

Rear Window

John Christiansen

Dr. Roy Domenico

HIST 290: Craft of the Historian

May 15, 2023

Entertainment in today's world involves massive budgets, elaborate yet repetitive plots, and entirely computer-generated effects. Although movies and television are one of the highest paying industries to date, newly produced films are still no match to previous generations of entertainment. The film *Rear Window* is no exception to this rule. *Rear Window* follows the life of an apartment-bound, nosey photographer as he learns of and attempts to solve a murder. The film had a great cast, and even greater director. After its debut in 1954, Alfred Hitchcock's *Rear Window* received an extraordinary response from critics and audience alike. Although this film was intended only for entertainment, *Rear Window* can be used as a primary example of understanding society during the mid-1950s and on.

Rear Window was a massive success, however in order to fully understand the creation of the film, we must look at its director Alfred Hitchcock. Hitchcock was born in a small, quiet apartment on London's East end in 1899. He was the third child of William and Emma. The family was of middle class, but used money sparingly. The family sent Alfred to public school where his studies showed that he was of "average or slightly above-average"¹ intelligence. Nonetheless, Hitchcock still wanted to receive a higher education in post-high school. However, before Alfred could graduate high school, the first world war would break out in Europe. During this time, Hitchcock was too young to serve. However, he desperately wanted to fight. Upon his birthday in 1917, Hitchcock went to the enlisting office and applied, however to his disappointment, he would receive a C3 classification, which labeled him as only suitable for sedentary work². In turn, he was bound to the formidable task of paperwork at the enlistment office until the conclusion of the war.

After finishing his duties, Hitchcock went to London County Council School of Engineering and Navigation to pursue a degree in engineering³. Unfortunately, his father's

sudden death would force him to return home after only completing a year of school. In his return, Alfred found a job at a cable company that fueled his new passion of art history and eventually film. Hitchcock would go to make a few smaller films in the late 1920s into the 1930s. Then in 1938, Hitchcock got his big break. He would meet and accept a seven-year contract with David O. Selznick at Culver City Studio in Hollywood⁴. Hitchcock would then move to the United States with his wife and pursue his career as a director. During his time at Culver City Studio, Alfred would meet new actors and develop connections to big studios. Then suddenly the outbreak of the Second World War shifted Hitchcock's focus on the messages he conveyed through his films.

Hitchcock, disappointed in his inability to fight in the war due to his old age, wanted to help his home country, England. He decided to create the film *Lifeboat* in 1944 to stir up American support for the British as well as the war in general. Hitchcock would continue to make blockbuster thrillers for large studios like Twentieth Century Fox, Paramount Pictures, Warner Brothers, Universal Studios, and RKO Pictures. Throughout his lifetime, Hitchcock would direct fifty-three films and earn himself the name the "Master of Suspense." With his impressive career, Hitchcock was awarded two Hollywood Walk of Fame stars and two Golden Globes. He was also nominated for eleven Oscars, five of which were for best director. Unfortunately for him and the entirety of the film industry, Hitchcock never won⁵. However, the creation of a historic film does not only come down to the director, but to its cast as well.

James "Jimmy" Stewart played the lead character in *Rear Window*, L.B. Jefferies. Although their careers aligned to make the film, Stewart's background contrasts with Hitchcock. To begin Jimmy Stewart was born in Indiana, PA in 1908. From his American background, film played a huge part of his culture. When growing up, Stewart had a passion for the arts, taking

part in the Glee Club in high school⁶. After high school Stewart went to pursue a degree in architecture at Princeton University. Upon graduation from Princeton, Jimmy Stewart joined the University Players' productions, prompting his career in acting⁷. From here Stewart would go to play minor roles on Broadway, until his break in *Yellow Jack* (1934). This film brought much needed praise and attention for Stewart, as he would begin to make a name for himself in the movie industry. Stewart would continue to act until the start of the Second World War, where he would enlist into the Air Force as a pilot. During his service, he would fight on the European theater, eventually becoming a Colonel. After the war, he would return to acting, eventually finding Hitchcock, and starring in four of his films, including *Rope* (1948), *Rear Window* (1954), *The Man Who Knew Too Much* (1956), and *Vertigo* (1958). His popularity and talent granted him two Golden Globes and two Oscars. In *Rear Window* however, L.B. Jefferies would be nothing without his counterpart Lisa Fremont.

Grace Kelly had a much shorter film career than most actresses of her caliber. Kelly was born in 1929 in Philadelphia, PA. Similar to Stewart, her American culture played a part in her career choice as an actress. She would go through private schooling until her eventual attendance of the American Academy of Dramatic Arts in 1947⁸. She performed on Broadway, television dramas, and then movies. With her quickly growing career, she was able to act in three Hitchcock films, growing her fame even greater. However, her career was limited to only eleven films due to her marriage with Prince Rainier III of Monaco. She decided to step back from the spotlight to enjoy her marriage and eventual family. Although her actress career was short, she was nominated for two Oscars, winning one, and three Golden Globes, winning all three. Grace Kelly's life, similar to her career, would tragically be cut short after taking a stroke and passing away at the age of 52.

Hitchcock's film was not entirely his creation, however. The film is based on a mystery short story called *It Had to be Murder* written by Cornell Woolrich in 1942. The film followed the near-exact plot of the book, with minor changes in names and added characters. A man, Hal Jeffries, is immobilized in his apartment left to entertain himself through observing neighbors, living his life through them. When one night he would hear a murder, and attempt to solve it himself when authorities don't believe him. The short story ends in the Lars Thorwald being arrest for his crimes, and Hal Jeffries removing his cast from his leg⁹. This short, attention keeping, story would be the perfect candidate for a Hitchcock film.

Director of *Rear Window*, Alfred Hitchcock received this short story in a stack of other Woolrich writings from his superiors at Paramount Pictures. The studio informed Hitchcock to make a movie on one of the short stories they had presented him. Hitchcock, pressed for another film, looked through the writings and enjoyed the suspense and drama of Woolrich's *It Had to be Murder*. With both the studio and Hitchcock satisfied with the choice, it was time to write the script. Although the two pieces are very similar in nature, the direct script from the film needed to be different than the Woolrich piece for Hitchcock's developing film. Hitchcock looked for a new writer, someone that was up and coming and had lots of potential.

Upon Hitchcock's search for a writer, he finds John Michael Hayes. Hayes was working on writing for talk shows and radio dramas at the time. He worked for a radio show called *Suspense* which was a half-hour drama. Hayes also worked on a plethora of other detective radio shows including 'The Adventures of Sam Spade'¹⁰. Hayes's reputation as a suspenseful and dramatic writer piqued the interest of Hitchcock, and prompted him to inquire about Hayes. In an interview Hayes went to say "He needed a writer for *Rear Window*, so I went from B movies to

A movies overnight.”¹¹ With Hayes on board to write the screenplay, *Rear Window* suddenly became a reality.

Hayes completed the script for *Rear Window* on December 1, 1953, just a year before the release of the film on August 4, 1954¹². Hayes, however, did not use Woolrich’s story for verbatim. Hayes modeled his screenplay around the short story, but added his own twist. For example, the entire character of Lisa Fremont was added to provide a love connection that would appeal to the audience. Hayes used inspiration in front of him and based the character on his own wife. In the interview previously mentioned, Hayes explains that Paramount had to use Grace Kelly for the film, however it was up to him to give her character life. So, he gave Lisa Fremont, or Grace Kelly, his wife’s occupation of a fashion model. Hitchcock was so impressed with the script Hayes had provided that he asked him to write 3 other films, *To Catch a Thief* (1955), *The Trouble with Harry* (1955), and *The Man Who Knew Too Much* (1956)¹³. Hayes would later go to win the Edgar Allen Poe Award in 1955 for Best Motion Picture.

Hayes’s masterful writing provided many different interpretations of the film. Throughout the script, there are a few different underlying messages. The first, and most obvious, is the idea of spectatorship. This film focuses on the uniquely human attribute of boredom. Upon breaking his leg in workplace accident, L.B. “Jeff” Jefferies is stuck at home. In the opening scene, Jeff explains that he has been cooped up for six weeks¹⁴. The film takes place in 1954, when television was just becoming a popular commodity, however it appears that Jeff does not have this luxury. In an attempt to cure his boredom, Jeff watches his neighbors for entertainment. Other characters in the film, Lisa, Stella, and Tom, all think that this “people watching” activity is a strange one and people have a right to their own privacy. However, Jeff’s

curiosity and nosiness get the best of him as he continues to watch his neighbors from the window.

Another observed theme throughout the film is the idea of love. Mr. Jefferies observes all his neighbors from his apartment window. None of the neighbors have names or even voices. However, each character has their own story that is observed. There is the lonely woman without a husband, the newlyweds in their new apartment, the bachelor musician that drinks, the ballerina that all the men are after, the childless couple and their dog, Jeff and Lisa's alluded to marriage, and of course the destroyed Thorwald marriage¹⁵. All of these subtle plots play a huge role in how the film is interpreted by the audience. For starters, it can be argued that Mr. Thorwald was being abused by a wife that only "loved" him for his high-paying job. Maybe Thorwald was pushed to the edge by his wife's verbal and mental abuse and sought out another woman, resulting in the spontaneous murder of Mrs. Thorwald. The theme of love provides a few new avenues of thinking that can propel the plot further than originally intended by the writer, Hayes.

Finally, there is a more sinister theme found in the film—spying. As mentioned previously, Jeff was observing his neighbors from his apartment window. However, he was forced to out of sheer boredom, this is spectatorship. Once Jeff noticed something could be wrong with Mrs. Thorwald, he began spying. The second half of the film was spent following Mr. Thorwald's movements and assessing his actions from the perspective of Jeff's apartment. Jeff actively was seeking information out of Mr. Thorwald, even having Stella and Lisa take actions to find evidence of wrongdoing. Jeff would even go to call Thorwald's phone and scare him in an attempt to provoke his guilt¹⁶. This theme is the entire climax of the film, as well as the era in which it was created.

As entertaining as *Rear Window* is, it can be used in a more educational manner in terms of describing society during the time of its release. In 1954, it was height of the Cold War. Tensions between the United States and the Soviet Union rose to near nuclear disaster. Every citizen in the United States feared communism, and many feared what would happen if the Soviet Union would continue to hold its Poplar Power title. During this crazed time, there was also the Second Red Scare. The United States would be lead down a hysterical rabbit hole to persecute far-left politicians, government employees, and sovereign citizens. With this, comes the fear of Soviet spying on citizens and infiltration into the government.

The Cold War began immediately after the conclusion of World War II. With the Allied victory over Nazi Germany and Imperial Japan, the spoils of war were split between all Allied nations, and the once enemy Soviet Union. Germany was split into East and West, and Korea into North and South. The USSR controlled East Germany and North Korea, as well as its other satellite states of Hungary, Romania, and Bulgaria. The Allies were left with West Germany and South Korea¹⁷. On February 22, 1946, the U.S. embassy in Moscow would transmit a telegram to the United States that would change the world. “The steady advance of uneasy Russian nationalism . . . in [the] new guise of international Marxism . . . is more dangerous and insidious than ever before... there could be no cooperation between the United States and Soviet Union.”¹⁸ From this point on, the United States and Soviet Union begin to digress into utter chaos and extreme competition.

By the early 1950s the two sworn enemies were well into an arms race. In the collapse of Nazi Germany, the V-2 super-weapon program was left behind. With the successful development of the V-2 rocket came the ability to accurately strike a target with an explosive payload from a 600-mile range. The US and USSR sought out German scientists to develop other weapons of

destruction¹⁹. Eventually, both countries would be able to adapt the German technology into Intercontinental Ballistic Missiles (ICBM). These missiles would have the range of a V-2 super-weapon and be equipped with a nuclear warhead. This lethal combination became the focal point for an arms race between the US and USSR. The countries attempted to outcompete each other in testing, improving, and manufacturing nuclear weapons. With the arms race underway, tensions between countries, and within them grew.

Americans began to fear for their safety and security. Citizens trust in the government's ability to protect them was tried. Previously in 1947, President Truman issued his Executive Order 9835, which required all federal employees to be tested for "loyalty" to the United States. Providing sufficient evidence that an employee was a member of an organization affiliated with "totalitarian, fascist, or communist" ideologies would result in them being imprisoned²⁰. From then and on, there would be suspicions and fears of Soviet spies in the US. Citizens thought that with spies in their country, their capitalistic and democratic ways of life will be threatened. Years following, in 1950, Senator Joseph McCarthy would ignite mass hysteria of communism within the US government. In his statement, McCarthy claims to have a list of 205 individuals known to the Secretary of State to be affiliated with the Communist Party that are still working in the government²¹. When the public heard his speech, the Second Red Scare had begun. American's worst fears would be solidified and the threat of communist takeover would soon sweep the nation.

As the threat of communism becomes household talk, the idea of soviet spies runs rampant. After McCarthy's Wheeling speech, many citizens became afraid that it was too late. Propaganda reading, "see something, say something" was mass produced. The country was in shambles. The average American was reporting friends and even family to police to screen them

for loyalties to the USSR²². American fears would later be validated in 1957 when Soviet spy Rudolf Abel is arrested for espionage. Abel was active in Brooklyn, NY from 1948 to 1957, passing secret messages back and forth between USSR²³. However, the Second Red Scare would fall from its height in 1953 when leader of the USSR Joseph Stalin suddenly dies. Additionally, in 1954, Senator McCarthy was “condemned” by the Senate in a vote 67-22. With this, McCarthy left the Senate and was practically irrelevant by the end of the decade²⁴. Although the integrator was gone, the pressing issues of the Second Red Scare would not be forgotten.

With the complete understanding of the political climate during the 1950s, the themes of the film begin to see light. As briefly mentioned, one of the key themes throughout the film is spying. The film showcases the epitome of fears for Americans. Them being spied on in their own homes—everything they do and everywhere they go is documented. Although in the film Jeff was doing it for a good cause, it does not distract the audience away from the route of story—spying. *Rear Window* captures the fear of being spied on, and the idea of “see something, say something.” Jeff spoke for the entire audience, then and now, when he reported the suspicious behaviors of Thorwald to his girlfriend, nurse, and police detective friend. Other themes of the film can be seen in this historical period too.

One of the other major themes of *Rear Window* is love. As mentioned, nearly all the characters are entangled in some sort of love relationship. Whether that relationship remain on good terms or not is up to the audience to decide. However, the film’s connection to love can be extrapolated to the society of 1954. As noted previously, entertainment takes many forms, one of which is music. Countless songs were released pertaining to love, “Mr. Sandman” (1954) by The Chordettes²⁵, “I Walk the Line” (1956) by Johnny Cash²⁶, “All Shook Up” (1957) by Elvis Presley²⁷, “Put Your Head on My Shoulder” (1959) by Paul Anka²⁸, and “All I Have To Do Is

Dream” (1958) by The Everly Brothers²⁹ to name a few. It becomes clear that the theme of love was prominent in society, yet challenged by the events of the Cold War.

It can also be argued that the theme of love continues outside of entertainment, even into ruling of *Brown vs. Board of Education*. This case follows the Supreme Court’s decision to overrule the “Separate but Equal” clause and desegregate schools³⁰. This could be viewed as the ultimate act of love and acceptance to people of color across the entire country. The decision to desegregate all schools was a unanimous decision to provide the same resources to all races in terms of education. This court ruling would go further to spearhead the Civil Rights Movement and lead to rise of Dr. Martin Luther King Jr. and Malcolm X. Once again, the themes of *Rear Window* can be inferred into the society of its time.

The last theme observed in *Rear Window* was spectatorship. Although less can be observed historically, there is one major innovation that has begun to sweep the nation—the television. To refresh, spectatorship was the idea of observing—whether its people or motion pictures—for entertainment of the mind. The television did just that. Viewers practiced spectatorship daily with the use of the television. The television was introduced in the late 1940s, then exploded in popularity by throughout the 1950s. J.W. Ridgeway, a chairman on the Radio Industry Council in the United Kingdom went to say, “It is inevitable that television will become the primary service and sound radio the secondary one.”³¹ By 1952, the National Educational Television, now known as PBS, network would launch³². This would further solidify the foundation of television into society, thus providing a clear example of spectatorship.

Rear Window’s themes are present and prevalent all throughout the mid-1950s society, hence resulting in great reviews from critics and general audience alike. In 1954, upon the film’s release, Bosley Crowther, a critic for *New York Times* wrote that the film was “a tense and

exciting exercise.”³³ He among other critics agreed that Hitchcock’s film was one of his greatest thrillers to date. *Time Magazine* would also go to write, “*Rear Window* (Paramount), just might possibly be the second most entertaining picture (after *The 39 Steps*) ever made by Alfred Hitchcock.”³⁴ The immediate reception of the film by critics was great, comparing it to the past works of Hitchcock, it is the second best. Critic reviews would go to make the film a massive success in the box office, making back \$5.3 million in its first run through theaters. In more modern times, 2000, legendary Roger Ebert would go to say, “This level of danger and suspense is so far elevated above the cheap thrills of the modern slasher films...”³⁵ Even today, *Rear Window* is regarded as one of Hitchcock’s best films and as the pinnacle of suspenseful mystery movies. Today, *Rear Window* has generated a total of over \$37 million in revenue since its release in 1954, solidifying the film into history.

Rear Window would go further to impress critics by the astounding number of awards it received. From 1954-1955, the film would receive three awards. The 1954 New York Film Critics Circle and National Board of Review would award the film “Best Actress” to Grace Kelly, then the 1955 Edgar Allan Poe Award for “Best Motion Picture” would go to John Michael Hayes. Furthermore, in 1997, *Rear Window* would be awarded preservation by the Library of Congress. In 2000, the Las Vegas Film Critics Society Special Achievement Award for “Best Restoration” would go to James C. Katz and Robert A. Harris for their conversion of film to digital video. Finally, *Rear Window* received its last award in 2002 from Online Film & Television Association and would be inducted into the Film Hall of Fame³⁶. With its crown jewel of induction into the Film Hall of Fame, it becomes evident that *Rear Window* not only gives us a glimpse of society in history, but also has engraved its own place in history.

Clearly, Alfred Hitchcock's film possessed the unique ability of providing a captivating story while also having underlying themes that can be extrapolated to describe society during the 1950s. The prominent themes of spying, love and spectatorship occur within the film as well as in 1954's society. With the ongoing Cold War and Second Red Scare, the emphasis on spying is very clear. Popular love songs and love artists arise as well as the Supreme Court ruling of *Brown v. Board* make a clear connection to the film's theme of love. With television on the rise, the idea of spectatorship also comes into mind. This film paved a very strong and clear connection to history, all while maintaining the attention of audiences for generations. When entertainment can captivate an audience and act as a primary source for history, they do not call it a good film—they call it *Rear Window*.

-
- ¹ Adair, Gene. *Alfred Hitchcock: Filming Our Fears*. 2002, New York: Oxford University Press, New York, NY.
- ² Spoto, Donald. *The Dark Side of Genius: The Life of Alfred Hitchcock*. 1988, Muller, London. *Internet Achieve*.
- ³ Truffaut, François. *Hitchcock/Truffaut (Revised ed.)*. 1983, Simon & Schuster, New York. ISBN 978-0-671-52601-6. *Internet archive*.
- ⁴ Spoto, (n2)
- ⁵ "Alfred Hitchcock". *IMDb*, accessed May 4, 2023, <https://www.imdb.com/name/nm0000033/>
- ⁶ Dewey, Donald. *James Stewart: A Biography*. 1996, Turner Publishing, Atlanta.
- ⁷ Fishgall, Gary. *Pieces of Time: The Life of James Stewart*. 1997, Scribner, New York
- ⁸ Britannica, T. Editors of Encyclopedia. "Grace Kelly." *Encyclopedia Britannica*, November 8, 2022. <https://www.britannica.com/biography/Grace-Kelly>.
- ⁹ Woolrich, Cornell. *It Had to be Murder*. 1942, Dime Detective Magazine, Chicago.
- ¹⁰ Mikulec, Sven. "'Rear Window': Hitchcock's Cinematic Exploration of Voyeurism Disguised as a Top-Notch Thriller". *Cinephilia & Beyond*. Accessed on May 2, 2023. <https://cinephiliabeyond.org/rear-window-hitchcocks-cinematic-exploration-voyeurism-disguised-top-notch-thriller/>
- ¹¹ Mikulec, (n2)
- ¹² Hayes, John M. *Rear Window*. 1953, Paramount Pictures, Hollywood. *ScreenTalk Online*. <https://the.hitchcock.zone/files/scripts/RearWindow.pdf>
- ¹³ McLellan, Denis. "Screenwriter Wrote 4 Hitchcock Films". 2008, LA Times, Los Angeles.
- ¹⁴ *Rear Window*, directed by Alfred Hitchcock (Paramount Pictures, 1954). www.archive.org/details/rear-window-1954_202007
- ¹⁵ *Rear Window*, (n2)

-
- ¹⁶ *Rear Window*, (n3)
- ¹⁷ Locke, Joseph and Ben Wright. "The Cold War" in *The American YAWP*, Vol. 2. (Stanford: Stanford University Press, 2019). ISBN 9781503608146.
- ¹⁸ Kennan to Secretary of State, February 22, 1946, in *Foreign Relations of the United States 1946*. 1969, Washington, DC: U.S. Government Printing Office.
- ¹⁹ Locke, Joseph and Ben Wright (n2)
- ²⁰ Goldstein, Robert. "Prelude to McCarthyism: The Making of a Blacklist". *Prologue Magazine*. 2006, Washington, DC: National Archives and Records Administration.
- ²¹ McCarthy, Joseph. 1950. "Wheeling Speech." Wheeling, West Virginia, February 9, 1950. https://pages.uoregon.edu/eherman/teaching/texts/McCarthy_Wheeling_Speech.pdf
- ²² Locke, Joseph and Ben Wright (n3)
- ²³ "Hollow Nickel/Rudolf Abel." FBI. Accessed May 11, 2023. <https://www.fbi.gov/history/famous-cases/hollow-nickel-rudolph-abel>
- ²⁴ Locke, Joseph and Ben Wright (n3)
- ²⁵ The Chordettes. *Mr. Sandman*. New York City, New York: Cadence Records, 1954.
- ²⁶ Cash, John. *I Walk the Line*. Memphis, Tennessee: Sun Records, 1956.
- ²⁷ Presley, Elvis. *All Shook Up*. Hollywood, California: Radio Records, 1957.
- ²⁸ Anka, Paul. *Put Your Head on My Shoulder*. New York City, New York: Bell Sound Studios, 1959.
- ²⁹ The Everly Brothers. *All You Have To Do Is Dream*. Nashville, Tennessee: RCA Studios Nashville, 1958.
- ³⁰ *Brown v. Board of Education of Topeka*, Opinion: May 17, 1954; Records of the Supreme Court of the United States; Record Group 267; Nation Archives.
- ³¹ Anderson, Janna. *Imagining the Internet: Personalities, Predictions, Perspectives*. Rowman & Littlefield, 2005.
- ³² "National Educational Television," American Archive of Public Broadcasting. Accessed May 11, 2023. https://americanarchive.org/special_collections/net-catalog
- ³³ Crowther, Bosley. "A 'Rear Window' View Seen at the Rivoli." August 5, 1954, *New York Times*, New York, NY. <https://www.nytimes.com/1954/08/05/archives/a-rear-window-view-seen-at-the-rivoli.html>
- ³⁴ "Cinema: The New Pictures." *TIME*. August 2, 1954. <https://content.time.com/time/subscriber/article/0,33009,891018-1,00.html>
- ³⁵ Ebert, Roger. "Rear Window." February 20, 2000, Chicago Sun-Times, Chicago. <https://www.rogerebert.com/reviews/great-movie-rear-window-1954>
- ³⁶ "Rear Window." *IMDb*, accessed on May 12, 2023, <https://www.imdb.com/title/tt0047396/>

Bibliography

- Adair, Gene. *Alfred Hitchcock: Filming Our Fears*. 2002, New York: Oxford University Press, New York, NY. ISBN 978-0-19-511967-1. *Internet Archive*.
- “Alfred Hitchcock.” *IMDb*, accessed May 4, 2023, <https://www.imdb.com/name/nm0000033/>
- Anderson, Janna. *Imagining the Internet: Personalities, Predictions, Perspectives*. Rowman & Littlefield, 2005.
- Anka, Paul. *Put Your Head on My Shoulder*. New York City, New York: Bell Sound Studios, 1959.
- Britannica, T. Editors of Encyclopedia. "Grace Kelly." *Encyclopedia Britannica*, November 8, 2022. <https://www.britannica.com/biography/Grace-Kelly>.
- Brown v. Board of Education of Topeka*, Opinion: May 17, 1954; Records of the Supreme Court of the United States; Record Group 267; Nation Archives.
- Cash, John. *I Walk the Line*. Memphis, Tennessee: Sun Records, 1956.
- “Cinema: The New Pictures.” *TIME*. August 2, 1954.
<https://content.time.com/time/subscriber/article/0,33009,891018-1,00.html>
- Crowther, Bosley. “A ‘Rear Window’ View Seen at the Rivoli.” August 5, 1954, *New York Times*, New York, NY. <https://www.nytimes.com/1954/08/05/archives/a-rear-window-view-seen-at-the-rivoli.html>
- Curtis, Scott. *The Making of Rear Window*. 1999, Cambridge University Press.
<https://doi.org/10.1017/CBO9781139173001.002>
- Dewey, Donald. *James Stewart: A Biography*. 1996, Turner Publishing, Atlanta.
- Ebert, Roger. “Rear Window.” February 20, 2000, *Chicago Sun-Times*, Chicago.
<https://www.rogerebert.com/reviews/great-movie-rear-window-1954>
- Fishgall, Gary. *Pieces of Time: The Life of James Stewart*. 1997, Scribner, New York
- Goldstein, Robert. “Prelude to McCarthyism: The Making of a Blacklist”. *Prologue Magazine*. 2006, Washington, DC: National Archives and Records Administration.
- Hayes, John M. *Rear Window*. 1953, Paramount Pictures, Hollywood. *ScreenTalk Online*.
<https://the.hitchcock.zone/files/scripts/RearWindow.pdf>
- “Hollow Nickel/Rudolf Abel.” FBI. Accessed May 11, 2023.
<https://www.fbi.gov/history/famous-cases/hollow-nickel-rudolph-abel>
- “Jimmy Stewart Biography.” *The Jimmy Stewart Museum*. Accessed May 2, 2023.
<https://jimmy.org/jimmy-stewarts-biography/>

-
- Kennan to Secretary of State, February 22, 1946, in *Foreign Relations of the United States 1946*. 1969, Washington, DC: U.S. Government Printing Office.
- Locke, Joseph and Ben Wright. "The Cold War" in *The American YAWP*, Vol. 2. (Stanford: Stanford University Press, 2019). ISBN 9781503608146.
- McCarthy, Joseph. 1950. "Wheeling Speech." Wheeling, West Virginia, February 9, 1950. https://pages.uoregon.edu/eherman/teaching/texts/McCarthy_Wheeling_Speech.pdf
- McLellan, Denis. "Screenwriter Wrote 4 Hitchcock Films". 2008, LA Times, Los Angeles.
- Mikulec, Sven. "'Rear Window': Hitchcock's Cinematic Exploration of Voyeurism Disguised as a Top-Notch Thriller". *Cinephilia & Beyond*. Accessed on May 2, 2023. <https://cinephiliabeyond.org/rear-window-hitchcocks-cinematic-exploration-voyeurism-disguised-top-notch-thriller/>
- "National Educational Television," American Archive of Public Broadcasting. Accessed May 11, 2023. https://americanarchive.org/special_collections/net-catalog
- Presley, Elvis. *All Shook Up*. Hollywood, California: Radio Records, 1957.
- Rear Window*, directed by Alfred Hitchcock (Paramount Pictures, 1954). www.archive.org/details/rear-window-1954_202007
- "Rear Window." *IMDb*, accessed on May 12, 2023, <https://www.imdb.com/title/tt0047396/>
- Spoto, Donald. *The Dark Side of Genius: The Life of Alfred Hitchcock*. 1988, Muller, London. *Internet Achieve*.
- The Chordettes. *Mr. Sandman*. New York City: Cadence Records, 1954.
- The Everly Brothers. *All You Have To Do Is Dream*. Nashville, Tennessee: RCA Studios Nashville, 1958.
- Truffaut, François. *Hitchcock/Truffaut* (Revised ed.). 1983, Simon & Schuster, New York. ISBN 978-0-671-52601-6. *Internet archive*.
- Variety. "1954 Boxoffice Champs." 1955, *Variety Publishing Company*, 1955, New York, NY. <https://archive.org/details/variety197-1955-01-05/page/n57/m>
- Woolrich, Cornell. *It Had to be Murder*. 1942, Dime Detective Magazine, Chicago.