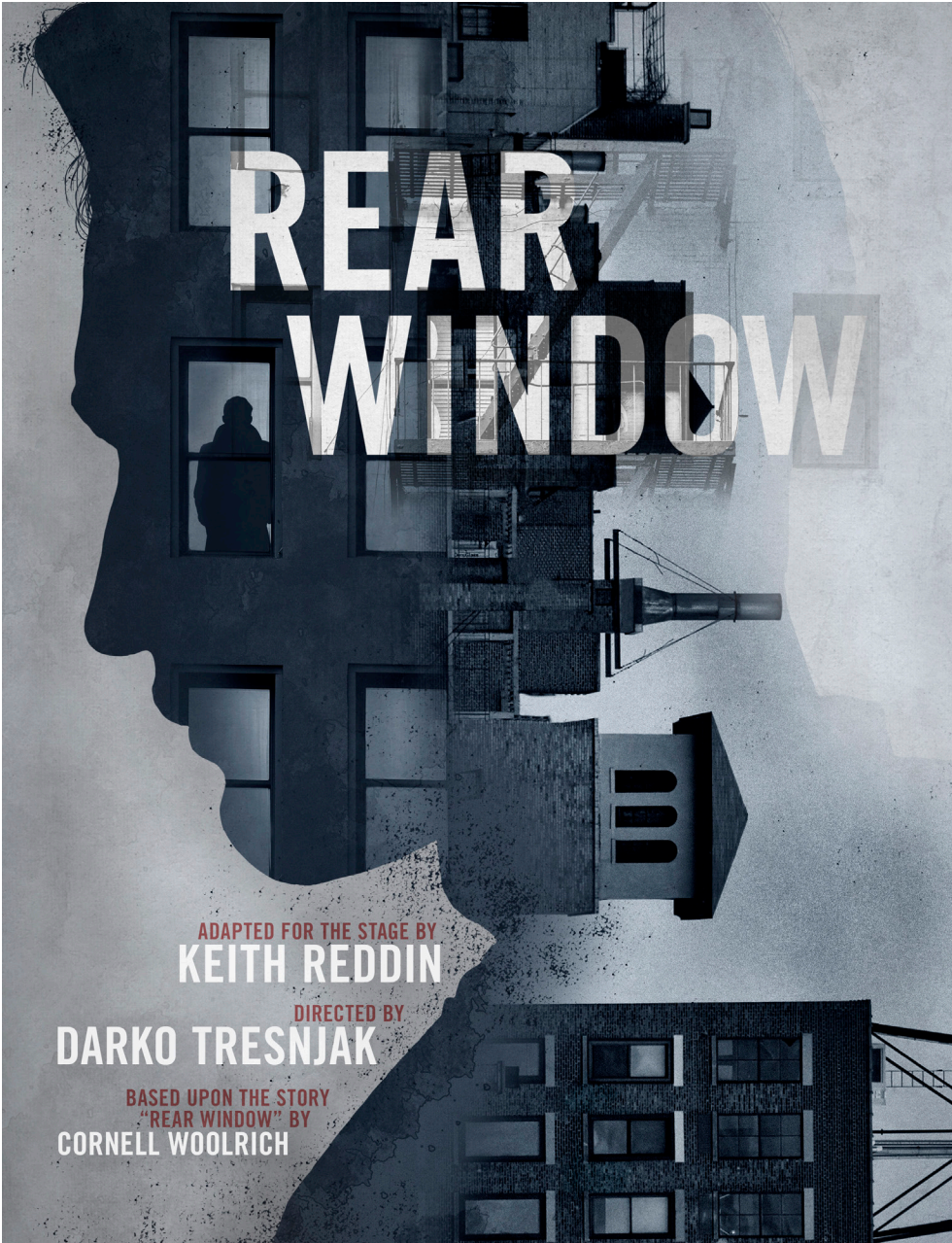


STUDY GUIDE



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One Play and the Hartford Heritage Project

“The Hartford Heritage Project makes Hartford's rich and diverse cultural institutions, landmarks, and neighborhoods an extension of our classroom. Hartford Heritage courses make connections between course content and the city of Hartford in order to enhance learning and to increase our understanding of Connecticut's capital city.”

—Hartford Heritage Project website

Hartford Stage participates in the Hartford Heritage Project through One Play, whereby each semester, the whole Capital campus is encouraged to see a play at the theater and incorporate it into curricula and conversation. The fall 2015 One Play program features *Rear Window*.

The One Play program is subsidized by the Beatrice Fox Auerbach Foundation Fund at the Hartford Foundation for Public Giving, as recommended by Beatrice Koopman.

Study Guide Objectives

- To provide context and background on the origins of the play, text and production.
- To offer springboards for research of the deeper historical context and themes of the play.
- To spark classroom and community discussion about the content, themes, and production.
- To offer faculty writing prompts and suggested activities for use in a wide variety of classes.



Cornell Woolrich: The Recluse Behind “Rear Window”

by Aurelia Clunie

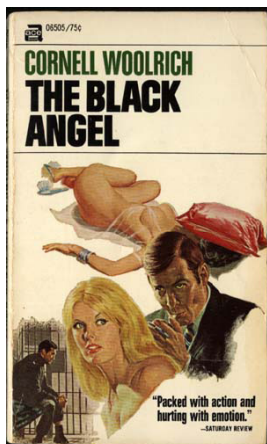
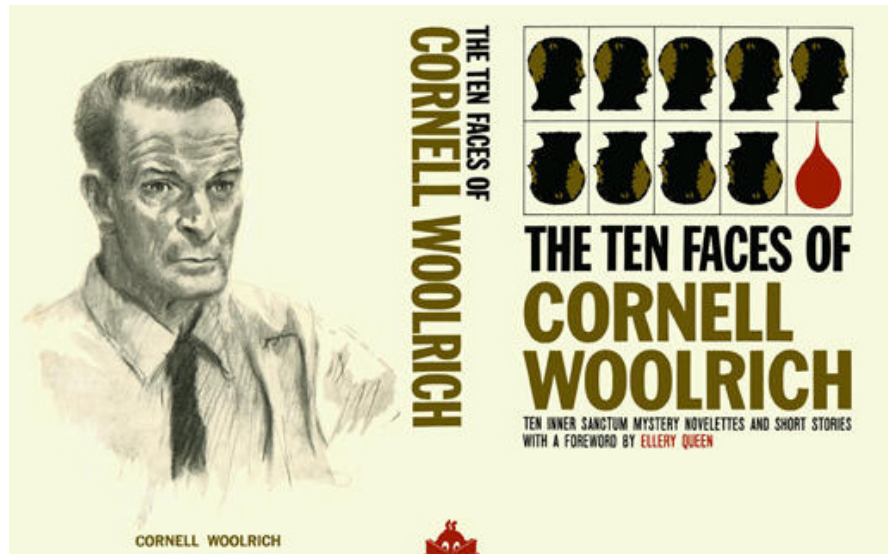
Cornell George Hopley-Woolrich was born on December 4, 1903, in New York City. His father, Genavo Hopgood-Woolrich, was a civil engineer and his mother, Claire Tarler, was from a wealthy Jewish family. His parents divorced when he was young and he stayed with his father in Mexico, where he was raised from a young age.

When he was eight years old, his mother's father took him to see a production of *Madame Butterfly* in Mexico City, and the performance left a profound mark on the boy. Woolrich would later describe the experience of the story, saying, “I had that trapped feeling, like some sort of a poor insect that you've put inside a downturned glass, and it tries to climb up the sides and it can't, and it can't, and it can't” (Nevins, xiii). This gloomy outlook would stick with Woolrich for the rest of his life and ultimately pervade his writing.

When he was a teenager, Woolrich moved to New York City to live with his mother, aunt, and grandfather. In 1921, he attended Columbia University, only blocks away from his mother's home. Woolrich was a journalism major, but took classes in creative and novel writing. He left school in his junior year and his first novel, *Cover Change*, sold in 1926. Heavily influenced by F. Scott Fitzgerald, *Cover Change* explored the Jazz Age. His second book, *Children of the Ritz*, won a \$10,000 first place prize in a contest offered by *College Humor* magazine. The book was serialized in the magazine and First National Pictures made a film version of it in 1929. Woolrich moved to Hollywood to work on the film adaptation and stayed there as a staff writer. There, he encountered the name William Irish, another writer for First National Films. Woolrich would later use the name as a pseudonym. He continued writing, churning out three more books while living in Hollywood. Although Woolrich was gay, he married Gloria Blackton, the daughter of a movie producer, in 1930. The marriage quickly broke up when she discovered his diary which chronicled secret encounters with other partners. Woolrich traveled in Europe with his mother and then lived in New York in a series of hotel apartments with her for the remainder of his life.

In the mid-1930s, Woolrich developed his voice as a crime writer. He published stories in fiction magazines, including *Detective Fiction Weekly* and *Dime Detective*. He sold over 100 stories and two book-length serials to magazines between 1936 and 1939. His work always carried with it a dark yearning that proved quite publishable, and later, highly adaptable. Woolrich's biographer, Francis M. Nevins, Jr., would call Woolrich “the Poe of the twentieth century” (Nevins, x).

In 1940, Woolrich's first hard cover suspense book, *The Bride Wore Black*, was published. This spurred his Black Series which included *The Black Curtain* (1941), *Black Alibi* (1942), *The Black Angel* (1943), *The Black Path of Fear* (1944), and *Rendezvous in Black* (1948). Although Simon &



Schuster published the Black Series exclusively and held the rights to publishing under Woolrich's name, the writer used the pseudonyms William Irish and George Hopley (his middle names) in order to work with different publishing houses. He published *Phantom Lady* and *I Married a Dead Man*, among others, under the name William Irish, and *Night Has a Thousand Eyes* under the name George Hopley.

The forties also saw an explosion of Woolrich's writing adapted for film, television, and radio plays. Between 1942 and 1950, his work served as the basis for over 20 radio plays and 15 movies. Although Woolrich did not publish much after 1948, stories from magazines were adapted as episodes for such television shows as *Alfred Hitchcock Presents*, *Mirror Theater*, and *Schlitz Playhouse for Stars*. In 1954, Hitchcock adapted Woolrich's short story "Rear Window" (also titled "It Had to Be Murder") for the screen. It became an enormous success starring James Stewart and Grace Kelly.

In the 1950s, the novelist wrote less and less original material, repurposing and republishing old stories as new ones. He cared for his ailing mother; but once she died in 1957, his solitary life continued to wane despairingly. He dedicated his most recent book, *Hotel Room*, to her. Plagued by alcoholism, diabetes, and loneliness, Woolrich continued the life of a recluse he had always lived. He contracted gangrene in his leg but waited to seek treatment, which led to amputation. He lived the rest of his life in a wheelchair and died of a stroke on September 25, 1968.

Woolrich bequeathed his estate to Columbia University to set up a scholarship in trust for creative writing students. He named the fund in memory of his mother, Claire.

Woolrich's life was marked by a particularly bleak outlook. His success came from articulating a palpable sense of the race against time, desperation, and the elusiveness of love in "nightmare world[s]" he created. Woolrich honed in on a gritty reality that permeated his work. He experienced much of it in his life; and through his writing, shared that dark, inescapable atmosphere with the rest of the world.



A Formula for **FEAR**

According to Francis Nevins, Woolrich's prose left much to be desired. He writes, "As a technical plot craftsman he is sloppy beyond endurance" (Nevins, *Contemporary Authors*). Many scholars agree that it was not his skill for technical writing that made Woolrich so successful as a suspense writer; instead, his ability to fill his worlds with a sense of claustrophobia, paranoia, and doom carried his work. Protagonists were often vulnerable members of society – women, children, or the haplessly disadvantaged. Trapped in nightmarish circumstances, any wrong turn could result in endless pitfalls. A protagonist might, through amnesia, or some such unfortunate event, lose his ability to navigate his surroundings. Or, the protagonist might find himself in a Cassandra-esque circumstance in which others do not believe him and even he questions the reality of his own experience. Marling observes "the long sentences and plot contrivances act as a retarding force against the protagonist's obvious appointment with fate, creating suspense" (Marling).

According to Francis Nevins, Woolrich's works can fit into six basic plots:

- 1 the Noir Cop story
a plainclothes policeman solves a crime, but some sadistic police procedure is the real interest
- 2 the Clock Race story
the protagonist or loved one will die unless s/he makes a discovery about who or what is killing him or her
- 3 the Oscillation story
the protagonist's tiny foothold on love or trust is eaten away by suspicion, then restored, in greater and greater swings, until s/he sees that the other is really evil
- 4 the Headlong Through the Night story
the last hours of a hunted man as he careens through a dark city
- 5 the Annihilation story
the male protagonist meets his one true love, but she disappears without a trace
- 6 the Final Hours story
sharing the final moments of someone slated to die in a particularly terrible way

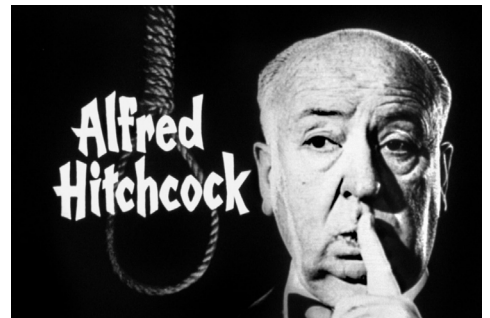
Excerpted from detnovel.com - William Marling, Case Western Reserve University

Looking In: Adaptors of "Rear Window"

by Aurelia Clunie

ALFRED HITCHCOCK

"Master of Suspense" Alfred Hitchcock was born in London in 1899, the youngest of three children. He studied at the University of London and worked for a telegraph company and in advertising after graduation. His career in film began when the film industry itself was just beginning in the early 1920s, when he wrote title cards for the British division of the Famous Players-Lasky Company (the precursor of Paramount Studios) and wrote scenes for the Gainsborough Film Studios. Fascinated by the subject of guilt, Hitchcock began directing his own films, including *The Man Who Knew Too Much* (1934) and *The 39 Steps* (1935), both of which tell a story about ordinary people who become entangled in a plot involving spies and espionage. After moving to Hollywood, California, in 1939, Hitchcock directed his most famous works and became known for psychological dramas that blended struggles between good and evil with violence, wry humor, and sex. He also made a trademark cameo appearance in all of his films, beginning with 1938's *The Lady Vanishes*, in which his image appears in silhouette. He received the American Film Institute (AFI) Lifetime Achievement Award in 1979, the same year he was knighted by Queen Elizabeth II. He died in California in 1980.



Notable Works:

The 39 Steps (1935)

Strangers on a Train (1951)

Rear Window (1954)

Psycho (1960)

The Birds (1963)

KEITH REDDIN

Keith Reddin is an American actor and playwright. Born on July 7, 1956, Reddin graduated Northwestern University in 1978 and received an M.A. from the Yale School of Drama in 1981.



Reddin rose as an American playwright whose storytelling is anything but conventional. His work presents a bleak but realistic view of the world, although he does not always use the techniques of realism. Whether using satire to explore the effect corporations have on one's soul, or jumps in time, Reddin uses multiple forms of theatricality to communicate with an audience. He says of his work, "I have characters who die and then come back in the second act and talk to people. You're not going to see that in other places. And I think that's what theatre can still be." In addition to original plays, Reddin has adapted multiple works including *The Imaginary Invalid* by Moliere, *Heaven's My Destination*, by Thornton Wilder, and *Richboy* by F. Scott Fitzgerald. His adaptation of *Maybe* by Mikhail Shatrov starred Vanessa Redgrave and was performed at the Royal Exchange Theater in Manchester, England. His play *Life During Wartime* was adapted into a film, *The Alarmist*, starring Stanley Tucci. Reddin is a recipient of the 1983 Charles MacArthur Fellowship, a 1984 NEA Playwriting Fellowship, the 1990 Joseph Kesselring Award, the 1989 and 1990 San Diego Critics Circle Award for Best New Plays, and the 2006 Helen Merrill Award.

Notable Works:

Life and Limb (1983)

Rum and Coke (1985)

Life During Wartime (1990)

All the Rage (1997)

Human Error (2007)

Questions:

Adaptor, Keith Reddin said the following:

I think a lot of theatres turned into what you would watch on television. Well made stuff, but it doesn't really push the envelope or explore a lot of subjects. And it's not like I'm knocking television. I like television, and there's really good quality television to watch—good shows that raise a lot of good issues. But I mean I'd rather watch that on television. When I come to the theatre, I don't want to watch more television. (Hildebrand)

- Have you ever seen a play in a theatre before? If so, what makes the experience different from watching television or a movie? If not, based on Reddin's quote, what differences do you expect? How can theatre "push the envelope" in different ways than television?
- Cornell Woolrich's short stories and novels saw many adaptations for film, television, and radio plays. Read his short story "Rear Window." What do you think a theatrical adaptation could bring to this story that film or radio could not?

Read this interview with Reddin from *BOMB* Magazine:
<http://bombmagazine.org/article/1432/keith-reddin>.

- Upon reading Woolrich's short story and the interview with Reddin, what similarities of focus or tone do you find between the two writers' styles? In what ways is Reddin suited to adapt this story?

In the above interview, Reddin says "...when you look at the words that set the American way of life, they are 'Life, Liberty, and the Pursuit of Happiness.' It's not happiness, it's the pursuit of happiness. We have the freedom to pursue happiness but that doesn't mean that we're guaranteed to get it."

- What is Jeffries pursuing in *Rear Window*? Does he attain it, and is he satisfied? What are the casualties of Jeffries' pursuit?

“The Wonder City”

New York: 1947

by Aurelia Clunie

*At the height of post-war America, New York was the place to be.
The economy was growing and business was booming.
But not everything was bright for the city that never sleeps.*

The Empire State Building was the **tallest** building in the world

Evelyn McHale **jumped** from the 86th floor of the Empire State Building to her death

Following the Supreme Court’s Irene Morgan Decision, Bayard Rustin of Fellowship of Reconciliation (FOR) and George Hunter of Congress on Racial Equality (CORE) initiated the Journey of Reconciliation, to combat post-war segregation of travel in the South, which paved the way for later **Freedom Rides of the Civil Rights Movement**

Jackie Robinson joined the Brooklyn Dodgers, **integrating** major league baseball

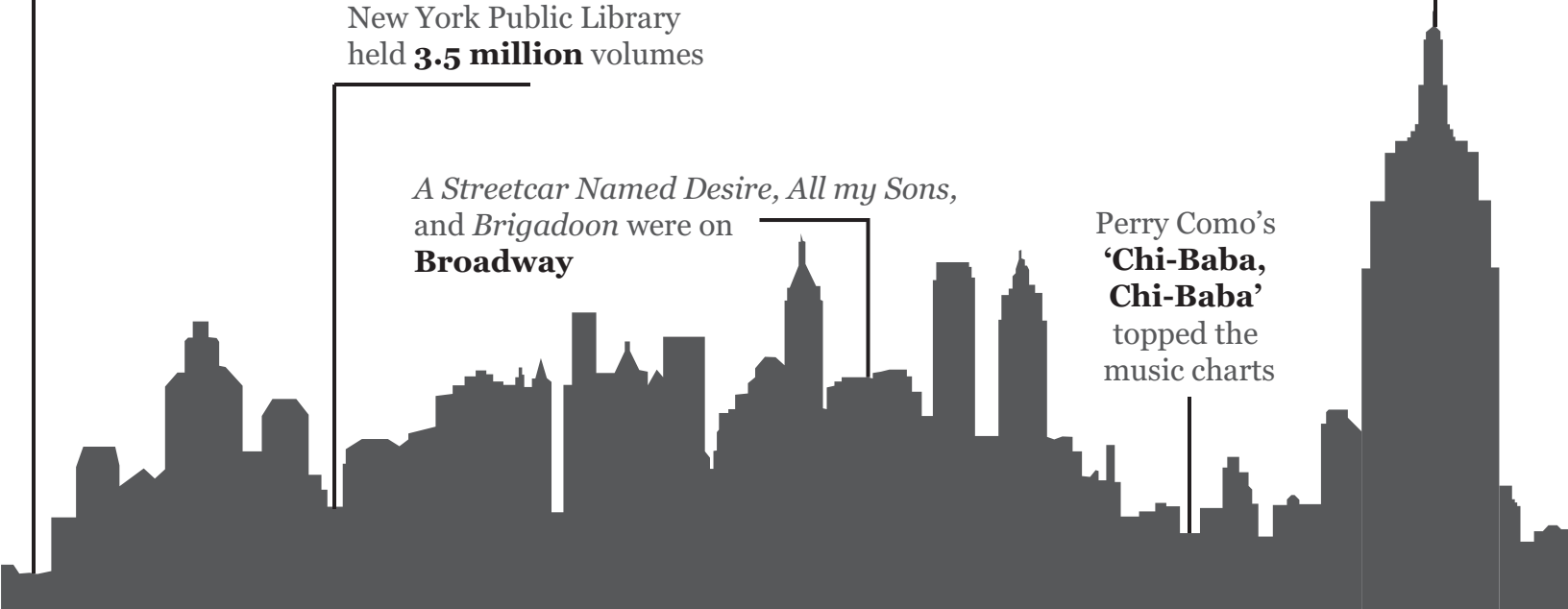
The New York Yankees beat the Brooklyn Dodgers in the World Series 4-3

News spread of Elizabeth Short, later nicknamed **The Black Dahlia**. Found sliced in half in a park in Los Angeles, California, her murder would go unsolved

New York Public Library held **3.5 million** volumes

A Streetcar Named Desire, All my Sons, and Brigadoon were on **Broadway**

Perry Como’s **‘Chi-Baba, Chi-Baba’** topped the music charts



Pulp and Noir Fiction

by Fiona Kyle

Pulp Fiction

Today, many are familiar with Quentin Tarantino's film *Pulp Fiction*, inspired by a popular pulp called *Black Mask*, but fewer are familiar with the origin of the phrase. Pulp comprised different genres including detective stories, science fiction, as well as horror, mysteries, and thrillers such as Cornell Woolrich's "Rear Window." Pulp fiction writers, such as Woolrich, Raymond Chandler, and HP Lovecraft, were extremely prolific and many continued lucrative careers in fiction after the decline of the genre. During World War II, when the cost of paper rose, the magazines could no longer be sold for ten cents and were no longer affordable to many Americans.

The first pulp magazine published was a children's magazine titled *The Golden Argosy* in 1882, but it was popularized during the first half of the twentieth century. The name comes from the paper they were printed on, which was of rough, cheap quality, although the covers of the magazines were brightly-colored and portrayed the hero saving the day. With television not widely available, and the prices of other magazines beyond what most could afford, pulp fiction was widely read. The last of the original pulps, *Ranch Romances and Adventures*, was published in 1971, but the term lives on to define short fiction that investigates seedy characters, fantastic alien landscapes, or hardened detectives, among many other genres.



Noir Fiction

Noir fiction explores many of the same themes as its parent, pulp fiction; its origins are in the hard-boiled private eye stories popularized by Dashiell Hammett in *Black Mask*. As it developed, noir drifted away from the detectives and began to feature nihilistic characters that are doomed by their jealousy, greed, or lust. Unlike film noir—a term to describe a style of filmmaking that utilizes chiaroscuro lighting and black and white, used by Alfred Hitchcock during the 1940s and early 1950s—noir fiction is its own literary genre.

The term comes from eighteenth century France to describe British gothic writing; they were called "black novels," and, in French, Roman noir. During the twentieth century, American noir fiction came into its own alongside the rise of paperback novels. As many of his story titles feature the word black (e.g. *The Bride Wore Black*, *The Black Curtain*, *The Black Alibi*, *The Black Angel*, etc.), Cornell Woolrich was one of the leading figures of noir fiction. Today, there is a "neo-noir" genre that consists of dark, edgy fiction by writers such as Dennis Lehane and Brian Evenson.

Questions:

- What techniques are used in the stage adaptation of *Rear Window* to bring out the paranoia, sense of doom, and suspense so representative of noir?
- What are some examples of pulp or noir fiction styles in literature and media today?

Point of View In “Rear Window”: The Unreliable Narrator

In literature, an unreliable narrator is a first-person narrator whose credibility is questionable. This may be due to the narrator’s psychological state, a character flaw, or even motive. Usually first-person narration binds a reader to the narrator, and the narrator, with a platform to tell his or her story, will do so honestly and accurately. Yet, beginning with Mark Twain and Edgar Allen Poe, first-person narrators are sometimes blind to their own biases, or even willingly mislead their audiences. Of Woolrich’s prose, Marling writes: “The first person mode, with its necessarily limited perspective, increase the aura of claustrophobia and entrapment which hovers over all of Woolrich’s work – Woolrich’s characters seldom see the light, and are rarely prepared for what happens to them” (Marling). In the world of Jeffries’ apartment, Jeffries’ “necessarily limited perspective” influences both the action of the story and its audience. Does this make Jeffries an unreliable narrator?

Examples of works with unreliable narrators:

Literature

- *The Catcher in the Rye* by J.D. Salinger
- *Lolita* by Vladimir Nabokov
- *Heart of Darkness* by Joseph Conrad

Film

- *Fight Club* (1999)
- *Memento* (2000)

Television

- *House of Cards* (2013)



Questions:

- When is it appropriate for Jeffries to make assumptions based on his observations? When is it appropriate to act based on those assumptions? When is it not?
- When do other characters call Jeffries’ suspicions and actions into question? How does this questioning affect the reader’s experience of the short story?
- When you read the short story “Rear Window,” when do you start to suspect that Jeffries might be an unreliable narrator? What clues do you find? How does Woolrich keep you guessing, or does he?
- In the play, Reddin inserts dialogue between characters outside of Jeffries’ apartment. How do these moments suggest shifts in perspective throughout the play? How do they affect the audience member’s perception of the protagonist?
- Compare Jeffries’ dialogue with Anna Thorwald in the beginning of the play to his dialogue with her toward the end of the play. What, if anything, has changed? Is Jeffries as trustworthy in the second act as he is in the first?
- Jeffries says, “This is not about me.” Thorwald replies, “Of course it is.” Is Thorwald’s assessment accurate? From where does Jeffries’ desire to catch Thorwald originate? Whom does it benefit? Whom does it harm?

Who is George Stinney?

by Aurelia Clunie



In 1944, fourteen-year-old African American George Stinney, Jr., was convicted of the murder of two white girls in South Carolina. Betty June Binnicker, 11, and Mary Emma Thames, 7, were found beaten to death after disappearing in Alcolu, South Carolina. Police took Stinney from his home and into custody on March 24. According to police, Stinney confessed to the crime, but there is no written record of his confession. The jury selection, trial, and sentencing took place in one day, only one month after the boy was apprehended. He faced a jury of 12 white men. There were no witnesses to the crime and little or no evidence was brought by his defense, yet it took the jury 10 minutes to deliberate and find Stinney guilty. On June 16, 1944, Stinney was executed by electrocution within eight weeks of his trial. He was the youngest person executed in America in the 20th century. There are accounts that he had to sit on a book in the electric chair, and the electrodes were difficult to strap onto him because they were too big for the 95-pound teenager.

On December 16, 2014, Judge Carmen T. Mullen vacated Stinney's conviction by issuing a writ of *coram nobis*. *Coram nobis* is a rare remnant of old English law that remedies a wrongful conviction when either "an error of fact" was made or conviction was "obtained by unfair or unlawful methods and no other corrective judicial remedy is available" (*South Carolina vs. George Stinney, Jr.*, p. 6). According to Mullen, "little to nothing was done to defend [the] client" (*South Carolina vs. George Stinney, Jr.*, p. 25). Judge Mullen found that George Stinney's rights to due process of law were violated and he was exonerated 70 years after his death.

Read more about George Stinney here:

- <http://www.npr.org/sections/thetwo-way/2014/12/17/371534533/s-c-judge-says-boy-14-shouldn-t-have-been-executed>
- <http://www.nbcnews.com/news/other/advocates-push-retrial-clear-name-14-year-old-killer-executed-f2D11607555>

Read Judge Mullen's court order here:

- <http://nuweb9.neu.edu/civilrights/wp-content/uploads/Stinney-Order.pdf>

Questions:

In the play, Boyne says, "He was a punk. Just like the hundreds of punks we seen before." Jeffries replies, "He had a name. George Stinney. And I wanted people to remember it." Listen to the song "Hell You Talmbout" (<https://soundcloud.com/wondalandarts/hell-you-talmbout>) by Wondaland Records. What is behind saying or remembering the names of victims of violence?

Do journalists and artists have a responsibility to call out injustice as they see it? How do they shape the conversations had by readers, listeners, and viewers? What responses do they face when doing so? Answer these questions for Jeffries in the play and another contemporary journalist or artist.

“First You Dream, Then You Die”: Is Doom Inevitable?

by Aurelia Clunie

The striking quote above was an unused book title by Cornell Woolrich. Francis M. Nevins Jr., Woolrich’s biographer, chose it for the title of the writer’s biography. Plenty of his characters share Woolrich’s depressing experience of unrealized dreams, furtive love, and impending doom.

Sam is a minor character in the short story; however, in Reddin’s adaptation, Sam is much more prominent. New to New York from North Carolina, Sam eagerly seeks out Jeffries, a journalist who built his career on news stories about murder and interviews with killers. Sam has done his homework on Jeffries. Having read Jeffries’ articles and followed the ups and downs of his career, Sam arrives at Jeffries’ apartment, seeking to become his assistant. It takes a lot of convincing; but eventually, Sam lands the job. Sam and Jeffries reach an understanding; however, when Boyne, Sam’s detective friend, visits, he questions their relationship and even Sam’s presence. “He’s quite a young thing, ain’t he,” Boyne says to Jeffries. “Sam’s helping me, that’s all,” Jeffries replies. “It’s never that’s all with you, Jeff,” says Boyne. Sam sticks around despite Boyne challenging him and soon puts himself in danger for Jeffries’ project. More mobile than Jeffries, Sam substitutes himself, going to Thorwald’s apartment not once but twice to carry out Jeffries’ plans. Will Sam accomplish his dreams, or will he succumb as a casualty of the dark inevitabilities so characteristic of Woolrich’s worlds?

Questions:

- What does Sam want from Jeffries? What dreams does he hope to realize?
- Compare Sam’s presence in Woolrich’s short story to the play. Why do you think Reddin expands Sam’s character in the play?
- In Hitchcock’s film adaptation of *Rear Window*, Grace Kelly’s character compares herself to a “girl Friday,” and she and Jeffries’ housekeeper help him uncover the mystery of Anna Thorwald’s disappearance. How does Hitchcock’s choice affect the narrative? Why do you think Sam’s character is missing?
- Compare the short story to the play and the film. In each, how do other characters become proxies for the immobilized Jeffries? What effects does this have on each of those characters?
- At the end of Act 1, Boyne says to Sam, “I’d love to have a reason to bring you in. Just you and me. We’d have ourselves a real party. And then Jeff could write a swell story about you.” In the context of the Black Lives Matter movement, how is Sam, as an African-American and a southerner, affected by the plot and circumstances of the play? How does race factor into his and Jeffries’ relationship? How does he respond differently than Jeffries to circumstances as they arise?
- Why do you think Boyne calls Sam “Samson”?
- What are Jeffries’ vulnerabilities? What are Sam’s? What is at stake for each character as they try to find out what happened to Anna Thorwald?

(JEFFRIES' phone rings shrilly, louder than normal.

He doesn't answer.

After six rings it stops.

JEFFRIES rises, switches on the lamp near his chair.

Standing next to him is MRS. THORWALD, in GLO-
RIA's cocktail dress, covered in blood.)

MRS. THORWALD: Why haven't you found me yet?

JEFFRIES: That's a fair question.

MRS. THORWALD: You're not careful, they'll send you
away.

JEFFRIES: Send me to the place with the neat trimmed
lawns and the nurses in starched white uniforms. And
quiet. They were big on quiet there. If I wasn't crazy be-
fore, that place will do the trick.

MRS. THORWALD: And you go there, they might not
ever let you out. You're running out of time--

(MRS. THORWALD crosses the room, as JEFFRIES
watches. SHE exits the apartment. In the next instant,
lights snap on in THORWALD's apartment across the
courtyard. Brighter than normal. Blinding light. THOR-
WALD is standing there and MRS. THORWALD enters
in the same dress, but now totally free of blood. SHE is
glamorous and coiffed)

THORWALD: It's been such a long time.

MRS. THORWALD: What are you talking about?

THORWALD: Since I saw you.

MRS. THORWALD: Now I know you've had one too
many.

THORWALD: Years and years.

JEFFRIES: This can't--

(HE takes a long drink from the bottle)

MRS. THORWALD: Well, it might feel like years to you.
I just went into the bedroom to change. Light me would
you?

(THORWALD lights her cigarette, MRS. THORWALD
looks across to JEFFRIES)

MRS. THORWALD (CONT'D): He's watching us.

THORWALD: I know.

MRS. THORWALD: Don't worry, they're sending him
away.

THORWALD: Best thing for him.

(THEY laugh, as MRS. THORWALD leads THOR-
WALD into their bedroom. JEFFRIES stumbles to the
floor, starts to crawl.

Music is heard, faintly at first, then growing.

JEFFRIES looks up and we see every window across the
courtyard lights up, bright. People swaying, jerking. The
young couple, the naked woman, the man at the type
writer, the body builder, the woman with a baby. All
move as one.

The movement becomes more frantic, savage projections
of WeeGee photos projected, brutal crime scenes, wit-
nesses, flashing in the windows till JEFFRIES cries out.)

Suggested Activities

Acting Exercise: Defender

This is an acting awareness game for 8-50 people to play at a time. It takes 5-15 minutes. Players should move constantly, even while directions are given. In an open space, have your class start walking around the space without talking and without touching. Tell the group to move randomly, not in a circle or repeated path. After a few minutes, have each person silently choose a “defender.” Students should continue moving throughout the space aware of where their defender is. After a few minutes, have them also choose an “enemy.” Have them continue moving throughout the space. Explain that their goal is to keep the defender between themselves and their enemy at all times. Try playing with tempo. Heighten the game by having players move faster.

Insert different levels of importance to the defender and enemy:

- The enemy annoys you.
- The enemy is an ex-friend or partner.
- The enemy is a criminal and generally dangerous to society.
- The enemy is trying to kill you.

Reflect:

- What was it like to engage your “pretend muscle” and connect it to feeling and action?
- When did you feel safe?
- When did you feel threatened?
- What thoughts did you start having about your enemy as the scenarios changed?

Playwriting: Dream Sequence

Surrealism was a literary and artistic movement that emerged in the 1920s as a way to “resolve the previously contradictory conditions of dream and reality” (*The Art Book*). Surrealism juxtaposes dream and reality with a focus on revealing the subconscious mind. It features surprising and unexpected imagery usually suppressed by logic or societal expectations.

In Act Two of *Rear Window*, Jeffries’ paranoia manifests itself in the surreal scene on the next page:

Read the following excerpt from Cornell Woolrich’s short story “Momentum.” Write your own adaptation of this excerpt as a surreal scene in a play. In the story, the protagonist, Paine, is driving a taxi cab, racing to meet his wife on an 8:20 train to Montreal. He has previously shot and killed five men within 24 hours, including the cab driver. Paine himself has also been shot and is critically wounded.

It was ten to eight now. He’d better start for the station. He might be held up by lights on the way, and the train only stopped a few minutes at the uptown station.

He had to rejoin the main stream of traffic to get out of the park. He hugged the outside of the driveway and trundled along. He went off the road several times. Not because he couldn’t drive, but because his senses fogged. He pulled himself and the cab out of it each time. “Train, eight-twenty,” he waved before his mind like a red lantern. But like a spend-thrift he was using up years of his life in minutes, and pretty soon he was going to run short.

Once an alarm car passed him, shrieking by, taking a short cut through the park from one side of the city to the other. He wondered if they were after him. He didn’t wonder very hard. Nothing mattered much any more. Only eight-twenty—train—

He kept folding up slowly over the wheel and each time it touched his chest, the machine would swerve crazily as through it felt the pain, too. Twice, three times, his fenders were grazed, and he heard faint voices swearing at him from another world, the world he was leaving behind. He wondered if they’d call him names like that if they knew he was dying.

Incorporate surrealist elements and other techniques to communicate the haunting feeling of the moment.

Some techniques you might include:

- Characters speaking in unison
- Lighting effects
- Sound effects
- Movement
- Changes in tempo of the action on stage

Surrealist Scenic Design

Sketch a scenic design for the short story “Momentum.” Be sure to include realistic elements that actors could use practically, while creating opportunity for Surrealist imagery onstage.

Boyne’s Police Report

At the conclusion of *Rear Window*, Boyne receives credit for solving the case. Write the narrative for Boyne’s police report. What details does he include? What details, if any, does he omit? What shape does the story take in this narrative form?

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