you said she was  
murdered. Now did anyone, including  
you, actually see her murdered?

JEFF

Boyerne - are you interested in solving  
a case, or making me look foolish?

COYNE

If possible - both.

JEFF

Well then do a good job of it! Get  
over there, and search Thorwald's  
apartment! It must be knee-deep in  
evidence.

COYNE

I can't do that.

JEFF

I mean when he goes out for a paper,  
or a drink, or something. What he  
doesn't know won't hurt him.

COYNE

I can't do it even if he's gone.

JEFF

(With sarcasm)

What's the matter? Does he have a  
courtesy card from the police department?

COYNE

Now don't get me mad! Even a  
detective can't walk in anybody's  
apartment and search it. If I were  
ever caught in there, I'd lose my  
badge inside of ten minutes!

JEFF

Just make sure you're not caught.  
If you find something, you've got a

220. (Cont'd)

JEFF (Cont'd)

murderer and nobody will care about a couple of house rules. If you find nothing - he's clear.

COYNE

At the risk of sounding stuffy, Jeff - I'll remind you of the Constitution, and the phrase "search warrant" issued by a judge who knows the Bill of Rights verbatim. He must ask for evidence.

JEFF

Give him evidence.

COYNE

I can hear myself starting out. "Your Honor - I have a friend who's an amateur sleuth, and one night, after a heavy supper----"

(He shakes his head  
"no")

He'd throw the New York State Penal Code right in my face. -- And it's six volumes.

JEFF

By morning there might not be anything left to find in his apartment.

COYNE

(Looking out window)

A detective's nightmare.

JEFF

What do you need before you can search - bloody footsteps leading up to the door?

COYNE (Looking out window)

One thing I don't need is heckling! You called and asked me for help -- and now you're acting like a taxpayer!

(Turns to look at Jeff)

How did we ever stand each other in that same plane for three years?

JEFF

You know, every day for three years I asked myself that same question?

COYNE

Ever get an answer?

(Continued)

220. (Cont'd)

JEFF

Yeah - frequently - it ran something like this: "Your request for transfer turned down --"

He can't help smiling, and neither can Coyne.

COYNE

Sorry I had to turn it down.  
(He checks his watch)  
I'm going over to the railroad station and check Thorwald's story.

He moves to the sideboard, picks up a felt hat.

JEFF

Forget the story - find the trunk. Mrs. Thorwald's in it!

COYNE

Oh - I almost forgot!

He pulls a slip of paper out of his pocket. Jeff watches him intently.

COYNE

(Looking at Jeff)  
There was a postcard in Thorwald's mailbox.  
(Refers to paper)  
Mailed yesterday afternoon, three-thirty P.M. from Merrittsville -  
(Looks up, speaks pleasantly)  
- That's eighty miles north of here.  
(Back to paper)  
The message read "Arrived O.K. Already feeling better. Love, Anna."

He looks at Jeff with some smugness.

JEFF

(Slowly)  
Is -- is Anna - who I think it is?

COYNE

(Nods "yes")  
Mrs. Thorwald.

He puts on his hat, and goes toward the door.

COYNE

(Maliciously)  
Anything you need?

221. INT. JEFF'S APARTMENT - DAY - CLOSEUP

Jeff is sober.

JEFF

Yeah. A good detective.

LAP DISSOLVE TO:

222. INT. JEFF'S APARTMENT - DUSK - CLOSEUP

The sun has just set. THE CAMERA is concentrating on the long-focus lens camera which fills the screen. Just beyond, there is a plate on which is a solitary sandwich. Jeff's hand comes in, picks it up. We PAN US with the sandwich until Jeff's head fills the screen. (Except for a small light in the kitchen, Jeff's apartment is in darkness.) As he munches, he keeps his attention on the neighborhood.

223. EXT. NEIGHBORHOOD - DUSK - SEMI-LONG SHOT

Thorwald's apartment in darkness. THE CAMERA PANS slightly to the left, as we see the dog being lowered in its basket. We follow the basket down to the yard, which brings Miss Lonely Heart's apartment into view. She is wearing a Kelley Green suit, and is seated at her dressing table. She seems to be putting on the final touches of her make-up, prior to going out.

224. INT. JEFF'S APARTMENT - DUSK - CLOSEUP

Jeff looks down, he smiles to himself. He turns, and we see him raise the long-focus camera to his eye.

225. EXT. NEIGHBORHOOD - DUSK - CAMERA SHOT

The long-focus lens brings Miss Lonely Hearts into an enlarged picture which reveals details we have not previously noticed. A pair of ill-fitting, horn-rimmed reading glasses rest half way down her nose, and she has to tilt her head back slightly as she applies lipstick, with their aid. Satisfied, she takes off the glasses, and examines her face as a whole, through squinting eyes. She has faded good looks, has fairly nice clothes, but is badly in need of advice on hair dressing. Her hair-do makes her seem middle-aged. She reaches for a tall glass of liquor next to her, and takes a long drink. Putting the glass down, she squints to see if she has disturbed the lipstick. Unable to see clearly, she puts on the glasses again,



225. (Cont'd)

looks, and touches up her lips slightly. She puts her glasses in a handbag, then stands to put out the lights. She walks into the living room, finishing the drink. The long-focus lens moves with her. She goes straight for a bottle of liquor, and pours out a final neat slug, and tosses it off. Then she leaves the apartment, with a show of determination. She turns out the lights behind her.

226. INT. JEFF'S APARTMENT - DUSK - SEMI - CLOSEUP

Jeff lowers the long-focus lens, and turns his head to the right as he hears the first notes of the song-writer's melody which we have heard him trying to complete.

227. EXT. NEIGHBORHOOD - DUSK - MEDIUM SHOT

The song writer is at the piano, poking out his melody, slowly, note by note. He is in black tie, and from the looks of the apartment he is preparing for guests. An attractive girl is setting out trays of canapes, glasses, ice and liquor. She pauses as she crosses the room carrying a tray of food. She listens a moment to the song-writer's melody. Her expression shows that it pleases her, and moves her romantically. She comments on it to the song-writer, who starts from the beginning again, playing it more fully.

228. INT. JEFF'S APARTMENT - DUSK - SEMI-CLOSEUP

A new source of music comes in to interfere with the piano playing. It is orchestral ballet music, in a modern style. Jeff's head turns in this new direction.

229. EXT. NEIGHBORHOOD - DUSK - SEMI-LONG SHOT

Miss Torso, and a male partner whom we have not seen before, are practicing a pas a deux. He is a tall, flowing-haired young man, lithe and graceful beyond normal masculine capacity. They stop, at one point, to listen to a word of comment from a woman who is watching. By her gestures, she is obviously a professional choreographer.

THE CAMERA PANS from this to the street beyond. Standing there, on the sidewalk, looking up and down the street is a Kelley Green clad figure.

230. INT. JEFF'S APARTMENT - (DUSK) - CLOSEUP

He quickly raises his long-focus camera to his eye.

231. EXT. NEIGHBORHOOD - (DUSK) - CAMERA SHOT

We are now given a waist-high shot as the focus is adjusted by Jeff. The figure is that of Miss Lonely Hearts. She seems to be trying to figure out what to do, or where to go. She nervously looks at a couple of men passers by. Getting no reaction, she crosses the street, and seats herself at an empty table in front of the cafe. She orders a drink.

She is suddenly blotted out by a figure of a man who enters the picture from the left-hand side. He is much nearer the lens, because he is on this side of the street. He is, therefore, slightly out of focus. The lens suddenly sharpens. It is Thorwald, carrying a light-weight cardboard box under his arm. THE CAMERA PANS him over to the right until he is lost behind the building.

232. INT. JEFF'S APARTMENT - (DUSK) - SEMI-CLOSEUP

He lowers the lens, and we see Jeff's eyes travel across the screen, as he imagines Thorwald's progression. Then sharpening his look, he picks up the long-focus lens, and easing himself back cautiously, begins watching Thorwald.

233. EXT. NEIGHBORHOOD - (DUSK) - CAMERA SHOT

Thorwald comes up the corridor, and stands unlocking his door. As he hesitates, we are able to see the cardboard box he is carrying has the name of a laundry on it. He enters the apartment, turns on the living room lights. He proceeds to the bedroom, and the lights go on there. A number of suits and top coats are lying in an orderly pile on the bed. He takes the laundry out of the box and puts it on the bed next to the suits. Then he goes to the dresser, and instead of putting the laundry away, he proceeds to take out the contents of the drawers - pajamas, shirts, socks, etc. He piles these on the beds.

234. INT. JEFF'S APARTMENT - (DUSK) - SEMI-CLOSEUP

Jeff lowers the camera quickly. He picks up the phone and dials a number, still keeping his eyes on Thorwald. The phone buzzes on filter, then is picked up and answered by a woman:

234. (Cont'd)

MRS. COYNE

(Filter)

Hello.

JEFF

Mrs. Coyne?

MRS. COYNE

Yes.

JEFF

Jeff again.

(A note of urgency)

Has Tom come in yet?

MRS. COYNE

Not yet, Jeff.

JEFF

You haven't even heard from  
him?

MRS. COYNE

Not a word.

For a moment, Jeff looks desperate. He doesn't know what to say.

MRS. COYNE

Is it something really important,  
Jeff?

JEFF

I'm afraid it is, Tess.

MRS. COYNE

I'll have him call the moment  
I hear from him.

JEFF

Tell him not to waste time calling.  
To get over here soon as he can.  
I think Thorwald's pulling out tonight.

MRS. COYNE

Who's Thorwald?

JEFF

He knows.

(As an after-  
thought)

Don't worry, Tess. It's a man.

RW

REAR WINDOW

90.

234. (Cont'd)

MRS. COYNE  
(She laughs)  
Goodnight, you idiot.

JEFF  
(A slight smile)  
Goodnight, Mrs. Coyne.

He hangs up. Then, his brows knit a little, as if he's puzzled about something he sees across the neighborhood. He lifts up the long-focus lens.

235. EXT. NEIGHBORHOOD - (NIGHT) - CAMERA SHOT

Early night. In the dresser Thorwald finds an alligator handbag. He holds it up thoughtfully. We have previously seen this handbag hanging from the bedpost when Mrs. Thorwald was in bed. Thorwald takes the bag into the living room, where he picks up the phone and dials.

JEFF  
Long distance again.

Thorwald reaches his party. As he talks, thoughtfully, he takes some jewelry from the handbag - a couple of rings, diamond wristwatch, brooch, pearls, etc. He discusses each piece, apparently trying to make some decision. Then, seemingly satisfied, he replaces them in the bag and hangs up.

236. INT. JEFF'S APARTMENT - (NIGHT) - SEMI-CLOSEUP

Jeff lowers his camera lens and edges his chair forward in an effort to hear what Thorwald is saying. But a sudden rise in the SOUND coming from the song-writer's apartment, causes him to turn his head toward the studio with exasperation.

237. EXT. NEIGHBORHOOD - (NIGHT) - MEDIUM SHOT

The first four of the song-writer's guests come through the door, admitted by the song-writer's girl friend. There is a squeal from the women who greet each other, and hearty "hellos" from the men. The song-writer dashes off a LOUD VAMP of greeting on the piano, then gets up to offer drinks.

.2-1-53

JH

HEAR WINDOW

91.

238. INT. JEFF'S APARTMENT - (NIGHT) - SEMI-CLOSEUP

Jeff turns his attention back to Thorwald, but gives up any attempt at listening. He lifts the long-focus lens up to his eyes again.

239. EXT. NEIGHBORHOOD - (NIGHT) - CAMERA SHOT

Having completed his call, Thorwald returns to the bedroom, carrying the handbag. He goes to a pile of coats lying on the bed. He lifts the top two coats slightly, and slides the handbag under them and out of sight.

240. INT. JEFF'S APARTMENT - (NIGHT) - SEMI-CLOSEUP

There is the SOUND of footsteps coming down the corridor to Jeff's apartment. He lowers the camera lens, and turns his attention to his door.

241. INT. JEFF'S APARTMENT - (NIGHT) - SEMI-LONG SHOT

The door opens, and Lisa stands silhouetted in the entrance, back-lighted by the corridor lights. It's an attractive picture.

242. INT. JEFF'S APARTMENT - (NIGHT) - SEMI-CLOSEUP

Jeff's head is turned toward her, his back more toward the neighborhood.

JEFF

Quick. Take a look. Thorwald's getting ready to pull out for good!

243. INT. JEFF'S APARTMENT - (NIGHT) - SEMI-CLOSEUP

Jeff abruptly turns back to the window, as Lisa dashes into the picture behind him, and looks out. Jeff's expression changes a little, as they see:

244. EXT. NEIGHBORHOOD - (NIGHT) - SEMI-LONG SHOT

The lights are out in Thorwald's bedroom, and Thorwald is in the act of pouring himself out a drink in the living room. He comes to the window, glass in hand, and looks down into the garden, nonchalantly. Over this, we HEAR Lisa's voice, questioningly:

SCENE

(Stares out the window, exasperated)  
He was just laying all his things  
out on one of the beds! Coats,  
suits, shirts, socks, even his wife's

245. LIT. JEFF'S APARTMENT - MEDIUM SHOT - (JIFFY)

He stops, turns to her quickly.

JEFF  
That alligator bag his wife had  
on the bedpost --

LISA  
What about it?

JEFF  
He had it hidden in the dresser!  
Well, at least it was in there.  
He took it out, went to the  
phone and called somebody long  
distance. -- His wife's jewelry  
was in the handbag. And something  
about it worried him. He was  
asking somebody advice over the  
phone.

LISA  
Someone not his wife?

JEFF  
I never saw him ask her for advice  
before.

(Smiles)  
But she volunteered plenty.

Jeff turns back to the window.



DG

REAR WINDOW

93.

246. EXT. NEIGHBORHOOD - SEMI LONG SHOT - (NIGHT)

Thorwald is standing at the window with his drink in his hand. Then he turns, puts his unfinished drink down on a table, and goes to the door. He puts the light out in the living room and goes out the door. He walks briskly down the corridor.

LISA

I wonder where he's going now?

JEFF

I don't know.

LISA

Suppose he doesn't come back again?

JEFF

He will. All his things are still piled on the bed.

247. INT. JEFF'S APARTMENT - MEDIUM SHOT - (NIGHT)

Lisa moves toward a nearby lamp.

LISA

Well, I guess it's safe to put on some lights now.

JEFF

(Looking to left)

Not yet!

He picks up the long-focus lens and trains it on the street intersection, as Lisa moves back to him.

248. EXT. NEIGHBORHOOD - CAMERA SHOT - (NIGHT)

The street intersection. Some traffic, mostly pedestrian. Miss Lonely Hearts still sitting at the cafe table, alone. Drinking. There is no sign of Thorwald.

249. INT. JEFF'S APARTMENT - MEDIUM SHOT - (NIGHT)

He lowers the lens.

JEFF

He must have gone somewhere to the right.

249. (Cont'd)

The CAMERA PULLS BACK as Lisa starts around the apartment turning on the lights. As the light increases, we see that she is wearing another extravagantly beautiful dress. She seems quite animated, moving gracefully, her skirt and hair swinging with her movement. Jeff turns around to face the room.

LISA

All day long I've tried to keep my mind on work.

JEFF

Thinking about Thorwald?

LISA

(Nods yes)

And you, and your friend Coyne --

(Stops, to Jeff)

Did you hear from him again - since he left?

JEFF

Not a word. He was going to check on the railroad station, and the trunk. He must be still on it.

As he talks, she seems to be thinking something over to herself. She starts pacing, trying to distill her thoughts. We see that she has brought an oversized handbag with her, which lies prominently on the table. Jeff watches her.

JEFF

Something on your mind, Lisa?

LISA

It doesn't make sense to me.

JEFF

What doesn't?

LISA

Women aren't that unpredictable.

JEFF

(Losing a little patience)

Lisa -- I can't guess what you're thinking.

The CAMERA CLOSSES IN, Lisa stops, faces him. Her eyes sparkle, and her body is tense with concentration.



249. (Cont'd)

LISA

A woman has a favorite handbag - it always hangs on her bedpost where she can get at it. Then she takes a trip and leaves it behind. Why?

JEFF

Because she didn't know she was going on a trip - and where she was going she wouldn't need a handbag.

THE CAMERA eases back.

LISA

But only her husband would know that.  
(Starts to pace again)  
And the jewelry! Women don't keep all their jewelry in a purse, all tangled, getting scratched and twisted up.

JEFF

Do they hide it in their husband's clothes?

LISA

They do not! And they don't leave it behind them. A woman going anywhere but the hospital would always take makeup, perfume and jewelry.

JEFF

Inside stuff?

LISA

Basic equipment. You don't leave it behind in your husband's drawer in your favorite handbag.

JEFF

I'm with you, sweetie, but Detective Thomas J. Coyne has a pat answer for that.

LISA

That Mrs. Thorwald left at six aym yesterday with her husband?

249. (Cont'd)

JEFF

That's what the witnesses  
told him.

LISA

Well, I have a pat rebuttal  
for Mr. Coyne - that couldn't  
have been Mrs. Thorwald - or  
I don't know women.

JEFF

Still -- those witnesses.

LISA

We'll agree they saw a  
woman - but she wasn't Mrs.  
Thorwald. - That is, yet.

She comes over to Jeff. He reaches up, takes her  
hand.

JEFF

Come here.

He pulls her into his lap. She puts her arms around  
him. She is very happy, and kisses Jeff's cheek.

LISA

I'd like to see your friend's  
face when we tell him. He  
doesn't sound like much of a  
detective.

JEFF

~~Don't be too hard on him. He's~~  
~~a steady worker. I wish he'd~~  
get there, though.

LISA

(Nuzzling Jeff)

Don't rush ~~me~~. We have all  
night. ~~me~~

There's a pause. Then Jeff moves back a little to  
look her straight in the eye.

JEFF

We have all - what?

LISA

Right. I'm going to stay with you.

JEFF

You'll have to clear that through  
my landlor-----.

249. (Cont'd)

She cuts him off with a kiss. When she pulls back.

LISA  
I have the whole weekend off.

JEFF  
Well that's fine, but I only  
have one bed, and ---

Lisa smothers him with another kiss. She lets up.

LISA  
Say anything else, and I'll stay  
tomorrow night too.

JEFF  
Lisa, I won't be able to give you  
any---

She smothers him with still another kiss. Then  
moves back.

JEFF  
---pajamas.

She laughs, gets up. Goes to the large handbag on  
the table. It is a Mark Cross ladies' 'attache'  
case.

LISA  
You said I'd have to live out of  
one suitcase?  
(Picks up case)  
I'll bet yours isn't this small?

JEFF  
That's a suitcase?

LISA  
(Starting to open it)  
A Mark Cross overnight case, anyway.  
Compact, but ample enough.

She has opened it, and surprisingly enough, it is  
a compact outfit of pajamas, slippers, toothbrush,  
toothpaste, and all the general necessities for a  
comfortable overnight stay. She comes to Jeff, sits  
in his lap again, displaying the inside of the case.

LISA  
I'll trade you - my feminine intuition  
for a bed for the night.

JEFF  
(Gives in smilingly)  
I'd be no better than Thorwald, to  
refuse.

249. (Cont'd)

The SOUND from the party in the song-writer's apartment becomes more noticeable as his party grows. And at this point he begins playing the song he has been composing for the past few days.

LISA

There's that song again.

She gets up from Jeff's lap, and puts the overnight case on the table, open. She goes to the window, and looks toward the song-writer's apartment. Jeff turns with her.

250. EXT. NEIGHBORHOOD - (NIGHT) - SEMI-LONG SHOT

The party at the song-writer's has grown considerably larger. An assortment of well-dressed people have now crowded into the studio. They are drinking, eating, etc. At the moment, a number of them are crowded around the piano, listening to the composer's newest song- which isn't quite completed. However, the melody has become more beautiful than ever. During the following scene, we HEAR the melody being played a number of different ways on the piano.

251. INT. JEFF'S APARTMENT - (NIGHT) - MEDIUM SHOT

Lisa stands, listening, entranced.

LISA

Where does a man get the inspiration for a song like that?

Jeff watches her.

JEFF

From his landlord -- once a month.

LISA

It's utterly beautiful.

(Turns to Jeff)

I wish I could be creative.

JEFF

You are. You have a talent for creating difficult situations.

LISA

(Happily)

I do?

em

REAR WINDOW

100.

252. (Cont'd)

glancing toward the song-writer's party. Just as he starts to exhale the smoke, we HEAR his young wife's voice off:

GIRL'S VOICE

H-a-a-r-r-r-e-e-l

He chokes on the smoke, sputtering and coughing. When he recovers, he throws the cigarettes down to the backyard with a show of irritation. Then slowly he pulls the shade down. Behind us is the SOUND of a door shutting.

253. INT. JEFF'S APARTMENT - (NIGHT) - SEMI-CLOSEUP

Over Jeff's shoulder we see Coyne coming down the steps slowly, and seemingly preoccupied. Jeff swings his chair around so that his back is to us.

254. SEMI-CLOSEUP

Without looking at Jeff, Coyne comes into the apartment, takes off his hat and places it on the table. He runs a hand over the side of his head and down the back of his neck, which seems to indicate some fatigue.

255. SEMI-CLOSEUP

Jeff, looking expectantly at Coyne.

256. SEMI-CLOSEUP

Coyne reaches for a cigarette on the table, and puts it to his lips. While searching his pockets for a match, he HEARS Lisa humming. His eyes turn upward.

257. MEDIUM SHOT

Over the cabinet which divides the living room from the kitchen, we can see a glimpse of Lisa's shadow on the ceiling.

258. SEMI-CLOSEUP

Jeff, has followed Coyne's look.

12-1-53.

## 259. SEMI CLOSEUP

Coyne picks up cigarette lighter from table, and lights his cigarette. As he is placing the lighter back on the table, he sees:

## 260. CLOSEUP

From his viewpoint, Lisa's bag containing her lingerie and overnight effects.

## 261. CLOSEUP

Jeff. His eyes turn from the lingerie up to Coyne.

## 262. CLOSEUP

Coyne's look is completely noncommittal. His eyes turn at the sound of the song writer's party. He moves forward to get a better view, as the CAMERA RETREATS in front of him. He stops to glance out of the window.

263. EXT. NEIGHBORHOOD - NIGHT - MEDIUM SHOT

The party is now in full progress. The room is overcrowded, and some people are now sitting on the floor with their backs to the window. Others are outside. A crowd hides the piano player, but music can be heard competing with the babble.

264. INT. JEFF'S APARTMENT - NIGHT - CLOSEUP

Coyne turns his head away, and looks straight out. His expression hardens a little, as he sees:

265. EXT. NEIGHBORHOOD - NIGHT - SEMI LONG SHOT

The windows of Thorwald's apartment, completely dark.

266. INT. JEFF'S APARTMENT - NIGHT - CLOSEUP

He also is looking toward Thorwald's apartment. He turns his eyes anxiously back to Coyne. He seems to be trying to penetrate Coyne's mind.

267. INT. JEFF'S APARTMENT - NIGHT - MEDIUM SHOT

Coyne turns his head from the window, and looks down at Jeff. He asks, quietly:

COYNE

What else do you have on this man  
Thorwald?

Jeff's tension eases off a little, but he is eager to talk.

JEFF

Enough to scare me that you wouldn't  
get here in time, and we'd lose him.

COYNE

(Soberly)  
You think he's getting out of here?

JEFF

Everything he owns is laid out in  
the bedroom, ready for packing.

Coyne looks back toward Thorwald's bedroom. We see the dark apartment beyond him. Coyne nods thoughtfully. He turns his head suddenly at the sound of Lisa coming out of the kitchen. She holds two large brandy snifters containing some brandy. They are cupped in her hands, the stem between her fingers. She is rotating them gently toward her body to warm the brandy. She is quite beautiful.

268. INT. JEFF'S APARTMENT - NIGHT - CLOSEUP

Coyne reacts to her appreciatively.

269. INT. JEFF'S APARTMENT - NIGHT - MEDIUM SHOT

She continues rotating the brandy.

LISA

I'm just warming some brandy.

She comes forward, hands one snifter to Jeff. She offers the second to Coyne. (NOTE: In the following set of scenes, whenever anyone holds a brandy snifter, it is being rotated - regardless of their attitudes.)

LISA

Mr. Coyne? - I presume.

Coyne sort of smiles, and takes the snifter awkwardly.

JEFF

Tom, this is Miss Lisa Fremont.

ds

REAR WINDOW

103.

269. (Cont'd)

Coyne bows his head slightly, but his eyes remain on her in a fixed stare.

COYNE

How do you do?

Lisa smiles in return.

LISA

We think Thorwald's guilty.

She turns around, and goes right back into the kitchen.

270. INT. JEFF'S APARTMENT - (NIGHT) - SEMI-CLOSEUP

Coyne stares after her, ignoring her remark, still not recovered from the first sight of her attractiveness. Then quickly, his eyes move down and to the left.

271. INT. JEFF'S APARTMENT - (NIGHT) - SEMI-CLOSEUP

The open overnight case with its displayed lingerie.

272. INT. JEFF'S APARTMENT - (NIGHT) - SEMI-CLOSEUP

Slowly Coyne's eyes travel back to Jeff.

273. INT. JEFF'S APARTMENT - (NIGHT) - CLOSEUP

Quickly guessing what's on Coyne's mind.

JEFF

(Cautiously)

Careful, Tom.

274. INT. JEFF'S APARTMENT - (NIGHT) - SEMI-CLOSEUP

Coyne's eyes travel past Jeff to look out the window. He still holds the brandy snifter in one hand, and a cigarette in the other. Absent-mindedly he still rotates the brandy. The SOUND of the phone ringing is heard.

275. INT. JEFF'S APARTMENT - (NIGHT) - MEDIUM SHOT

Jeff picks up the phone.

12-1-53

(Continued)



JY

REAR WINDOW

104.

275. (Cont'd)

JEFF

Hello?

He listens, and then looks up to Coyne.

JEFF

Just a minute, please.

Coyne crosses and stands behind Jeff, as Jeff hands him the phone. He juggles the cigarette, the brandy snifter and the phone all at once. This is all done deadpan.

COYNE

Coyne speaking.

(He listens)

Uh-huh. - Yeah. Mmmmm.-

Mmm. Hmm. - Okay. Thank you,  
and goodbye.

He hands the receiver back to Jeff, who hangs up. Lisa comes back in with her own brandy snifter, rotating it.

LISA

The coffee will be ready soon.

(Urgent)

Jeff, aren't you going to tell him  
about the jewelry?

Coyne looks suddenly interested. He asks tersely:

COYNE

Jewelry?

JEFF

He has his wife's jewelry hidden in  
among his clothes over there.

COYNE

You sure it belonged to his wife?

He turns his head to Lisa, who answers.

LISA

It was in her favorite handbag.  
-- And, Mr. Coyne, that can lead to  
only one conclusion.

COYNE

Namely?

His head snaps back to Jeff, who answers:

ds

REAR WINDOW

105.

275. (Cont'd)

JEFF

That wasn't Mrs. Thorwald who left with him yesterday morning?

COYNE

You figured that out, huh?

His head moves back to Lisa as she answers with a touch of pride in her voice.

LISA

It's just that women don't leave jewelry behind when they go on a trip.

Before Coyne can comment, Jeff asks impatiently:

JEFF

Come on, Tom - you don't really need any of this information, do you?

Coyne smiles at Jeff, and then strolls over to the table where he puts out his cigarette and puts down the brandy snifter.

COYNE

As a matter of fact, I don't.

He goes to the window and looks out, as they watch him, expectantly. He speaks without looking at them. His voice is flat and to the point.

COYNE

Lars Thorwald is no more a murderer than I am.

276. INT. JEFF'S APARTMENT - (NIGHT) - SEMI-CLOSEUP

Jeff and Lisa stare at him in astonishment. Then Jeff recovers, and answers with some anger:

JEFF

You mean you can explain everything that went on over there - and is still going on?

277. INT. JEFF'S APARTMENT - (NIGHT) - SEMI-CLOSEUP

He spins around, and his face has lost all its friendliness.

COYNE

No!

12-1-53

(Continued)

277. (Cont'd)

He starts to pace the room.

COYNE

And neither can you.

(Points out window)

That's a secret and private world  
you're looking into out there.

People do a lot of things in  
private that they couldn't explain  
in public.

278. INT. JEFF'S APARTMENT - NIGHT - SEMI-CLOSEUP

Lisa and Jeff. She replies with some sarcasm.

LISA

Like disposing of their wives?

COYNE

(Off)

Get that idea out of your mind.  
It will only lead you in the  
wrong direction.

JEFF

But Tom -- the saw, the knives --

279. INT. JEFF'S APARTMENT - NIGHT - SEMI-CLOSEUP

Coyne breaks in, takes a step forward.

COYNE

Did you ever own a saw?

JEFF

(Off)

Well, in the garage, back home, we --

COYNE

(Interrupts)

And how many people did you cut up  
with it? Or with the couple of  
hundred knives you've probably  
owned in your lifetime?

280. INT. JEFF'S APARTMENT - NIGHT - SEMI-CLOSEUP

Jeff, reasoning:

JEFF

But I'm not a killer!

280. (Cont'd)

COYNE

(Off)

Your logic is backward.

Lisa cuts in spiritedly.

LISA

You can't ignore the wife disappearing!  
And the trunk - and the jewelry -- !281. INT. JEFF'S APARTMENT - NIGHT - SEMI-CLOSEUPCoyne starts to pace up and down, throwing out a hand  
in careful explanation.

COYNE

I checked the railroad station.  
He bought a ticket. He put her  
on the train ten minutes later.  
Destination: Merrittsville.  
Witnesses. This deep.  
(He holds his hand a  
few feet off the floor)282. INT. JEFF'S APARTMENT - NIGHT - SEMI-CLOSEUP

Jeff and Lisa.

LISA

It might have been a woman --  
but it couldn't have been  
Mrs. Thorwald. That jewelry --283. INT. JEFF'S APARTMENT - NIGHT - SEMI-CLOSEUP

Coyne comes up to the CAMERA, looking at Lisa.

COYNE

Look, Miss Fremont - that feminine  
intuition sells magazines - but in  
real life, it's still a fairy tale.  
I don't know how many wasted years  
I've spent running down leads based  
on women's intuitions.284. INT. JEFF'S APARTMENT - NIGHT - SEMI-CLOSEUP

Jeff is resentful of Coyne's comments to Lisa.

Mc

REAR WINDOW

108.

284. (Cont'd)

JEFF

I take it you didn't find the trunk.  
-- And this is just an old speech you  
once gave at the Policeman's Ball.

285.

INT. JEFF'S APARTMENT - NIGHT - SEMI-CLOSEUP

Coyne has turned away into the center of the room.  
He swings around.

COYNE

I found the trunk -- a half hour  
after I left here.

286.

INT. JEFF'S APARTMENT - NIGHT - SEMI-CLOSEUP

Lisa speaks again with continuing sarcasm:

LISA

Of course, it's normal for a man  
to tie his trunk up with a heavy  
rope.

COYNE

(Off)

When the lock is broken - Yes.

JEFF

What was in the trunk? A surly  
note to me?

287.

INT. JEFF'S APARTMENT - NIGHT - SEMI-CLOSEUP

Coyne comes toward the CAMERA again.

COYNE

(Carefully)

Mrs. - Thorwald - 's - clothes.  
-- Clean - carefully packed - not  
too stylish - but presentable.

LISA

(Off)

Didn't you take it to the crime  
lab?

Coyne gives her a scathing look.

COYNE

I sent it on its merry and legal  
way.

VP

REAR WINDOW

109.

288. INT. JEFF'S APARTMENT - NIGHT - SEMI-CLOSEUP

Jeff challenges Coyne:

JEFF

Why - when a woman only goes on a simple trip, does she take everything she owns?

289. INT. JEFF'S APARTMENT - NIGHT - CLOSEUP

Coyne, with a studied, gracious gesture, to Lisa:

COYNE

Let the female psychology department handle that one.

290. INT. JEFF'S APARTMENT - NIGHT - SEMI-CLOSEUP

Lisa answers, but very coldly:

LISA

I would say that it looked as if she wasn't coming back.

COYNE

(Off)

That's what they call a family problem.

JEFF

(Persisting)

If his wife wasn't coming back -- why didn't he tell his landlord? -- I'll answer it for you - because he had something to hide.

291. INT. JEFF'S APARTMENT - NIGHT - CLOSEUP

Coyne hesitates a moment, and lets his eye wander, to:

292. INT. JEFF'S APARTMENT - NIGHT - CLOSEUP

The overnight case, with Lisa's lingerie.

293. INT. JEFF'S APARTMENT - NIGHT - CLOSEUP

His eyes going back to Jeff,

12-1-53

(Continued)

JY

REAR WINDOW

110.

293. (Cont'd)

COYNE

(Blandly)

Do - uh - you tell your landlord  
everything?

294. INT. JEFF'S APARTMENT - NIGHT - SEMI-CLOSEUP

Jeff replies, pointedly:

JEFF

I told you to be careful.

Lisa looks down at Jeff, not comprehending.

295. INT. JEFF'S APARTMENT - NIGHT - SEMI-CLOSEUP

Coyne points to one of the photographs on the wall.

COYNE

If I'd been careful piloting that  
reconnaissance plane, you wouldn't  
have taken the kind of pictures  
that got you a medal, a big job,  
fame, money --

JEFF

(Expressionless)

All the things I hate.

Coyne has a complete change of manner. He relaxes,  
and smiles.

COYNE

Now - what do you say we sit down to  
a quiet, friendly drink or two --  
forget all about this, and tell lies  
about the old days in the war? Hmmm?

He looks from one to the other.

296. INT. JEFF'S APARTMENT - NIGHT - SEMI-CLOSEUP

Neither Jeff or Lisa display even the slightest  
friendliness. Their faces are cold and set. Then  
Lisa speaks, icily:

LISA

You're through with the case?

297. INT. JEFF'S APARTMENT - NIGHT - SEMI-CLOSEUP

Coyne is relaxed.

12-1-53

(Continued)

RW

REAR WINDOW

111.

297. (Cont'd)

COYNE

There isn't any "case" to be  
through with, Miss Fremont.  
Now let's get down to that  
friendly drink.

298. INT. JEFF'S APARTMENT - (NIGHT) - SEMI-CLOSEUP

Jeff and Lisa remain unmoved.

299. INT. JEFF'S APARTMENT - (NIGHT) - SEMI-CLOSEUP

A little self-conscious, Coyne checks his watch, and  
says with a pleasant laugh:

COYNE

Maybe you're right. I guess  
I'd better get home and get  
some sleep.

He waits. No response comes across. His face sobers  
a little, he reaches for his unfinished drink of  
brandy. He tries to toss it off like a straight shot  
of liquor. Part of it shoots out of the brandy  
snifter, down each side of his face, and onto his  
suit. He sputters a little, and puts the glass down.

300. INT. JEFF'S APARTMENT - (NIGHT) - SEMI-CLOSEUP

Jeff and Lisa deadpan.

301. INT. JEFF'S APARTMENT - (NIGHT) - SEMI-CLOSEUP

Coyne is wiping his coat lapels with a handkerchief.  
He looks at them pleasantly.

COYNE

I'm not much of a snifter.

He starts away toward the door.

COYNE

If you need any more help, Jeff -  
consult the yellow pages of your  
telephone directory.

302. INT. JEFF'S APARTMENT - (NIGHT) - SEMI-CLOSEUP

Lisa, still burning:

12-1-53

(Continued)



FW

HEAR WINDOW

112.

302. (Cont'd)

LISA  
I hate funny exit lines.

JEFF  
Who was the trunk addressed to?

303. INT. JEFF'S APARTMENT - (NIGHT) - MEDIUM SHOT

Coyne picks up his hat.

COYNE  
Mrs. Anna Thorwald.

He starts up the steps to the door.

304. INT. JEFF'S APARTMENT - (NIGHT) - CLOSEUP

Jeff points out a challenging finger.

JEFF  
Let's wait and see who picks it up.

305. INT. JEFF'S APARTMENT - (NIGHT) - SEMI-LONG SHOT

Coyne poises on the top step. He snaps his fingers.

COYNE  
Oh - that phone call!  
(To Jeff)  
I gave them your number - hope  
you don't mind.

JEFF  
(Off)  
That depends on who "they" were.

COYNE  
(Pleasantly)  
The Police Department at Merrittsville.  
They called to report. The trunk was  
just picked up - by Mrs. Anna Thorwald.

He puts on his hat, smiles, and says.

COYNE  
Don't stay up too late.  
He quietly closes the door behind him.

306. INT. JEFF'S APARTMENT - (NIGHT) - SEMI-CLOSEUP

Lisa and Jeff. Jeff turns his chair around, and looks  
out to the neighborhood. Lisa stands glumly behind him.

307. EXT. NEIGHBORHOOD - (NIGHT) - MEDIUM SHOT

The song-writer's party is now in full swing, and fairly crowded. It is a happy, gay affair.

308. INT. JEFF'S APARTMENT - (NIGHT) - SEMI-CLOSEUP

None of the gaiety is reflected in Lisa and Jeff. Some new music is heard coming across the courtyard, and Jeff turns toward it with some irritation.

309. EXT. NEIGHBORHOOD - (NIGHT) - SEMI-LONG SHOT

Miss Torso's apartment has the door closed, and all that we can see of her, as she is lying on the divan, is her legs swinging in arcs as she exercises to record music.

310. INT. JEFF'S APARTMENT - (NIGHT) - SEMI-CLOSEUP

Lisa is not looking in the same direction as Jeff. All during this, she has been staring out at Thorwald's apartment. Now her eyes are looking at the apartment underneath. She murmurs to Jeff:

LISA

Look.

Jeff turns his eyes in the same direction as hers.

311. EXT. NEIGHBORHOOD - (NIGHT) - SEMI-LONG SHOT

A light has gone on in Miss Lonely Hearts' apartment. They look. Surprise of surprises, she has returned with a lover hooked. He is much younger than she, and a little more keyed up to the promise of an adventure still fresh to him. Her actions are coy, and over-feminine. She slips away from his hasty embraces and exploratory kisses with the proper flush of confusion and nervous giggle that seems to say, "It's quite a surprise you find me so desirable, but we mustn't do anything improper, you know. After all, we're practically strangers - and what would you think of me?" She pours a drink for each of them with gestures over-genteel. As she sips her drink and looks at him over the rim of the glass, he tosses his off with nervous dispatch. He moves toward her, this time more cautiously. An embrace, a long kiss. She puts her drink down on the edge of the chair. It spills over onto the rug. He begins kissing her cheek, her ear, her neck.

JY

REAR WINDOW

114.

311. (Cont'd)

Suddenly and fiercely she pushes him away. Slaps him across the face. He moves back with shock as she loudly and emphatically orders him out, out, out. He flushes with anger and embarrassment, and his mouth twists into unpleasant shapes as he slaps degrading words back at her, telling her what she is. She screams at him to get out. He leaves, slamming the door behind him.

She goes back dumbly to the spilled liquor, makes a futile effort to clean it up, and then collapses onto the rug sobbing hard enough to shake her whole body.

312. INT. JEFF'S APARTMENT - NIGHT - MEDIUM SHOT

Lisa turns away from Jeff's chair to get a cigarette from the table. She lights it, as Jeff turns his chair back to the room.

JEFF

As much as I hate to give Thomas J. Coyne too much credit, he might have gotten ahold of something when he said this was pretty private stuff going on out there.

He indicates the outside neighborhood with a movement of his head. She doesn't answer, but studies the photographs on the wall of his room.

JEFF

Do you suppose it's ethical to watch a man with binoculars, and a long-focus lens - until you can see the freckles on the back of his neck, and almost read his mail - do you suppose it's ethical even if you prove he didn't commit a crime?

LISA

I'm not much on rear window ethics.

JEFF

Of course, they have the same chance. They can look at me like a bug under glass, if they want to.

LISA

(Turns to him)

Jeff - if anybody walked in here, I don't think they'd believe what they see.

312. (Cont'd)

JEFF

Huh?

LISA

You and me with long faces -  
plunged into despair - because we  
find out that a man didn't kill  
his wife. We're two of the most  
frightening ghouls I've ever known.

Jeff starts to smile at the realization.

LISA

You'd think we could be a little  
bit happy that the poor woman is  
alive and well.

Jeff's smile is broad, and he starts to chuckle. She  
relaxes and joins him. She sits on his lap, her arms  
around his shoulders.

LISA

Whatever happened to that old say-  
ing "Love Thy Neighbor."

JEFF

I think I'll start reviving it  
tomorrow, with say - Miss Torso for  
a start?

She gets up, goes to the blinds, and proceeds to lower  
them one by one.

LISA

(As she gets up)  
Not if I have to move into an apart-  
ment across the courtyard and do the  
dance of the seven veils once an hour.  
(As she lowers the blinds)  
Show's over for tonight.

He smiles. She goes to the table, picks up her over-  
night case.

LISA

Preview - of the coming attractions.

She goes to the kitchen entrance, pauses.

LISA

Did Mr. Boyne think I stole this  
case.

JY

REAR WINDOW

116.

312. (Cont'd)

JEFF

(Mock seriousness)

No, Lisa -- I don't think  
he did.

She shrugs, goes into the kitchen, the CAMERA  
PANNING her.

LAP DISSOLVE TO:

313-  
314.

INT. JEFF'S APARTMENT - NIGHT - SEMI-CLOSEUP

Jeff is sitting in the wheelchair near the bar, a drink  
in his hand. He starts to take a sip from the glass,  
when Lisa comes out of the kitchen. She is an ethereal  
beauty, in sheer pale peach night gown, covered by a  
gossamer matching kimono. She turns gracefully in front  
of Jeff. He lowers his drink.

LISA

(Softly)

What do you think?

Jeff puts his drink on the bar. He tries to decide how  
to answer her question. He can't.

LISA

I'll rephrase the question.

JEFF

Thank you.

Lisa holds out the folds of her kimono.

LISA

Do you like it?

JEFF

(Studying it)

Well, -- if there was one less  
thread this way --

(Motions horizontally)

-- and two less that way --

(Motions vertically)

-- I might give up bachelorhood.

Lisa turns playfully toward the kitchen.

LISA

I'll be right back.

JY

REAR WINDOW

117.

313-  
314.

(Cont'd)

A blood-curdling scream from the courtyard outside suddenly cuts through the night. Startled, both Jeff and Lisa move quickly for the window - Lisa lifting the blinds up. The long scream subsides into near-hysterical sobbing.

315. EXT. NEIGHBORHOOD - NIGHT - LONG SHOT

We get a high comprehensive view of all the apartments. Lights are going on in some windows, shades are lifted in others, people are beginning to lean out looking for the source of the scream and sobbing. The song-writer's party comes to a sudden halt, as his guests crowd to the window.

316. SEMI-LONG SHOT

Lisa and Jeff at the window, looking out, startled.

317. SEMI-LONG SHOT

The landlord, beneath the newlyweds, looks out, tilting his head up toward the center of the yard.

318. SEMI-LONG SHOT

A couple comes out on the high balcony to the right. Look down.

319. MEDIUM SHOT

The newlywed's blinds come up, and for the first time we see both of them at the window, the girl looking over the boy's shoulder.

320. SEMI-LONG SHOT

Some members of the song-writer's party move out to the patio-balcony, to get a better look down in the yard.

321. SEMI-LONG SHOT

The bird woman comes to the window. Her white face looks toward the center of the courtyard.

322. SEMI-LONG SHOT

Miss Torso, pulling a robe around her, comes out onto her porch, and looks to her left.

JB

REAR WINDOW

118.

323. SEMI-LONG SHOT

Miss Hearing Aid comes quickly into her backyard.

324. SEMI-LONG SHOT

The couple who own the dog are standing on their fire escape. They are both looking down, but while the husband is quiet, the wife is holding her hands to the side of her head, sobbing loudly. We have heard her sobbing since the moment of the scream which she uttered.

325. SEMI-LONG SHOT

Lying near the sidewalk in the backyard below the couple's fire escape, is the silent body of the little dog they own. Miss Lonely Hearts comes running out of the basement door. She goes directly to the dog, picks it up in her arms. Then she slowly turns and looks up at the sobbing woman above her.

LONELY HEARTS

(Her voice clear)

It's dead! It's been strangled,  
and the neck is broken!

326. SEMI-LONG SHOT

Instead of increasing her sobbing, this news quiets, momentarily, the woman who owned the dog. Her hands go down to the railing of the fire escape, gripping it fiercely. She lifts her face to the neighborhood, her lips set and her eyes burning. Her chest moves convulsively from the crying.

SIFFLEUSE

Which one of you did it?

(Loud)

Which one of you killed my dog?

(No one answers;

her voice is acid)

You don't know the meaning of the word "neighbor". Neighbors like each other - care if anybody lives or dies. But none of you do! You don't talk, you don't help, you - you don't ---

(Fighting tears)

even see. But I couldn't imagine any of you being so low that you'd kill a little helpless, friendly dog! The only thing in this whole neighborhood who liked anybody!

JB

REAR WINDOW

119.

327. SEMI-LONG SHOT

The guests at the song-writer's party begin to move silently back to the studio apartment.

328. SEMI-LONG SHOT

The people move off their balcony into the apartment.

329. SEMI-LONG SHOT

The woman almost screams at the people now, as she looks up at the apartments.

SIFFLEUSE

Did you kill him because he liked you? Just because he liked you?

She breaks out sobbing anew, and returns to her apartment and out of sight, the crying growing fainter with her retreat. The husband leans over the fire-escape, and motions Miss Lonely Hearts to place the dog in the basket, which is already lowered.

330. SEMI-LONG SHOT

Miss Lonely Hearts puts the dog in the basket, and watches as the husband draws it slowly up.

331. SEMI-LONG SHOT

The bathing beauties go inside their apartment.

332. MEDIUM SHOT

The newlyweds draw their shades again.

333. MEDIUM SHOT

The landlord moves away from the window.

334. SEMI-LONG SHOT

The dog moves closer to the fire escape, slowly, the husband pulling the rope in hand over hand.

335. SEMI-LONG SHOT

Miss Torso goes back to her apartment.



Lisa hearing kid turns down the volume of her hearing  
aid and goes back to her apartment.

Jeff, Stella and Lisa are grouped at the window.  
The dog reaches the fire escape, and the husband  
tenderly takes it out of the basket. He turns to  
carry it into his apartment.

We see the upper part of the bathroom window, belong-  
ing to Thorwald. The window is covered by a  
curtain. The dog is visible in the window.

INT. JEFF'S APARTMENT - MEDIUM SHOT - (NIGHT)

Jeff and Lisa are at the window. He is holding one of  
her hands. Jeff speaks without looking up:

JEFF

For a minute, Coyne almost had  
me convinced I was wrong.

LISA

But you're not?

JEFF

In the whole courtyard, only one  
person didn't come to the window.  
(He points)

EXT. NEIGHBORHOOD - (NIGHT) - SEMI-LONG SHOT

Thorwald's apartment. It is dark. The only light  
that can be seen in it is the glowing end of a cigar in  
the center of the room, back from the window - as if  
Thorwald was sitting quietly on his sofa, smoking.

INT. JEFF'S APARTMENT - (NIGHT) - MEDIUM SHOT

Lisa looks down at Jeff.  
Lisa turns away from the window.

LISA

Why would Thorwald want to kill a  
dog, a poor animal of sorts?  
(almost a laugh)

Still because it knew too much, her.

He nods solemnly and then turns back to the window, as  
both he and Lisa look again toward it.

EXT. NEIGHBORHOOD - (NIGHT) - SEMI-LONG SHOT

Thorwald's apartment. Still dark, and only the glow-  
ing end of a cigar showing in the center of the apartment.

JY

REAR WINDOW

121.

FADE IN:

342. INT. JEFF'S APARTMENT - DUSK - MEDIUM SHOT

Jeff, Stella and Lisa are grouped at the window, looking out. THE CAMERA is behind them. Jeff holds the long-focus lens to his eye.

343. EXT. NEIGHBORHOOD - DUSK - CAMERA SHOT

We see the upper part of the bathroom window, belonging to Thorwald. The lower part of the window is covered by a wall. In the bathroom, Thorwald is wiping the enameled wall with a damp cloth. He rubs at particular spots now and then. Over this we hear

JEFF

Do you think this was worth waiting all day to see?

LISA

Is he cleaning house?

JEFF

He's washing down the bathroom walls.

STELLA

Must have splattered a lot.

344. INT. JEFF'S APARTMENT - DUSK - MEDIUM SHOT

We now see their faces. Jeff lowers the camera with a long-focus lens. Neither he nor Lisa make any comment. Finally Stella blurts out:

STELLA

Well, why not? That's what we're all thinking. He killed her in there, and he has to wipe up the stains before he leaves.

Lisa turns away from the window.

LISA

Stella, your choice of words --

Stella also turns, interrupting her.

STELLA

Nobody's invented polite words yet for killing.

345. INT. JEFF'S APARTMENT - DOSE - CLOSEUP

Jeff, who is still staring out the window, has a look of sudden discovery on his face. He calls quickly:

JEFF

Lisa - Lisa - on the shelf over there - get me the small yellow box --

He turns halfway around, and points. We see Lisa moving behind him toward the shelf. He adds:

JEFF

And that little viewer.

He turns back to the window, holding out his right hand to the side, waiting for the box and viewer. The CAMERA PULLS BACK a little as Lisa comes up, and places the box and viewer in his hand. He opens the box, which contains color slides, and holds one or two of the slides up to the light. Lisa looks down at him curiously and Stella comes forward from the background.

JEFF

(Half to himself as he searches slides)

These aren't more than two weeks old. -- I hope I didn't take all leg art.

(Discovers the right slide)

I think this is the one.

Puts the other slides to one side and puts the selected one into the viewer, with sounds of satisfaction. As he lifts the viewer to his eyes, Lisa asks impatiently:

LISA

Jeff - what are you looking for?

He squints out through the viewer, then looks away a moment without it.

JEFF

Something - that if I'm right - might solve a murder.

He looks back through the viewer.

STELLA

Mrs. Thorwald?

JEFF

Uh-uh. The dog. I think I know now why Thorwald killed it.

Mc

REAR WINDOW

123.

345. (Cont'd)

He takes the viewer from his eye, hands it to Lisa.

JEFF

You take a look and tell me what  
you see.

346. INT. JEFF'S APARTMENT - DUSK - CLOSEUP

Lisa raises the viewer to her eye.

347. EXT. NEIGHBORHOOD - DUSK - CLOSEUP

Through the viewer we see the identical view out of  
the window.

JEFF

(Over)

Now take it away.

The viewer moves away, and we are left with the iden-  
tical scene, but not quite so still, a slight breeze  
stirring the foliage.

348. INT. JEFF'S APARTMENT - DUSK - MEDIUM SHOT

Jeff looks up to a puzzled Lisa.

JEFF

Well?

LISA

It's just a picture of the backyard,  
that's all.

JEFF

I know. But there's one important  
change. The flowers in Thorwald's  
pet flowerbed.

STELLA

You mean the one the dog was sniffing  
around?

JEFF

(To Stella)

And digging in.

(Points out window)

Look at that flowerbed.

They all lean forward to look.

VP

REAR WINDOW

124.

349.

EXT. NEIGHBORHOOD - DUSK - MEDIUM SHOT

The flowerbed. The flowers have a slight dip in the center. Jeff speaks off:

JEFF

There's a dip at this end. And since when do flowers grow shorter in two weeks?

STELLA

There's something buried there.

350.

INT. JEFF'S APARTMENT - DUSK - MEDIUM SHOT

All three ease back in awe. Lisa, still looking out, says:

LISA

(Breathing it)

Mrs. Thorwald!

Suddenly Stella begins to chuckle. They look around at her. Her face sobers as she answers their unasked question:

STELLA

You haven't spent much time in cemeteries, have you?

(They don't answer)

Mr. Thorwald could hardly put his wife into a plot of ground scarcely one foot square.

Jeff and Lisa slowly turn their heads to look out at the garden.

351.

EXT. NEIGHBORHOOD - DUSK - SEMI LONG SHOT

The garden again with its small indentation of flowers. Over this we hear the ghoulish voice of Stella:

STELLA

Unless, he put her in standing on end. -- Which would be very original and not require the use of either a knife or a saw. My guess is she's scattered all over town. A leg in the East River - an arm --

LISA

(Cuts in)

Stella, please.

352.

INT. JEFF'S APARTMENT - DUSK - MEDIUM SHOT

Jeff looks at Stella.

(Continued)

ds

REAR WINDOW

125.

352. (Cont'd)

JEFF

Something's in there. Those flowers have been taken up, and put back again.

LISA

(Has a hard time saying it)

It could be -- the knife, and the saw.

STELLA

(Quickly)

Call Lieutenant Coyne!

LISA

No - let's wait. Let's wait until it gets dark. I'll go over and dig it up!

Halfway through Lisa's speech, Jeff begins speaking.

JEFF

(To Stella)

I'm not going to call Coyne until I show him the body of Mrs. Thorwald --

(To Lisa)

And you're not going to dig up anything, and get your neck broken too.

THE CAMERA EASES BACK to allow Lisa to sit on the divan, and Jeff to turn his chair toward her. Stella still looks out the window, thinking.

JEFF

What we've got to do is find some way to get in there, and --

Stella's quiet voice brings him to a halt.

STELLA

He's starting to pack.

Jeff whips back to the window; Lisa turns to look.

353. EXT. NEIGHBORHOOD - (NIGHT) - SEMI-LONG SHOT

Thorwald, in the bedroom, methodically folding a suit into a suitcase. Another suitcase, unopened, is visible.

354. INT. JEFF'S APARTMENT - (NIGHT) - CLOSEUP

Jeff is staring out, gripping his chair tightly. There is

12-1-53

(Continued)

354. (Cont'd)

a touch of desperation on his face. He looks down at the flowers, briefly, then swings around abruptly. He wheels away from the camera to the wall cabinet. We see him take a piece of notepaper, a pencil, and an envelope. He puts a name on the envelope, and then proceeds to write something on the sheet of paper. Stella and Lisa edge up behind him, and look down at what he is writing.

355. INT. JEFF'S APARTMENT - (NIGHT) - CLOSEUP

THE CAMERA RUSHES DOWN over Jeff's shoulder, just in time to catch the last word as he finishes writing the message. The envelope is addressed to "LARS THORWALD." The message reads, simply, "WHAT HAVE YOU DONE WITH HER?"

FADE OUT.

FADE IN:

356. INT. JEFF'S APARTMENT - (NIGHT) - CLOSEUP

Jeff at the window, looking through the long-focus lens. We get a glimpse of Stella behind him. He is watching:

357. EXT. NEIGHBORHOOD - (NIGHT) - CAMERA SHOT

The alleyway and street. Just regular traffic. Suddenly Lisa comes into the picture from the left. She is carrying a white envelope. She stops, waves her hand at Jeff, smiles, and then hurries on. The lens slowly pans to the right and stops on Miss Torso's apartment. She is standing on a small stepladder, nailing curtains above the window. Her legs are bare, though she wears high-heel shoes. We do not see more than half-way up her thighs. The lens takes this in for the briefest split-second of hesitancy, then moves on to await the arrival of Lisa along Thorwald's corridor. She does not appear yet. The lens moves back to get another glimpse of Miss Torso, who is now descending the ladder. She is wearing a leotard. Over this, we hear Stella's voice:

STELLA

What are you going back for?

The lens quickly swings back to Thorwald's corridor. Lisa is seen turning the corner, and approaching Thorwald's door on tiptoes.

358. INT. JEFF'S APARTMENT - (NIGHT) - SEMI-CLOSEUP

Jeff lowers the long-focus lens to get a more comprehensive view of Thorwald's apartment and corridor outside.

359. EXT. NEIGHBORHOOD - (NIGHT) - SEMI-LONG SHOT

Lisa approaches the door of Thorwald's apartment. The salesman comes into the living room. He finds a package of cigarettes, extracts one, and lights it. Lisa kneels down, and carefully slides the letter under the door. At this moment, Thorwald extinguishes the match, tosses it into an ashtray, and turns toward the door. He freezes as he sees the letter on the floor. This momentary hesitation allows Lisa to straighten up, turn, and walk carefully but swiftly, away. Thorwald moves rapidly toward the door. He bends down, scoops up the letter, and examines it briefly. Lisa is just turning out of sight at the end of the corridor, as Thorwald throws open the door. He looks, sees no one. He takes a few questioning steps down the corridor, then stops to examine the letter again. Slowly he turns and makes his way back to the apartment, tearing open the envelope.

360. INT. JEFF'S APARTMENT - (NIGHT) - SEMI-CLOSEUP

Jeff lifts the long-focus lens to his eyes again. His expression is tense.

361. EXT. NEIGHBORHOOD - (NIGHT) - CAMERA SHOT

Thorwald stops in front of his door to read the note. There is some curiosity on his face. As he reads, all movement and emotion drain from his body. He stands there, frozen. Jeff's voice is heard over:

JEFF

You did it, Thorwald! You did it!

Suddenly Thorwald turns and dashes down the corridor.

362. INT. JEFF'S APARTMENT - (NIGHT) - CLOSEUP

Jeff whips the long-focus lens from his eye.

363. EXT. NEIGHBORHOOD - (NIGHT) - SEMI-LONG SHOT

As Thorwald dashes down the corridor, we hear Jeff's voice. He cries out instinctively, but almost to himself:

JEFF

Lisa! Look out! He's coming!



364. INT. JEFF'S APARTMENT - (NIGHT) - SEMI-CLOSEUP

Both Stella and Jeff frantic.

STELLA

(Accusingly)

You shouldn't have let her do  
that! If he ever ---

JEFF

(Interrupting)

Look!

365. EXT. NEIGHBORHOOD - (NIGHT) - SEMI-LONG SHOT

Lisa suddenly appears at the ground floor door below Thorwald's. She hides, pressing back against the wall tensely. In the corridor above, Thorwald returns, frustrated. He comes out onto the fire escape directly above Lisa. She is aware of him, and immediately retreats into the doorway. She disappears down the lower corridor, as Thorwald searches his fire escape.

366. INT. JEFF'S APARTMENT - (NIGHT) - SEMI-CLOSEUP

There is a sigh of relief from both of them.

STELLA

Thank heaven that's over!

JEFF

I have a feeling we've just begun.

367. EXT. NEIGHBORHOOD - (NIGHT) - SEMI-LONG SHOT

Thorwald is now passing through the living room into the bedroom. He picks up a shirt and puts it on. He then returns to packing his suitcases, moving unhurriedly.

368. INT. JEFF'S APARTMENT - (NIGHT) - MEDIUM SHOT

Jeff rubs his chin thoughtfully. Stella is scanning the neighborhood. We hear a radio, or television show, off; and there is distant, rhythmic music coming from the cafe on Thorwald's street.

JEFF

No doubt of it. He's leaving. The  
question is - when?

ds

REAR WINDOW

129.

368. (Cont'd)

Stella's brow knits a little as she sees something. She reaches for the long focus lens.

STELLA

Mind if I use the portable keyhole?

Jeff hands it to her.

JEFF

Not as long as you tell me what you're looking at.

She lifts it to her eye.

369. EXT. NEIGHBORHOOD - (NIGHT) - CAMERA SHOT

Miss Lonely Hearts' apartment. She has opened a small brown bottle, and taken out four red capsules which she places on the white table cloth of her little table. There is a candle burning in a holder, and other lamps also light the apartment. She is dressed in sedate street clothes. She sits at the table, and by the light of the candle proceeds to open a black-covered book, and read it. The print is fine. She bends over it a moment, looks up at the capsules, and returns to the book. She seems quite at peace. Stella and Jeff are heard over:

STELLA

I wonder.

JEFF

What?

STELLA

Miss Lonely Hearts just laid out something that looks like roodium tri-ekonal capsules.

JEFF

You can tell that from here?

STELLA

I handled enough of those red pills to put everybody in New Jersey asleep for the winter.

JEFF

Would four of them---?

STELLA

(Breaks in)

No - but it makes the rest easy to take. And she's reading the Bible.

ds

REAR WINDOW

130.

369. (Cont'd)

JEFF

(After a slight pause)  
Then I wouldn't worry too much.  
But let's keep an eye on her.

370. INT. JEFF'S APARTMENT - (NIGHT) - MEDIUM SHOT

Stella lowers the long-focus lens.

STELLA

You know? You might not be too  
bad a bargain for Lisa after all.

JEFF

(You don't say!)  
I might just take that compliment  
as an insult.

The door bursts open, and they both turn quickly toward  
the entrance.

371. INT. JEFF'S APARTMENT - (NIGHT) - SEMI-LONG SHOT

Lisa comes in, panting and flushed. She stands a second  
at the door, catching her breath, but smiling with the  
pleasure of sampling danger and escaping unharmed.

LISA

Wasn't that close?

JEFF

(Off)  
Too close.

She comes down the stairs.

LISA

What was his reaction? I mean when  
he looked at the note?

372. INT. JEFF'S APARTMENT - (NIGHT) - MEDIUM SHOT

As Lisa comes up to the two of them.

STELLA

Well, it wasn't the kind of  
expression that would get him a  
quick loan at the bank.

Lisa comes close to Jeff, speaks warmly:

LISA

Jeff - how did I do?

12-1-53.

(Continued)

JY

REAR WINDOW

133.

374. (Cont'd)

STELLA

(To Lisa)

You know, Miss Fremont - he might just have something there.

JEFF

There's no point in taking unnecessary chances.

(He points)

Give me the phone book, Lisa.

Lisa moves for the phone book on the stand near the kitchen.

LISA

What for?

JEFF

Maybe I can get Thorwald out of the apartment.

Lisa hands him the book.

STELLA

We only need a few minutes.

Jeff looks for Thorwald's number in the directory.

JEFF

I'll try to give you at least fifteen minutes.

LISA

How?

JEFF

(Finds the number)

Chelsea 2-7099.

(He looks up, reaches for the phone)

We scared him once. Maybe we can scare him again.

(Picks up receiver; pauses)

I'm using that word "we" a little too freely, I guess. I don't take any of the chances.

LISA

Shall we vote him in, Stella?

STELLA

Unanimously.

372. (Cont'd)

He takes her hands.

JEFF

Real professional. Would have made a great layout for the Bazaar. The model pressed back against a brick wall, eyes wild, tense. Low cut bodice, in new suspicious black, with a --

Some of the pleasure goes out of her face. Stella notices it.

STELLA

(Interrupts Jeff)

You'd make a good door prize at a wake.

It relieves the slight friction, as both Jeff and Lisa laugh. Lisa happens to look toward the window, and the laugh dies.

LISA

Jeff - the handbag!

Jeff and Stella turn toward the window. Jeff grabs the long-focus lens, lifts it up.

373. EXT. NEIGHBORHOOD - NIGHT - CAMERA SHOT

Thorwald has the new alligator bag belonging to his wife, in his hand. He moves slowly across the bedroom, out of sight behind the door. He doesn't appear in the living room. In a moment he reappears, moving back to his packing. He puts the handbag into one of the suitcases - the one which he has almost completed filling. He goes on with his packing.

374. INT. JEFF'S APARTMENT - NIGHT - MEDIUM SHOT

Jeff puts down the long-focus lens, and turns around toward the room. The two women watch him expectantly.

JEFF

Suppose Mrs. Thorwald's wedding ring was among the jewelry he has in the handbag.

(Supporting his proposition)

During that phone conversation he held up three rings - one with a diamond - one with a big stone of some kind - and one plain gold band.

374. (Cont'd)

LISA

(Excited)

And the last thing she'd leave behind  
would be her wedding ring! -

(To Stella)

Do you ever leave yours at home?

Stella lifts her left hand, and looks fondly at her  
ring finger.

STELLA

The only way anybody could get that  
off would be to chop my finger---

She stops at the thought, and then slowly and signi-  
ficantly turns toward the window to take another look  
at Thorwald's garden.

STELLA

Let's go down and find out what's  
buried in the garden.

LISA

Why not? I always wanted to meet  
Mrs. Thorwald.

Jeff looks at them aghast.

JEFF

What are you two talking about?

STELLA

Got a shovel?

JEFF

No.

STELLA

There's probably one in the basement.

JEFF

Now wait a minute --

LISA

Jeff, if you're squeamish, just don't look.

JEFF

Now hold on. I'm not a bit squeamish  
about what might be under those flowers --  
but I don't care to watch two women end  
up like that dog --

Stella grows a little uneasy. Her eyes drift toward  
Thorwald's apartment.

374. (Cont'd)

The two women smile. Jeff picks up the phone and dials Chelsea 2-7099. The women watch him tensely. He holds the receiver away from his ear a little, and the buzzer is heard sounding on filter. Lisa looks toward Thorwald's apartment; then Stella; then Jeff.

375. EXT. NEIGHBORHOOD - NIGHT - SEMI-LONG SHOT

Thorwald's apartment. He comes out of the bedroom toward the phone. He wears a light summer coat and tie, despite the heat. In the bedroom, everything is packed with the exception of one open suitcase. We see another suitcase, his sample case, and a couple of topcoats across the bed. He approaches the phone hesitantly, undecided whether or not to answer it.

JEFF

(Off, half-aloud)

Go ahead, Thorwald - pick it up.  
You're curious. You wonder if it's  
your girl friend calling. The one  
you killed for. Pick it up, Thorwald!

Quickly Thorwald does pick it up.

THORWALD

(Cautiously, on filter)

Hello.

JEFF

(Off)

Did you get my note?

There is a pause as Thorwald gropes for an answer.  
We can almost hear his breathing.

JEFF

Well - did you get it, Thorwald?

THORWALD

Who are you?

JEFF

I'll give you a chance to find out.  
Meet me in the bar at the Brevoort -  
and do it right away.

THORWALD

Why should I?

JEFF

For a little business meeting - to  
settle the estate of your late wife.

375. (Cont'd)

THORWALD

(After a pause)

I don't know what you mean.

JEFF

(Firmly)

Now stop wasting time, Thorwald, or I'll hang up and call the police.

THORWALD

(Breathing heavily)

I only have a hundred dollars or so.

JEFF

That's a start. I'm at the Brevoort now. I'll be looking for you.

He hangs up before Thorwald can reply. Thorwald looks at the receiver a moment, then he slowly hangs up. He stands at the phone thinking. He doesn't suspect he is being watched through the window. Then he makes up his mind and starts for the door. After he goes out he tests the door to make certain it is locked.

LISA

(Over)

Let's go, Stella.

376. INT. JEFF'S APARTMENT - NIGHT - MEDIUM SHOT

Jeff turns his wheelchair halfway around as Lisa and Stella start quickly for the door, THE CAMERA PANNING THEM across the room. They pause at the sound of Jeff's voice.

377. INT. JEFF'S APARTMENT - NIGHT - SEMI-CLOSEUP

Jeff calls after them:

JEFF

One of you watch this window. If I see him coming back, I'll signal with a flashbulb.

The door slams off and we hear the footsteps of the women dying down the corridor as Jeff picks up the long-focus lens and takes a sight on the alleyway.

378. EXT. NEIGHBORHOOD - NIGHT - CAMERA SHOT

Thorwald goes past the alley opening.



379. INT. JEFF'S APARTMENT - NIGHT - MEDIUM SHOT

Jeff puts down the lens and wheels quickly to the wall cabinet. He finds a box of flash bulbs and a reflector. He puts them in his lap and returns to the window, putting the chair sideways. He leans out a little and looks down.

380. EXT. NEIGHBORHOOD - NIGHT - MEDIUM SHOT

Lisa is in the courtyard directly below Jeff's window. She has reached the stairway leading up and to the right. She looks, waves at Jeff as Stella comes up to her carrying a shovel. The two women hurry up the stairs toward the iron ladder they will use to climb the wall between Jeff's yard and that of Thorwald's.

381. INT. JEFF'S APARTMENT - NIGHT - SEMI-CLOSE SHOT

Jeff picks up the phone and quickly dials. The buzzer sounds on filter, then the phone is lifted. A woman's voice is heard and Jeff seems a little puzzled at the sound of it.

BABY SITTER

This is the Coyne's house.

JEFF

This is L.B. Jefferies, a friend of Tom's. Who am I talking with?

He squints out the window.

382. EXT. NEIGHBORHOOD - NIGHT - SEMI-LONG SHOT

Lisa has climbed over the wall and is helping Stella down into Thorwald's yard. The shovel is lying on the ground beside Lisa. Jeff's conversation continues over the action of the two women.

BABY SITTER

This is the baby sitter.

JEFF

Oh. When are they expected home?

BABY SITTER

I'm hired 'til one. They went to dinner and maybe night-clubbing.

382. (Cont'd)

JEFF

Well, if he calls in, tell him to get in touch with L.E. Jefferies right away. I might have quite a surprise for him.

BABY SITTER

Does he have your number, Mr. Jefferies?

JEFF

He has it. Thank you.

BABY SITTER

Goodnight.

Jeff hangs up. Stella is now beginning to dig, carefully lifting the flowers off the center of the bed where they had dipped down. She places the flower plants on the sidewalk. Lisa stands facing Jeff's window and occasionally glances over her shoulder uneasily at Stella's work. At this moment, the sounds of musical instruments begin to be heard from the songwriter's apartment.

383. INT. JEFF'S APARTMENT - NIGHT - SEMI-CLOSE SHOT

A little annoyed at the interruption, Jeff turns to look at the studio apartment.

384. EXT. NEIGHBORHOOD - NIGHT - SEMI-LONG SHOT

In the songwriter's apartment, several of his musician friends have gathered. One plays a guitar, another a clarinet, and so on. One by one they try out the theme of the songwriter's new melody, running through it in turn to become familiar with the notes. We, therefore, hear the melody played informally in different ways with different instruments.

385. INT. JEFF'S APARTMENT - NIGHT - CLOSEUP

Jeff shifts his eyes from the songwriter's apartment back to the courtyard.

386. EXT. NEIGHBORHOOD - NIGHT - SEMI-LONG SHOT

Stella is busy, expertly handling the shovel. Lisa has her back to the nurse, but looks apprehensively over her shoulder. She then looks up toward Jeff's apartment.

ang

REAR WINDOW

138.

387. INT. JEFF'S APARTMENT - NIGHT - SEMI-CLOSEUP

Jeff gives her an encouraging little gesture with his hand. Then his eyes lift a little as he looks up.

388. EXT. NEIGHBORHOOD - NIGHT - SEMI-LONG SHOT

Miss Lonely Hearts is sitting on the sofa, writing a note with a pad on her knee. Next to her, on the table, the pills are still in evidence.

389. INT. JEFF'S APARTMENT - NIGHT - SEMI-CLOSEUP

Jeff picks up the long-focus lens and trains it on the alleyway.

390. EXT. NEIGHBORHOOD - NIGHT - CAMERA SHOT

The alleyway and street intersection, with normal night traffic, but no sign of Thorwald. THE CAMERA LENS PANS across and down to the hole being dug by Stella. We get an impression of Lisa's legs as we go by. The spade comes out of the hole and rests on the side. THE CAMERA LENS PANS up just in time to catch Stella turning up to Jeff. She throws out a helpless hand and shakes her head. "Nothing."

391. INT. JEFF'S APARTMENT - NIGHT - SEMI-CLOSEUP

Jeff lowers the lens and looks down at the two women with evident disappointment.

392. EXT. NEIGHBORHOOD - NIGHT - SEMI-LONG SHOT

Lisa glances up to Thorwald's apartment. She turns and gestures some instructions to Stella. Then she looks up at Jeff and gestures her intention to enter Thorwald's apartment. She turns and dashes toward Thorwald's fire escape as Stella makes a fruitless grab to restrain her.

393. INT. JEFF'S APARTMENT - NIGHT - CLOSEUP

Jeff, shocked and alarmed, calls out:

JEFF

Lisa - no!

393. (Cont'd)

He looks quickly toward the intersection and then right back to Lisa. Apparently no sight of Thorwald.

394. EXT. NEIGHBORHOOD - NIGHT - SEMI-LONG SHOT

While Lisa starts up the fire escape, we see Stella running toward the wall in the foreground to climb over it. Stella has abandoned the shovel and left the flowers and dirt strewn over the walk.

395. INT. JEFF'S APARTMENT - NIGHT - CLOSEUP

Jeff, tense and wide-eyed, watches Lisa climb the fire escape.

396. EXT. NEIGHBORHOOD - NIGHT - SEMI-LONG SHOT

Lisa climbs the fire escape to the second floor and the outside of Thorwald's apartment. She tries, unsuccessfully, to get through the window which opens into the kitchen from the fire escape. And then, with some difficulty, stretches and succeeds in getting in through the living room window, which is open. She goes directly to the bedroom and we see her bending over one of the suitcases.

397. INT. JEFF'S APARTMENT - NIGHT - SEMI-CLOSE SHOT

Jeff quickly picks up the long-focus lens and trains it on the salesman's apartment.

398. EXT. NEIGHBORHOOD - NIGHT - CAMERA SHOT

Lisa turns from the suitcase with the alligator handbag in her hand. There is an expression of triumph on her face. She opens it and her expression changes to dismay. She looks toward Jeff's apartment and, to communicate her dismay, she turns the handbag upside down. Nothing falls out. Empty.

399. INT. JEFF'S APARTMENT - NIGHT - CLOSEUP

He lowers the long-focus lens and he is sweating with anxiety. He mutters, almost to himself:

JEFF

Come on. Come on! Get out of there!

ENG

FEAR WINDOW

140

399. (Cont'd)

His eyes turn quickly to the alleyway and back again to Lisa.

400. EXT. NEIGHBORHOOD - NIGHT - SEMI-LONG SHOT

Lisa has dropped the bag on the bed and is now looking around the bedroom, looking for someplace to start searching for the jewelry. She moves quickly to the dresser and begins opening the drawers to check them. She finds nothing.

401. INT. JEFF'S APARTMENT - NIGHT - SEMI-CLOSEUP

As Jeff watches tensely, the door bursts open behind him and Stella hurries into the apartment.

STELLA

Ring Thorwald's phone the second you see him on the way back!

Jeff swings toward Stella. He reaches for the phone.

JEFF

I'm going to ring him now!

As he picks up the receiver, Stella pushes his hand down again.

STELLA

Give her another minute. -- She's doing this for you.

Stella looks out the window and her face registers shock. Jeff turns quickly to the window again, forgetting the phone for the moment.

STELLA

Miss Lonely Hearts!

402. EXT. NEIGHBORHOOD - NIGHT - MEDIUM SHOT

Miss Lonely Hearts is in the act of propping an envelope up against the table lamp on the table next to the sofa. From the same table, she takes a pill bottle and empties the contents into her left hand. Replacing the bottle, she picks up a glass of water.

STELLA

(Off)

Call the police!

12-1-53

(Continued)

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REAR WINDOW

141.

402. (Cont'd)

We hear the sound of the receiver picked up, and Jeff starting to dial the New York Police. At this moment, from the song-writer's apartment which has been quiet for a while, comes a new burst of melody. It is the melody which the song-writer has been composing during the past few days. Now it is rich, and full, and completed, as the musical group plays it. Miss Lonely Hearts lifts her head to listen, and slowly lowers the pills and glass of water into her lap, her whole purpose arrested by the beauty of what she hears.

403. INT. JEFF'S APARTMENT - NIGHT - MEDIUM SHOT

Jeff and Stella turn for a quick glimpse of the song-writer's apartment.

404. EXT. NEIGHBORHOOD - NIGHT - SEMI-LONG SHOT

A quick flash of the song-writer's apartment, and his musical group gathered around the piano.

STELLA

Maybe that music will delay her taking the pills.

405. INT. JEFF'S APARTMENT - NIGHT - SEMI-CLOSEUP

Jeff and Stella look back to Thorwald's apartment. Jeff has the receiver to his ear, and the buzzer can be heard on filter.

406. EXT. NEIGHBORHOOD - NIGHT - MEDIUM SHOT

At the bottom of the picture, Miss Lonely Hearts is still listening to the music, while in the apartment above Lisa appears into the living room from behind the doorway that leads to the bedroom. She looks across to the source of the music. She is as arrested by the melody as Miss Lonely Hearts. Then looking across to Jeff, she holds up her hands triumphantly to show him the jewelry she has discovered. At this point, Thorwald appears coming along the corridor of his apartment house! Lisa is completely unaware of his approach.

407. INT. JEFF'S APARTMENT - NIGHT - MEDIUM SHOT

Stella is so shocked, she can only gasp for breath. Jeff, in near panic, shouts in anguish!

ENG

REAR WINDOW

142.

407. (Cont'd)

JEFF

Lisa! Lisa!

At this moment, the phone is picked up on filter, and a voice speaks:

POLICE

Precinct Six - Sergeant Allgood.

Jeff opens his mouth to speak, but no words come out, as his attention is focused on:

408.

EXT. NEIGHBORHOOD - NIGHT - SEMI-LONG SHOT

Thorwald at the door, unlocking it with his key. We see that Lisa has heard the sound, and looks toward the door, all but frozen with alarm. The Policeman on the phone repeats with studied irritation:

POLICE

Precinct Six - Sergeant Allgood.

Lisa dashes back into the bedroom just in time to avoid being seen by Thorwald as he opens the door and enters the apartment.

409.

INT. JEFF'S APARTMENT - NIGHT - SEMI-CLOSEUP

Jeff, urgently into phone, with a serious and rapid voice:

JEFF

A man is assaulting a woman at one two five west ninth street. Second floor rear. Make it fast.

POLICE

Your name?

JEFF

L. B. Jefferies.

POLICE

Phone number?

JEFF

(Impatiently)  
Chelsea 2-5598.

POLICE

Two minutes.

Phone is down on filter, and Jeff replaces his receiver.

12-1-53

(Continued)

410. EXT. NEIGHBORHOOD - (NIGHT) - SEMI-LONG SHOT

Thorwald crosses the living room, and goes into the bedroom. Suddenly he looks down onto the bed. He picks up the open alligator handbag. He turns, facing the window; looking down at the bag. He looks up in the direction of the living room. Then suddenly his whole frame stiffens, his head turns a little further around to his right. He is looking directly at Lisa who is out of our sight in the corner of the bedroom. He holds out the bag, and without moving, starts to question the unseen Lisa. He takes a little step forward, and his head begins to turn slightly to the left as Lisa begins to emerge into the living room, backing away slowly. By her gestures, and nervous laughter, she appears to be offering a lame excuse for being found in his apartment. He comes towards her, and enters the living room as well. Lisa edging toward the door, points to it as she apparently argues with him as to the way she came in. He points to the window. She makes one more step toward the door, but Thorwald reaches out quickly and grabs her by the wrist. He twists it brutally, and flings her sideways into the sofa beneath the window. Her head snaps back against the head rest. With his right hand he throws the handbag across the room in anger, and with his left open-palmed he demands something from Lisa. Slowly her right hand comes up and opens. He takes the jewelry from her, looks at it for a surprised moment, puts it into his coat pocket. He reaches down with both hands, and by the wrists jerks her to her feet. He is talking viciously to her. We can hear Lisa calling out faintly: "Jeff! Jeff!" Thorwald suddenly looks out at the neighborhood. He realizes that somebody might be watching him. He drags her across the room, reaches up with one arm, and the lights go off. The faint light from the bedroom illuminates their struggle, but not clearly.

411. INT. JEFF'S APARTMENT - (NIGHT) - CLOSEUP

An angry Jeff is staring, and trying to penetrate the semi-darkness of Thorwald's room. Then he bends his head forward in despair, and after a brief moment speaks:

JEFF

(With deep sincerity)

Stella - what can we do?

412. INT. JEFF'S APARTMENT - (NIGHT) - CLOSEUP

Stella staring out, tense, frightened. Then her expression changes sharply as she looks slightly to the left.

STELLA

There they are.



412. (Cont'd)

Jeff looks up quickly.

413. EXT. NEIGHBORHOOD - SEMI-LONG SHOT - (NIGHT)

Two policemen move quickly and professionally up the corridor toward Thorwald's apartment. They stop at the door, listen a moment, and then push the buzzer insistently. Inside the apartment, lights go on, and Thorwald is in the center of the room looking toward the door. Lisa staggers away from him, trying to rearrange her clothes and her hair. She is as surprised at the interruption as Thorwald. He listens, looks back questioningly toward Lisa, then goes to the door. He passes into the kitchen.

414. INT. JEFF'S APARTMENT - MEDIUM SHOT - (NIGHT)

Jeff and Stella visibly relax. Jeff doesn't say anything, but a gesture of rubbing his eyes with the back of his hand gives an indication of how deep his tension was.

415. EXT. NEIGHBORHOOD - SEMI-LONG SHOT - (NIGHT)

After a moment's hesitation, Thorwald goes to the door and opens it.

416. INT. JEFF'S APARTMENT - CLOSEUP - (NIGHT)

Jeff quickly puts a hand out and takes up his long-focus lens. He looks through the finder.

417. EXT. NEIGHBORHOOD - CAMERA SHOT - (NIGHT)

Thorwald's head and shoulders fill the screen. For a moment Thorwald is genuinely frightened by the sight of the police. We see him listening to the policeman out of the picture. Thorwald turns slowly and we see him lose much of his fright and regain some control of his face. He completes his turn and is looking at the girl a little puzzled. He then swings back toward the police.

418. INT. JEFF'S APARTMENT - SEMI-CLOSEUP - (NIGHT)

A quick flash of Jeff and Stella looking. Jeff still has the long-focus lens to his eye.

EXT. NEIGHBORHOOD - SEMI-LONG SHOT - (NIGHT)

Thorwald is displaying indignation and complaint to the police as he nods his head vigorously toward Lisa. At this the police start to advance into the apartment, going directly for Lisa. She flashes a quick look toward Jeff's window. She turns back as the first policeman reaches her. He starts to question her.

420. INT. JEFF'S APARTMENT - SEMI-CLOSEUP - (NIGHT)

Stella turns away and goes quickly to the table for the binoculars. Jeff still is using the long-focus lens.

421. EXT. NEIGHBORHOOD - BINOCULAR SHOT - (NIGHT)

We see Lisa start to excuse her presence in the same manner she used with Thorwald previously, as if to say she came into the apartment by mistake. Thorwald, listening, comes quickly forward to contradict her, vigorously. He holds out the jewelry in his hand, and then picks up and shows the empty handbag. The policeman, impressed, looks back to Lisa for an explanation. She has none. Over this we hear Stella frantically asking:

STELLA

What's she trying to do? Why doesn't she turn him in?

JEFF

Smart girl.

STELLA

Smart? She'll be arrested!

JEFF

That'll get her out of there, won't it?

The first policeman indicates that Lisa is to come along with him. He pauses momentarily to tell the second policeman to take a statement from Thorwald about the attempted burglary. The second policeman reaches for the jewelry in Thorwald's hand, and takes it for examination. In the brief pause while the two policemen speak to each other, Lisa starts to wave her left hand behind her back.

VP

BEAR WINDOW

146.

422. INT. JEFF'S APARTMENT - CLOSEUP - (NIGHT)

Jeff looking through his camera.

423. EXT. NEIGHBORHOOD - CAMERA SHOT - (NIGHT)

We get a closer view of the waving hand. She stops waving and holds her fingers spread out. With her other hand she points to the wedding ring on her left hand.

STELLA

Mrs. Thorwald's ring!

THE LENS PANS UPWARD AND ACROSS until it brings Thorwald's profile into the picture. He is looking down directly at Lisa's hands. His head slowly turns, and he looks right up - directly into the lens. Suddenly he becomes aware that Lisa is signalling to someone who is watching him.

424. INT. JEFF'S APARTMENT - MEDIUM SHOT - (NIGHT)

Jeff and Stella. He drops the camera into his lap.

JEFF

Stella! The lights! He's seen us!

Stella hurries from the window, turning off lights, as Jeff backs his chair into the room.

425. EXT. NEIGHBORHOOD - SEMI-LONG SHOT - (NIGHT)

As Thorwald's attention is drawn back to the second policeman to answer further questions, the first policeman takes Lisa by the arm and leads her out of the apartment. He goes down the corridor pushing the curious people away from the door.

426. INT. JEFF'S APARTMENT - MEDIUM SHOT - (NIGHT)

The last light out, Stella stops to catch her breath, and turns to Jeff.

STELLA

When you took your first snapshot -- did you ever think it would bring you to this?

12-1-53

(Continued)

JE

FEAR WINDOW

147.

426. (Cont'd)

JEFF  
(Urgently)  
Stella - how long do you think  
he'll stay there?

STELLA  
(Squinting out window)  
Unless he's dumber than I think,  
he won't wait 'til his lease is up.

Jeff points to a drawer in the wall cabinets.

JEFF  
My billfold! In the right hand  
drawer.

Stella moves to get it.

STELLA  
What do you need money for?

JEFF  
To bail Lisa out of jail.

She finds a billfold, hands it to Jeff. He takes  
it, extracts some bills and begins counting them.  
As he counts, Stella comments:

STELLA  
You know - you could just leave  
her there until after next Tuesday -  
so you could sneak away safely - as  
planned.

He looks up sharply at her, and then without comment  
goes back to counting the money.

JEFF  
(With obvious disappointment)  
One hundred and twenty-seven.

STELLA  
How much do you think you'll need?

JEFF  
First offense burglary --  
(He shrugs)  
-- probably two-fifty.  
(Gets an idea,  
points)  
The piggy bank.

12-1-53

(Continued)

JE

REAR WINDOW

148.

426. (Cont'd)

Stella, following his pointing finger, gets a piggy bank down from a shelf on the sideboard. He takes it, cracks it on the knee of his cast. It splits open, and some money comes out. Mostly bills, a few silver halves. What he doesn't get, Stella picks up.

STELLA

Ten here.

JEFF

Thirty-three here. Totals one-ninety. Not enough.

STELLA

I got twenty or so in my purse. Give me what you've got.

Jeff does, as Stella gets her purse.

JEFF

What about the rest?

STELLA

When those cops get a look at Miss Fremont -- they'll even contribute.

Stella goes up to the door. The phone RINGS. Jeff grabs it, picks it up. Stella pauses.

JEFF

(To phone)

Just a minute.

(To Stella)

I'll tell you who it is when you get back.

Stella goes quickly out the door. He returns to the phone call, glancing at the same time toward the courtyard.

427.

INT. JEFF'S APARTMENT - CLOSEUP - (NIGHT)

JEFF

Jeffries.

COYNE

(Filter)

This is Coyne, Jeff.

12-1-53

(Continued)

JH

NEAR WINDOW

119.

427. (Cont'd)

JEFF

(Urgently)

Tom, I've got something real big  
for you.

COYNE

(Wearily)

Look Jeff, don't louse up my night  
with another mad killer stuffing  
a grisly trunk that turns out to be --

JEFF

(Interrupting harshly)

Listen to me! Lisa's been arrested.

COYNE

(Slightest pause)

Your Lisa?

JEFF

My Lisa. She went into Thorwald's  
apartment, and he came back. The  
only way I could get her out was  
to call the police.

COYNE

(Angry)

I told you that --

JEFF

(Interrupting)

I know what you told me! She  
went in to get evidence, and she  
came out with it.

COYNE

Like what?

JEFF

Like Mrs. Thorwald's wedding ring.  
If that woman were still alive,  
she'd be wearing it.

COYNE

(Grudgingly)

A possibility.

JEFF

(Talking fast)

A fact! Last night he killed a  
dog for pawing in his garden. Why?  
Because he had something buried in  
there. Something a dog could scent.

12-1-53

(Continued)

427. (Cont'd)

COYNE

Like an old hambone?

JEFF

(Fast)

I don't know what pet name Thorwald had for his wife. And that night he went out half a dozen times with the metal suitcase. He wasn't taking his possessions, because they're up in his apartment now.

COYNE

You think perhaps it was "old hambone?"

JEFF

In sections! And one other thing, doubting Tom - it just occurred to me that all the calls Thorwald made were long distance! If he called his wife the day she left - after she arrived in Merrittsville - why did she need to send him a postcard saying she'd arrived?

COYNE

(After pause; a detective)

Where'd they take Lisa?

JEFF

Precinct Six. I sent a friend over with bail money.

COYNE

Maybe you won't need it. I'll run it down, Jeff.

427A.

KIT. NEIGHBORHOOD - LONG SHOT - (NIGHT)

We see Thorwald leave his apartment and proceed down the corridor.

JEFF

Just don't dally. Thorwald knows he's being watched. He won't hang around long.

COYNE

If that ring checks out, we'll give him an escort. So long.

He hangs up, and just as he does, Jeff looks toward Thorwald's apartment. He rolls forward to the window. He seems a little puzzled by what he sees.

AN

REAR WINDOW

P. 10331

151.

425. EXT. NEIGHBORHOOD - SEMI-LONG SHOT - (NIGHT)

Thorwald's apartment. Completely dark. No movement, or glow of a cigar. The corridor outside lighted, but empty.

429. INT. JEFF'S APARTMENT - SEMI-CLOSE SHOT - (NIGHT)

Jeff scratches the side of his chin, studies Thorwald's apartment as if he might see some small clue as to where the salesman is. He looks toward the intersection to his left. Apparently he sees nothing. He turns to look down into the garden.

430. EXT. NEIGHBORHOOD - SEMI-LONG SHOT - (NIGHT)

Miss Lonely Hearts is standing in the yard outside her apartment, looking up to the porch of Miss Torso. The ballet dancer is in high heels and a fresh summer dress.

MISS TORSO

(Faintly heard)

Have you heard that song he's been writing?

She indicates the song-writer's apartment. Miss Lonely Hearts turns, looks up at the studio apartment a moment, then looks up to Miss Torso.

MISS LONELY HEARTS

(Nods yes)

I'm glad I was here when he played it.

431. INT. JEFF'S APARTMENT - CLOSE SHOT - (NIGHT)

He sits quietly a moment, thinking. Suddenly he jumps a little as the phone rings. He reaches for it, picks up the receiver.

JEFF

(Still looks out window)

Hello.

(No answer)

Hello, Coyne? Tom? Tom, I think Thorwald's left. I don't see anything of --

(He looks at receiver, then:)

Hello.



431. (Cont'd)

Slowly he looks up toward Thorwald's apartment. Then, back to the receiver. On filter, a receiver can be heard carefully being replaced. Jeff slowly lowers the phone into the cradle. He looks once more toward Thorwald's apartment. Then he turns his chair around quickly and looks toward the door to his apartment.

432. INT. JEFF'S APARTMENT - MEDIUM SHOT - (NIGHT)

The door. Quiet in the apartment, and in the corridor. Light showing beneath the door from the hall light.

433. INT. JEFF'S APARTMENT - CLOSE SHOT - (NIGHT)

Jeff watching, waiting, nervous at first. He reaches for the phone, changes his mind. He looks around for some kind of a weapon, finds none to suit him. He hears the slightest squeak of a floorboard, and looks quickly toward the door again.

434. INT. JEFF'S APARTMENT - MEDIUM SHOT - (NIGHT)

The door. Another squeak of a floorboard, so light and quickly passing that at any other time it would have no significance, even if it could be heard. Then the light beneath the door disappears. Black.

435. INT. JEFF'S APARTMENT - CLOSE SHOT - (NIGHT)

Jeff squints at the door, blinks, squints again.

436. INT. JEFF'S APARTMENT - MEDIUM SHOT - (NIGHT)

The door. No doubt about it, black.

437. INT. JEFF'S APARTMENT - SEMI-CLOSE SHOT - (NIGHT)

He looks again for a weapon, and almost by instinct he snatches up his flash holder and the small packet of bulbs he had taken out to signal Lisa earlier. He tries to move his wheelchair farther into the shadows. His eyes are glued to the door of his apartment, and his senses are sharp as a hunting dog's. He scarcely breathes.

438.

INT. JEFF'S APARTMENT - MEDIUM SHOT - (NIGHT)

Only the slightest sound is heard as the doorknob turns. The door slowly and carefully swings open, but the corridor is too dark to tell at first who is entering. The door closes just as quietly. From the shadowed recess comes a heavy voice. A threatening voice.

THORWALD

What do you want from me?

Jeff doesn't answer. Thorwald steps to the top of the stairs, and is now somewhat visible. He looks tall and huge and explosive.

THORWALD

Your friend - the girl - could have turned me in. Why didn't she?

439.

INT. JEFF'S APARTMENT - CLOSEUP - (NIGHT)

Jeff doesn't answer. His eyes watch Thorwald. He licks his lips with nervous tension and grips the flash holder.

440.

INT. JEFF'S APARTMENT - MEDIUM SHOT - (NIGHT)

Thorwald comes down the two steps, pauses at the bottom.

THORWALD

What is it you want? A lot of money? I don't have any money.

Jeff doesn't answer.

THORWALD

Say something!

He moves forward a couple of steps.

THORWALD

(Sudden loud  
anger)

Say something! Tell me what you  
want!

12-2-53

441. INT. JEFF'S APARTMENT - CLOSEUP - (NIGHT)

Jeff still doesn't speak. He grips the flash holder a little more tightly, lifts it just the fraction of an inch as if he is prepared to use it.

442. INT. JEFF'S APARTMENT - SEMI-CLOSEUP - (NIGHT)

Thorwald has advanced to the middle of the room, his eyes on Jeff and his hands clenching with the effort to control his anger.

THORWALD  
Can you get me that ring  
back?

JEFF  
(Quietly)  
No.

THORWALD  
(Loud)  
Tell her to bring it back!

He advances a step.

JEFF  
I can't. The police have it by  
now.

THORWALD  
Then if the police get me -- you  
won't be around to laugh!

Thorwald starts to move threateningly for Jeff.

443. INT. JEFF'S APARTMENT - SEMI-CLOSEUP - (NIGHT)

From a three-quarter angle toward Thorwald. Jeff lifts the flash holder to face level and closes his eyes. He explodes the flash.

444. INT. JEFF'S APARTMENT - CLOSEUP - (NIGHT)

Thorwald's face fills the screen registering shock, confusion. He throws up his hands for protection and recoils, making an involuntary sound of surprise.

445. INT. JEFF'S APARTMENT - (NIGHT)  
A vision of Jeff and the apartment as seen by Thorwald. It is distorted and out of focus, filled with large twisting balls of bright yellow color.
446. INT. JEFF'S APARTMENT - CLOSEUP - (NIGHT)  
Thorwald blinking, trying to regain his sight.
447. INT. JEFF'S APARTMENT - SEMI-CLOSE - (NIGHT)  
Jeff ejects the used bulb and quickly inserts another. He works furiously, sweating. He gets the bulb in the flash holder just in time to meet Thorwald coming at him. Jeff closes his eyes and another bulb explodes in Thorwald's face.
448. INT. JEFF'S APARTMENT - CLOSEUP - (NIGHT)  
Thorwald's face, full screen again, as he recoils from the flash.
449. INT. JEFF'S APARTMENT - (NIGHT)  
The apartment as seen by Thorwald again. Big, twisting balls of blinding yellow.
450. INT. JEFF'S APARTMENT - MEDIUM SHOT - (NIGHT)  
Thorwald stumbles back against the side table, knocking objects off onto the floor, struggling for balance and sight. Jeff works rapidly to put a fresh bulb in the holder.
451. OMITTED.
452. INT. JEFF'S APARTMENT - SEMI-CLOSE SHOT - (NIGHT)  
Thorwald regains his equilibrium and some of his sight. Orienting himself, he starts for Jeff again. This time, when the flash holder goes off, we see it from Jeff's angle. Thorwald is lighted almost white, shockingly outlining every detail of his face, clothes, hands. His rage and frustration are fixed for a brief

(Continued)

452. (Cont'd)

but terrifying moment. He stumbles backward again, trying to brush the light away from his face almost as if it were a solid enveloping substance.

451. INT. JEFF'S APARTMENT - NEAR-CLOSE SHOT - (NIGHT)

Jeff ejects a bulb, puts his last bulb into the flash holder. He tries to move the wheelchair a little farther away from Thorwald. Then he raises the flash holder again.

In b.g. we see: Doyle, Lisa, Stella and the detectives come to Thorwald's door, try it. Locked. One of the men steps forward with a flat steel jimmy and snaps the lock open. They move quickly into the darkened apartment. Doyle hits the lights inside the kitchen. The group goes into the living room. The lights go on. No sign of Thorwald. Doyle, Lisa and Stella instinctively turn and look toward Jeff's apartment.

455. INT. JEFF'S APARTMENT - MKD. SHOT - (NIGHT)

From Thorwald's apartment shooting at Jeff's window. A sudden bright flash is seen as the last flashbulb goes off. And it lights the scene of Jeff in the wheelchair and Thorwald diving through the air at him. Darkness rushes in, blacker than before.

456. OMITTED.

457. INT. JEFF'S APARTMENT - MEDIUM SHOT - (NIGHT)

459. Thorwald has finally reached Jeff, knocking the flash equipment out of his hands and coming to grips with him. It is apparent that he is trying to pull Jeff out of the wheelchair. Jeff fights him off.

The wheelchair crashes over, spilling Jeff to the floor. Thorwald is on top of him, lifting, dragging him to the window. Jeff grabs everything he can to keep himself away from the window, but Thorwald is far too powerful for him. He strains to raise Jeff to the windowsill.

THORWALD  
I'll give you a good look out the window.

(Continued)

1st Change REAR WINDOW

2/5/52

157.

157. (Cont'd)

159.

Slowly, inexorably, he raises Jeff to the windowsill, east and all. Jeff frantically grabs for the upright window frame, wrapping his arms around it. Thorwald shoves the rest of his body over the windowsill.

158. OMITTED.

160. EXT. NEIGHBORHOOD - MEDIUM SHOT - (NIGHT)

Doyle, Lisa, Stella and the two detectives, crossing Thorwald's yard, see Jeff going out the window. Lisa is panicked.

LISA

Jeff! Jeff!

161. EXT. NEIGHBORHOOD - MEDIUM LONG SHOT - (NIGHT)

From Doyle's viewpoint, Jeff hanging out the window and Thorwald hammering at his hands and arms with bare fists. Doyle pushes Lisa to one side and starts to scale the wall, preceded by the two detectives.

162. INT. JEFF'S APARTMENT - MEDIUM SHOT - (NIGHT)

Thorwald fights to dislodge Jeff's grip.

163. EXT. JEFF'S APARTMENT - CLOSE SHOT - (NIGHT)

Looking down on Jeff's face, showing his strain and the pain of Thorwald's attack. The brick floor of the patio seems a hundred feet below.

164. INT. JEFF'S APARTMENT - MEDIUM SHOT - (NIGHT)

Thorwald and Jeff struggling.

165. EXT. NEIGHBORHOOD - SEMI-CLOSE SHOT - (NIGHT)

Doyle pulling himself to the top of the wall. Lisa, Stella and the two men below, looking up. Lisa is white-faced and frightened.

ds 1st Change NEAR WINDY 2/5/52 158.

466. INT. JEFF'S APARTMENT - MEDIUM SHOT - (NIGHT)  
Thorwald smashes at Jeff's arms and hands. Jeff's grip begins to slip.
467. EXT. NEIGHBORHOOD - SEMI-CLOSE SHOT - (NIGHT)  
Doyle reaches the top of the wall, looks up at Jeff.
468. EXT. NEIGHBORHOOD - MEDIUM LONG SHOT - (NIGHT)  
Jeff, as seen from Doyle's angle, hanging, somehow weathering Thorwald's insane attack.
469. EXT. NEIGHBORHOOD - SEMI-CLOSE SHOT - (NIGHT)  
Doyle reaches for his service revolver. He doesn't have it! He looks down, and calls one of the detectives back.
- DOYLE  
Creel! Your Thirty-eight!
470. EXT. NEIGHBORHOOD - SEMI-CLOSE SHOT - (NIGHT)  
Looking down at the two detectives from Doyle's point of view. Creel grabs for his gun expertly. The holster breaks away. It's in his hand and with a deft movement he tosses it upward.
471. EXT. NEIGHBORHOOD - SEMI-CLOSE SHOT - (NIGHT)  
Doyle catches it, turns up to Jeff's apartment.
472. INT. JEFF'S APARTMENT - MEDIUM SHOT - (NIGHT)  
Thorwald still trying to loosen Jeff's grip. The salesman, in a complete, wild, sweating rage, is beyond all reason. His glasses hang from one ear, his coat is torn, his tie pulled to one side.
473. EXT. NEIGHBORHOOD - MEDIUM LONG SHOT - (NIGHT)  
Shooting over Doyle's shoulder as he steadies himself against the wall, lifting the service revolver up for a shot at Thorwald. His aim is careful, slow, painfully deliberate. Jeff seems about to fall.

474.

EXT. NEIGHBORHOOD - MEDIUM SHOT - (NIGHT)

The two detectives ahead of Doyle are moving up below the window. Lisa stands looking up, her hands at the sides of her head, frozen with panic.

475.

EXT. NEIGHBORHOOD - MEDIUM-LONG SHOT - (NIGHT)

Two detectives appear behind Thorwald and grab him. The startled Thorwald stops his attack on Jeff as he looks wildly around to find the source of his new attack.

476.

OMITTED.

477.

EXT. NEIGHBORHOOD - CLOSEUP - (NIGHT)

Jeff, hanging from the window frame. He claws desperately for a hold.

478.

EXT. NEIGHBORHOOD - COMPREHENSIVE SHOT - (NIGHT)

People rush to their windows, looking out at the excitement. Some people on the ground floor come out into the yard. Doyle and the two detectives come into the patio beneath Jeff. Doyle directs them to improvise something to break Jeff's fall -- leaves, greenery, their coats, cushions from the patio furniture -- anything they can find. The four uniformed policemen rush into the backyard. Lisa and Stella come over the wall into the patio beneath Jeff. They look up at Jeff, encouraging him to hold on. A detective goes into Jeff's cellar door, trying to reach his apartment before Jeff loses his grip.

The siffleuse and her husband are standing on the fire escape in plain, almost somber clothes. They watch expressionlessly. Beneath them the empty basket which once held their dog swings silently in the night air.

479.

EXT. NEIGHBORHOOD - MEDIUM SHOT - (NIGHT)

Jeff, hanging from his windowsill. He loses his grip and plunges down into the patio below. Two detectives throw themselves beneath him. They are knocked to the ground as Jeff's fall tumbles both of them. After Jeff hits, he lies still, twisted over to one side.

(Continued)



479. (Cont'd)

Doyle and Lisa rush over to Jeff. There is an audible SOUND of shock in the neighborhood as Jeff has fallen -- various ah's, ah's, and possibly a stifled scream or two.

480.

EXT. NEIGHBORHOOD - SEMI-CLOSE SHOT - (NIGHT)

Lisa kneels down, cradles Jeff's head in her lap. There are tears in her eyes. Her clothes are disheveled and her dress torn. Her hair is disarranged. But withal, her face is as beautiful as ever, with love.

LISA

Jeff - Jeff darling!

He opens his eyes. Winces with pain.

LISA

(To the detectives)

Get an ambulance.

(Down to Jeff)

Don't move. Try to lie still.

JEFF

Lisa -- I -- I -- can't tell you how scared I was that you -- you might --

LISA

(Affectionately)

Shut up. I'm all right.

JEFF

(To Doyle)

Think you've got enough for a search warrant now?

DOYLE

Oh sure. Sure. I can make it.

480A.

EXT. NEIGHBORHOOD - SEMI LONG SHOT - (NIGHT)

At that moment, a man appears leaning out of Jeff's window. He looks down to the patio.

DETECTIVE

Lieutenant Doyle?

DOYLE (Off)

(Looking up)

(Continued)

on 1st Change

NEAR WINDCH

1-5-53

261.

230A. (Cont'd)

DETECTIVE

Thorwald's ready to take us on a tour of the East River.

230B.

NEAR. NEIGHBORHOOD - SEMI CLOSEUP - (NIGHT)

Stella tugs at Doyle's arm and stands on tiptoe to whisper something into his ear. Doyle then looks up to the detective.

BOYLE

Did he say what was buried in the flower bed?

DETECTIVE

Yeah. It's over in his apartment. In a hat box. Wanna look?

Doyle turns quizzically at Stella.

STELLA

Oh, no thanks -- I don't want any part of her.

(She pauses, then does a surprised take back to Doyle)

What did I say?

DISSOLVE TO:

231.

NEAR. NEIGHBORHOOD - PAN SHOT - (DAY)

Beginning on Jeff's window thermometer, which reads 65° temperature, the CAMERA PANS FROM RIGHT TO LEFT around the neighborhood.

In the songwriter's apartment we see the songwriter with a guest -- Miss Lonely Hearts. Both in dress and manner she seems quite happy and adjusted to life. The songwriter is placing the first recording of his new song on a record player for her to hear. It is a full symphonic arrangement which is heard over. They

CONTINUE TO PAN.

Thorwald's apartment is empty, stripped of its furnishings. Two painters are repainting the walls.

The siffleuse and her husband are on their fire escape, training a new white dog to ride in their basket.

(Continued)

251. (Cont'd)

Miss Torso is practicing her ballet again. She wears a white leotard. The sound of someone at the door interrupts her. She goes to the door, opens it an inch or two cautiously. When she sees who is outside, she throws open the door. An innocuous, unhandsome and somewhat shy army private enters with a barracks bag slung over one shoulder. She kisses him fondly after closing the door. He puts down the barracks bag, tosses his hat into a chair and, with the attitude of a man who belongs there, goes to the icebox to see what's to eat.

The newlyweds are arguing.

The CAMERA PANS past Jeff who is asleep in his wheelchair facing away from the window. CAMERA MOVES DOWN to the lower part of his body and we see that both his legs are now in casts. The CAMERA LIFTS SLIGHTLY to show Lisa sitting on the sofa nearby. She wears levis and a plaid cotton shirt. She is reading a book on travel. She looks up briefly at Jeff. When she realizes he is asleep, she puts down the travel book and reaches for the latest copy of Harper's Bazaar. She settles down to study it as we

FADE OUT.

THE END

485. EXT. NEIGHBORHOOD - SEMI-LONG SHOT - (NIGHT)

The siffleuse and her husband are standing on the fire escape in plain, almost somber clothes. They watch expressionlessly. Beneath them the empty basket which once held their dog swings silently in the night air.

486. EXT. NEIGHBORHOOD - MEDIUM SHOT - (NIGHT)

Miss Torso, behind the wall of her yard, has been unable to see much of anything. Frustrated, she looks up toward the composer's apartment.

MISS TORSO

What happened?

487. EXT. NEIGHBORHOOD - MEDIUM SHOT - (NIGHT)

The song-writer, at the edge of his roof, answers:

SONG-WRITER

Somebody shot the photographer - and he fell out his window. Something like that.

488. EXT. NEIGHBORHOOD - MEDIUM SHOT - (NIGHT)

Torso impulsively says:

MISS TORSO

That music you wrote. It's the most beautiful thing I ever heard.

489. EXT. NEIGHBORHOOD - MEDIUM SHOT - (NIGHT)

The song-writer beams:

SONG-WRITER

Come on up.

490. EXT. NEIGHBORHOOD - MEDIUM SHOT - (NIGHT)

Coyne turns back to Jeff and Lisa.

COYNE

How's your stomach?

JY

REAR WINDOW

164.

490.

(Cont'd)

Bent.

JEFF

COYNE

You were right. There was something  
in that garden. I just got a signal --  
it's in Thorwald's icebox now.

Lisa looks away. Jeff smiles at her discomfort.

JEFF

That reminds me -- two heads are  
better than one.

FADE OUT.

THE END

12-2-53