

HUMANITIES INSTITUTE
Jason Zimmerman, MA

***Foreign Correspondent* (1940)**

Alfred Hitchcock

OVERVIEW

Director Sir Alfred Hitchcock (1899-1980) is a household name and perhaps the best-known British filmmaker. With over 50 films to his credit, Hitchcock helped to shape the modern understanding of the thriller genre. His best-known films include *The Birds*, *Psycho*, *Vertigo*, and *Rear Window*, all of which have earned accolades, including preservation by the US Film Registry. In 1960, Hitchcock was inducted into the Hollywood Walk of Fame with two stars for his work in both film and television. He was also the first recipient of the BAFTA Academy Fellowship Award.

Film *Foreign Correspondent* was Hitchcock's second Hollywood production. The film is loosely based on Vincent Sheean's 1935 political memoir, *Personal History*, which went through several failed adaptations before Hitchcock's producer bought the rights. The political topics in the film are surprisingly outspoken and contemporary compared to other spy thrillers directed by Hitchcock: The characters are worried about the breakout of war in Europe led by the Germans and their allies, and the film ends foreshadowing the famed live radio broadcasts of Edward R. Murrow. These changes were made after Hitchcock's trip to the UK in May 1940. Upon his return to the States in July, he filmed a new ending and added it to the film. This made *Foreign Correspondent* surprisingly topical upon its August 16th release in America, just a week before Germany began the London Blitz.

Background There are a number of interesting things about this film. Although only two writers -James Hilton and Robert Bentley- are credited, eight others wrote and adapted material for the film. Albert Bassermann, a German actor who played Van Meer, could not speak a word of English and learned all of his lines phonetically. We see the reverse of this play out, too, as the young girl who helps Jones communicate with the police officer speaks halting, phonetic Dutch. In 1939, the *Los Angeles Times* erroneously reported that the popular Swedish actress Ingrid Bergman would be playing the role of Carol. Like some other Hitchcock spy thrillers, *Foreign Correspondent* includes a fake European language, Bovorian.

CINEMATIC NARRATION

There are many impressive cinematic displays by Hitchcock in *Foreign Correspondent*, most echoing the skills and techniques he honed at the Elstree Studios in London. Like in *Blackmail*, a cut-out staircase and a lift system for the camera allow us to follow Jones up a staircase early in the film. We also see a number of the romantic elements in Hitchcock's films repeated: an icy blond with a quick wit unwillingly paired with a man on a mission, and the two fall in love as the story develops. His trademark voyeur style is also in full swing throughout the film, using windows and obstructions to make the viewer feel like an unseen observer of the action. Through many of these camera maneuvers, we can see the quality of American production studios at the beginning of what would become the Hollywood Golden Age. The Hayes Code caused a rewrite of the film's romantic elements. The romantic kisses seen in all of Hitchcock's previous works were deemed too risqué for the standards of American Censorship, so Johnny and Carol rather abruptly admit they plan to marry one another before they embrace on-screen. Attentive viewers may notice Hitchcock's cameo in the moments before Johnny boards the taxi with Van Meer.

MAIN CHARACTERS

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| <i>Johnny Jones</i> | A young reporter from New York City sent to Europe to cover the coming war |
| <i>Carol Fisher</i> | A young London socialite who proudly chairs a peace committee her father heads |
| <i>Stephen Fisher</i> | <i>Carol's father and head of the Universal Peace Party</i> |
| <i>Scott Ffolliott</i> | A London-based reporter and friend of Carol |
| <i>Van Meer</i> | A Dutch diplomat at the center of a conspiracy |
| <i>Stebbins</i> | The London foreign correspondent for the <i>New York Morning Globe</i> |
| <i>Rowley</i> | A private detective hired by Mr. Fisher to take care of Johnny |
| <i>Mr. Krug</i> | A Bovorian diplomat and member of an international conspiracy |

PLOT

New York Morning Globe- A short declaration of the virtues of the foreign correspondent scrolls past as a globe spins behind the text. The text fades away, and the camera pulls back, showing that the globe is at the top of a skyscraper, housing the offices of the *New York Morning Globe*. Journalists, secretaries, and typesetters busy themselves with their daily work inside. An editor is told to take the “foreign stuff” to the chief editor as soon as it comes in. The man leaves immediately with a snide remark to his assistant: “Don’t declare war for a few minutes.” The chief editor isn’t pleased with the news the man brings him. “I could get more news out of Europe looking in a crystal ball,” he complains. As they talk, the chief editor decides he needs a “good honest crime reporter” to get the facts out of Europe. He recalls that one of his reporters, Johnny Jones, beat up a police officer while trying to get information about a story. The chief editor decides this trait is “ideal for Europe” and has Johnny called to his office.



Mr. Jones- “Mr. Powers wants to see you, Mr. Jones,” a young man says upon entering Jones’ cubical. Strewed all about are pieces of newsprint cut into gigantic paper snowflakes. “Tell him to save his breath,” says Jones, “Tell him I resign.” After a bit of prodding, Jones makes his way to Power’s office where the editor meets him. Powers asks the younger man some personal questions, sizing him up for the position of foreign correspondent. Jones is confused, saying he can get a job at any other paper in town and starting to storm off. “Nobody fired you,” says Powers before offering Jones the position. “Give me an expense account,” replies Jones, “and I’ll cover anything.”



“A rose by any name”- The conversation quickly changes tone as Powers takes a seat. He tells the young reporter that he will be covering the unfolding situation in Europe. Jones claims ignorance of Europe and promises to read up. Powers, however, tells him not to, saying he likes Jones for his “fresh, unused mind.” He goes on to tell Jones that he doesn’t want correspondence, shaking a fresh pile of such letters and telegrams in his fist, but news. Jones’s first assignment is to meet with a Dutch diplomat, Van Meer, and pick his brain. Jones jokes that it might be a good idea to “pump” Hitler, as “there must be something on his mind.” Before he is dismissed, the editor forces a pen name on him, saying ‘Jones’ will “handicap” him. He flips through some nearby notes and names him ‘Huntley Haverstock’. Despite looking displeased and muttering a complaint, ‘Huntley’ accepts, saying, “A rose by any name, sir.”



Farewell shindig- “Get a load of this, mother,” Jones says as he puts on a bowler popular in London at the time. His relations laugh and giggle as the camera moves across a crowded ship and into a cabin. His mother admonishes him for wearing his hat crooked, comparing him to a gangster. After a few more cracks from his family, Jones asks a young nephew to put the hat in its box for him. As his niece and nephew fight about who gets to wear the hat, some of his uncles and cousins debate the seriousness of the situation in Europe over drinks. Jones’s mother jokes about the size of the cabin, saying it’s a shame it doesn’t have a full-sized fireplace. As they laugh, an officer calls ‘all ashore’ and the mood turns somber as Jones’ mother cries. Jones quickly hugs and comforts his mother before saying goodbye to the nearly dozen relatives who came to see him off. The famed *Queen Mary* is ferried from the port by tugboats as the chorus of Hail Britannia plays. Jones stands on the deck, waving one last farewell. His nephew and niece stand on the quay, giggling with one another as they realize they still have his hat.



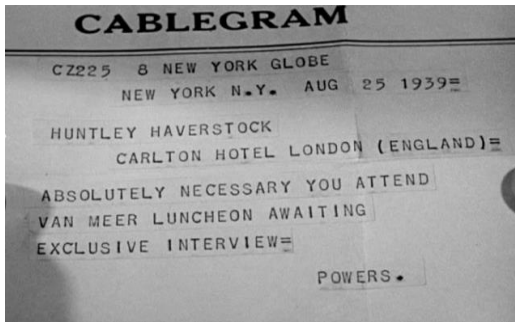
London- A man in a bowler hat with a tobacco pipe looks nervously up and down a train station platform. He approaches Jones who has just stepped off the train, introducing himself as ‘Stebbins’. Jones greets him happily, joking about his American-style hat and losing his proper English one. Stebbins recommends ditching the faux-English pseudonym (Huntley Haverstock), too, as he has trouble saying it. Stebbins then admits to being anxious in crowds and quickly guides Jones away from the train, ordering a porter to follow but not so closely as to bang the luggage into the back of his knees.



Scotch and soda- Stebbins recommends a drink, and Jones agrees. On the way to the bar, Stebbins complains that he’s been the Globe’s London man for over 20 years and they still haven’t taken notice of his work. Jones orders a scotch and soda while Stebbins orders milk. Doctor’s orders: His jitters, he explains, are a symptom that his drinking is killing his organs. Stebbins figures a month of tee-totaling is cheaper than a “whole new set of organs.” As he reaches into his pocket, complaining about the pills he has to take, he finds a wire from New York and an invitation to Van Meer’s speech addressed to Jones.



Carlton Hotel- A telegram graces the screen, showing that Jones is staying at the Carlton Hotel in London. It also says that attending Van Meer's talk is "absolutely necessary." In a hotel room, Jones tries on a new bowler-style hat in his pajamas. He takes an umbrella from a nearby loveseat and looks at it for a moment. Then he poses, leaning on the umbrella like a cane and crossing his feet in an imitation of Charlie Chaplin's tramp. Downstairs and fully dressed, Jones meets Stebbins, asking him how the wagon is treating him. Stebbins responds by showing him his shaky hands. They look each other up and down as if surprised at how similarly they've dressed. Stebbins says he's meeting 'Mr. Clarke' for an important luncheon, but a young woman approaches and greets him. Jones chuckles at the older man's lie and walks away after bidding Stebbins and 'Miss Clarke' farewell.



Cab to the Savoy- "Good morning, Mr. Van Meer," a porter says behind Johnny, catching his attention. "Beg your pardon, sir," Jones says as he approaches the man boarding the taxi, "You are Mr. Van Meer, aren't you?" "That's my name," the man says, unsure of Jones' intentions. Jones introduces himself as Haverstock and tells Van Meer he's on his way to hear him speak at the luncheon. Van Meer insists they share a taxi and they enter the vehicle. During the ride to the Savoy -where the luncheon will be held- Jones asks probing political questions. Van Meer seemingly doesn't hear, responding with statements about the weather and feeding birds in the park.



Van Meer's questions- Van Meer pays the cab fare and the two men enter the Savoy together. Inside the hotel lobby, Van Meer looks at Jones: "What newspaper do you represent?" Jones dodges the question, but Van Meer presses, asking what the young man was trying to get out of him. Jones responds honestly, asking Van Meer's feelings on the possibility of open war. "My boy," the old man responds, "I feel very old and sad... And helpless." As they reach the coat check booth, Jones realizes that he's left his hat in the taxi.



Debate over drinks- The camera follows Jones into the banquet room where he presents his invitation before settling on a group of socialites drinking. Several men badger a Mr. Fisher about his opinions on the coming war. "Nobody wants war," one of the men says. Fisher's daughter, Carol, beams as she speaks up: "Then we don't have to have one." After thus silencing the others, her father excuses himself and her. "Good for you!" he whispers to her as they leave earshot. "Wasn't he a bore?" she says. In the crowd, Mr. Fisher spots an admiral with a 'sweet spot' for Carol. He gives her a loving push in his direction, telling her to "do your stuff."



Introductions- After wading through the crowd, Mr. Fisher overhears a young reporter with an American accent. "Here you are," Mr. Fisher says to Jones, "Have a good trip across?" Before he can give a proper answer, an older woman approaches and greets Mr. Fisher. Fisher quickly introduces Jones to Mrs. Appleby, who takes an instant liking to Jones. Fisher looks between the two momentarily before wandering away and leaving Jones to his fate as the woman continues to gossip. Eventually, she asks for some help with a gentleman who stands near the edge of the crowd looking around nervously. She only speaks English and Jones knows some French and German.



The Latvian representative- "This is Mr. Haver..." Mrs. Appleby begins. "-Stock," Jones finishes. The well-dressed gentleman responds in a European language neither Jones nor Appleby can place. A waiter passes as Jones tries French and German to no avail. He grabs a pair of drinks and the man accepts. "Now we're getting somewhere," Jones cracks, gesturing to his drink, "The universal language." Mrs. Appleby disappears into the crowd, leaving the two men grinning at each other wordlessly. Carol approaches and addresses the man in his native tongue. Jones is stunned and asks for help in translation. Carol says he's speaking Latvian and Jones jokingly admits complete ignorance of the language, saying he "thought they just rubbed noses." Meanwhile, the Latvian man looks between them, confused.



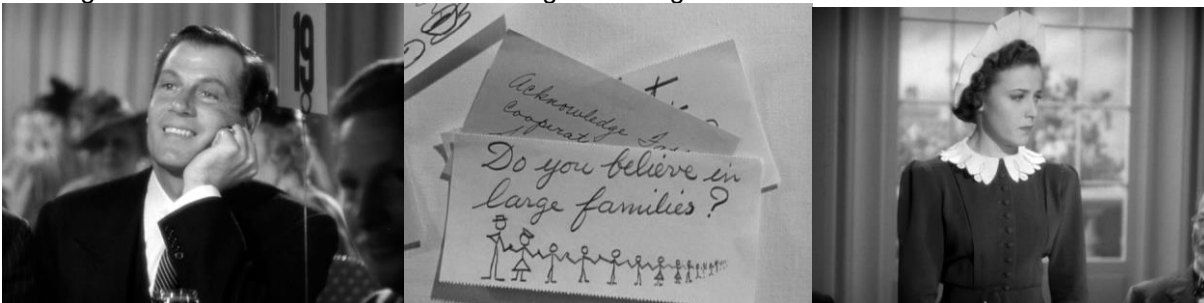
Publicity- As the conversation continues, Jones notices Carol's notes and she admits she "sort of" works for the Peace Party. "Oh! Publicity!" Jones says, "Well you're just the one I'm looking for!" Wanting to speak to Carol in private, Jones passes the Latvian man off to a Scottish soldier who is duped into explaining the meaning behind his kilt so Jones can leave without being impolite. Carol asks to know what his "secret conference" is all about, but Jones dodges the question, eventually asking if Fisher is "entirely on the level." Carol responds that he is, looking offended at first but calming as Jones continues. She prickles again as Jones calls their organization a group of "well-meaning amateurs" and asks how they can stand up to the military men of Europe. Carol moves to excuse herself when Jones asks her to stay a moment more. Insisting she has to go, Jones asks her to sit beside him at the press table so they can talk.



Press table- "Waiter," Jones calls from the press table, holding a folded note, "Same young lady. Try again." "I have taken the young lady 13 notes, sir," says the waiter, "She won't accept any more." Someone bangs a gavel and the speeches begin. A master of ceremonies asks for silence and introduces the Chairman of the Universal Peace Party, Mr. Steven Fisher. Very quickly, Fisher relates the news that Van Meer will not be attending the luncheon as promised. Jones looks shocked and suspicious, eyeing Van Meer's empty chair at the speaker's table. Pressing forward, Mr. Fisher asks the attendees to listen to the party's main ideas and invites Carol to speak. Jones is surprised again when the woman he's been sending notes to stands and addresses the room.



Miss Fisher's speech- Carol apologizes for being a poor substitute for Van Meer before saying she wishes to address misconceptions and epithets aimed at the party. Jones' attitude changes suddenly. He goes from yawning and looking around the room to staring at Carol with a goofy smile. "Shh!" he hisses as several journalists at the table begin to speak over Carol. The young woman speaks strongly and passionately about "the well-meaning amateur" before turning to her main points. Jones' schoolboy grin distracts her, and she begins to stumble in her speech. Mr. Fisher notices and whispers, "Use your notes," as he pushes a small pile of papers toward her. They offer no help, as she continues to stutter through her speech: the notes are the messages of love that Jones has been sending her during the entire luncheon.



Over to Amsterdam- Jones receives a telegram asking him to “shoot over to Amsterdam” to contact Van Meer at a peace conference. A Dutch street swarms with bicycles, automobiles, and horse-drawn carts. Traffic is directed by a policeman with a whistle standing on a platform by a street sign. The chaos of the street becomes more of a ballet as the camera pans left, watching several people disembark from a passing trolley and huddle under their umbrellas before dashing through gaps in the traffic. People with umbrellas march steadily up the steps as a familiar figure in a light-colored trench coat appears from inside the building, puffing on a cigarette. It’s Jones, and he watches the approaching dignitaries as several journalists photograph them.



Peace conference- Jones hears a familiar voice and finds Mr. Fisher standing behind him. He greets the man, shaking his hand, explaining that the peace conference is his first assignment. Fisher makes a joke about the irony of the young journalist’s first assignment before explaining that he’ll be heading back to London to work on the peace effort there. Jones asks if Fisher will be taking his whole staff, and Fisher assures Jones that there will be someone left in Amsterdam to assist him. A group of people ascends the stairs, and Jones is re-introduced to Mrs. Appleby, Fischer’s assistant in Holland, and the Latvian representative from the luncheon. Fisher leaves, jokingly telling the group to not “get into any mischief.”



Assassination- Mrs. Appleby gushes about the restaurants in the city when Jones spots a familiar face and excuses himself. Van Meer walks up the rainy steps, and Jones jogs forward to meet him. “We somehow seemed to lose each other,” the young reporter says, but Van Meer doesn’t respond. It’s as if he doesn’t speak English. Van Meer continues looking confused as a journalist approaches and asks for a picture. When Van Meer poses, the cameraman aims his camera. As he does so, a cover blows away from one of his hands, revealing a pistol. A shot rings out and Van Meer tumbles back down the steps, shot in the head. The gunman stands as if stunned for a moment before dashing into the crowd.



Chase- “There he goes!” shouts Jones, trying to chase after the man. The panicked crowd blocks his progress for a moment. The gunman opens fire on the pursuing police, striking an officer and a passerby before sprinting past a trolley. Jones is hot on the man’s trail. The assassin only doubles back when he’s blocked by a trolley. But this is to Jones’ advantage. He sees the gunman jump onto the running board of a waiting car and tries to wrestle the criminal to the street. He is knocked off as the gunman jumps into the car, but he manages to hop to his feet and convince a passing motorist to follow the gunman’s car.



“Good Chauffeur”- Jones is surprised to find Carol inside the car. “You’d better get out of here,” he advises, worried about her safety. She brushes aside this concern, telling her driver to keep up the chase. The vehicle slides along the rainy streets as they gain on the escaping assassin. The man driving asks what’s happened, and Jones says that Van Meer was shot in front of him. Unable to lose their pursuers, the gunman opens fire. Fortunately, the windscreen is safety glass, keeping the bullets from striking them. Carol jumps into the back seat for additional cover, introducing Jones to her driver, Scott Ffolliott, a foreign correspondent just like Jones. Scott explains the historical meaning behind his bizarre surname which begins with two little ‘F’s, pointing to it spelled out on the dashboard.



Disappearing trick- The cars pass through a small village, winding between houses with the police right behind them. As the assassin turns the corner, Jones and his companions follow immediately after. The assassin’s car disappears, Jones’ car pulls over and the three passengers exit the vehicle, stunned. “That’s the most amazing disappearing trick I’ve ever seen,” says Jones. The road stretches to the horizon, empty. A small plane circles overhead. The police pass for a moment. A motorcycle cop stops to interrogate them but is frustrated by Ffolliott’s halting Dutch. “Tell him your name,” Jones jokingly suggests, “Tell him about the two small ‘F’s.” Ffolliott says the story would “go over their heads” before the officers disappear down the road.



Windmill- The wind catches Jones' hat, causing Carol and Scott to laugh as he chases after it through the brush. He looks back at them, smiling crookedly as he turns to grab it. As he does, he notices a windmill acting strangely. It takes him a moment but he realizes the windmill is spinning against the wind. Scott mocks Jones when he points this out, snidely accusing him of hysterical behavior. Despite his mockery, Jones convinces Scott to head down the road to fetch the police while he stays behind to "do a little snooping." Carol and Scott drive away, and as they do the windmill switches direction.



Snooping- Convinced that the assassin is inside the windmill, Jones begins his reconnaissance. "It's a signal," he mutters as the small plane from before lands in a nearby field. Jones makes his way to the rear of the windmill, glancing in windows as he goes. He opens a big door and sees the getaway car parked inside. He also hears voices. Closing the door and doubling back, Jones enters the windmill through its front door, looking around as he sneaks inside.



Conspirators meet- It doesn't take long for Jones to spot the speakers among the spinning cogs inside the windmill. A man sits in a chair, his hands outstretched and holding a stack of bills. He speaks a strange language, obviously demanding more of a well-dressed man, who makes a face and continues counting bills into the other man's hands. Jones begins to move back outside but notices two other men approaching. He moves quickly and quietly to a shadowy spot on the stairs above the men, watching them intently. While they are distracted talking to one another, Jones takes a chance and moves into the topmost room of the windmill.



Discovery- Jones hears moaning from behind the door. Then he hears: "Come in and close the door, mister." It's Van Meer. The man says that he has just been drugged, but Jones can't believe it: He'd just seen Van Meer shot. Van Meer tries to explain, but he can feel the effects of the drug clouding his mind. "The man you saw shot," he slurs as if drunk, "that wasn't me. It was a substi... substitute that looked like me." He desperately tries to explain that "they" want to conceal Van Meer's disappearance with his apparent assassination, but the drug continues to take hold. He begins talking about birds as his thoughts drift and he demands a pen and paper. It's too late, as the only thing he can write is a cursive 'G' before the drug takes hold of his mind.



Nearly caught- Jones hears footsteps approaching from the stairs and desperately looks for a place to hide. He finds a cramped space behind one of the windmill's great cogs and climbs inside. Two men enter the room to assess Van Meer's condition, speaking in Dutch. Van Meer seems unresponsive, staring far into the distance at Jones and then at a bird. As he watches from above, Jones' trench coat gets stuck on one of the cog's protruding teeth. He takes off his coat as quickly and quietly as he can, snatching it as it continues its circuit before the two men below notice. Van Meer looks up at Jones' hiding place once more and his captors follow his gaze, but Jones is gone.



Language barrier- Jones manages to escape to the roof and sneak out of the mill without being seen. In a nearby town, he draws a mill on a paving stone, speaking slowly and percussively to be understood by two Dutch policemen. Frustrated by their inability to understand, Jones exclaims, "Does anyone here speak English?" "We learn English in de school," a young girl says before helping Jones relay his message. The police -and several of the townsfolk, it seems- accompany Jones to the old mill. Carol and Scott have returned with police reinforcements as well. Jones leads them around the property and is gutted to find no trace of Van Meer or his captors. He races upstairs to the room where Van Meer was held, hoping to find something.



Drifter's deception- "They've killed him," Jones says as he spots a body on the floor. A somber chord plays, and Jones enters the room to investigate. To everyone's surprise, Jones disturbs a sleeping man, who looks like a homeless drifter. The policeman makes a bemused face before shouting down to his compatriots that they've found someone. Carol translates for the man, who says that there were no others and he's been asleep all day. Jones leads the party around to the rear of the windmill to show them the getaway car, but there's nothing but a farmer's cart in the small garage at the rear of the building. Scott makes a snide remark about the getaway car's horsepower, but Jones maintains that he saw a group of men here just minutes before. The drifter looks to the ground while Jones speaks and silently stoops to grab some dirt, rubbing it over his hands.



Hotel room- Large neon signs read 'Hotel Europe' as the camera focuses in on a message that Jones types: "Don't worry about delay am hot on trail of biggest story of century." Jones pecks away at his typewriter in a bathrobe. He's been trying to get this message right for a while, guessing by all the crumpled-up paper around him. Someone knocks on the door, and Jones invites them in. A detective and a policeman appear, and they don't seem happy to see Jones. They ask him to accompany them to the police station to make a statement to their chief of police about the windmill incident. Jones seems happy to oblige, asking them to wait while he makes a phone call, but he finds that the phone is dead. Glancing toward the door, he can see the line was cut by one of the men inside his hotel room.



A quick shave- Despite the implication of his discovery, Jones keeps his cool. "Would you mind if I jump in and out of the tub and give myself a quick shave?" He retreats inside the bathroom and closes the door. Hunkering down, he peers through the keyhole, watching the policemen mutter something to one another as they ready their pistols and hide them in their coat pockets. Jones locks the door and begins whistling as he turns on every faucet in the room. He opens the window and peers out, climbing onto the ledge in only his bathrobe.



Rooftop escape- Tense music plays as Jones sidles along the rooftop behind the neon sign. He moves quickly, making for an open window across the way. He grasps a neon sign for stability, shattering the tube and shorting out the sign as he does so. Through a window, he sees Carol entertaining several familiar guests, including Mrs. Appleby, in the sitting room of her expansive suite. Jones enters the room through the bathroom window. At the same time, Mrs. Appleby excuses herself from the party to borrow some makeup from Carol. Jones startles the woman when he emerges from the bathroom. "Well," he grins awkwardly in his bathrobe, "We meet again." Mrs. Appleby is put off by his sudden appearance and lack of clothing. Jones keeps yammering, trying to defuse the situation with charm.



"Just talking about the tulips" - "Did you find everything you..." Carol begins as she opens the door, but she's shocked into silence when she sees Jones standing in her bedroom clad in a bathrobe. "We were just talking about the tulips," he says, embarrassed further. "Don't seem to be any." Mrs. Appleby quickly excuses herself, shocked and offended by the implication of a scantily clad man climbing into Carol's bedroom window. "You've made quite a day of it," Carol admonishes Jones, but he shushes her gently.



Serious business- Jones attempts to explain himself, but Carol won't hear it. She speaks over him, complaining about the embarrassment he's caused her with his conspiracy talk and his current under-clothed state. "Take it easy," begs Jones. "This is serious business!" "I've seen your "serious business" before," Carol spits back. She asks what he's doing in her bedroom in the first place, to which he responds, "Escaping," before explaining his situation. Carol refuses to believe him, but he's steadfast in his own defense. "Your childish mind is as out of place in Europe as you are in my bedroom," says Carol as a knock comes on the door. It's the Latvian representative. He speaks to Carol and excuses himself after noticing Jones in her bedroom.



"I said goodbye"- "You see what you're doing, don't you?" hisses Carol, "This is going straight back to London. We'll be common gossip by tomorrow." She worries further about how this will affect her father's work and reputation. "I take it you don't believe I'm in trouble," says Jones, quite seriously. Carol tells him to get lost, and he walks to the door. Instead of leaving, he turns back, hand still on the doorknob, and speaks: "I want you to know exactly what's going to happen when I do go." He describes how the two men will capture him even if he tries to escape. "I don't know the ins and outs of your crackpot peace movement," he continues, "but I do know a story when I see one." He finishes and bids Carol farewell, turning to open the door. "I said 'goodbye'," he says as Carol watches, concerned.



A plan- "Don't go," Carol says as Jones opens the door. Whether or not she believes him, she wants him to be safe and suggests they get some help. When she thinks of some partygoers, Jones reminds her of his bathrobe, saying, "They might not understand." "They have understood," replies Carol as she notices that all the guests are missing. Back in Jones' room, the two men are suspicious about the amount of time he's left the water running. Carol suggests heading back to England if they can escape the hotel, and Jones tries to phone ffolliott. When he does, the front desk reports that he's already checked out. Just then, Jones has another idea: he begins calling for every hotel service to come to his hotel room, giving specific instructions to the valet to retrieve a suit for him.



Hotel escape- Water begins running from under the bathroom door in Jones' room, causing the two men waiting for him to begin pounding on the door. They look confused when they find the bathroom empty and the tub overflowing. Seemingly every member of the hotel staff begins to file into the room. They all argue loudly in Dutch, trying to figure out what's going on. In the confusion, the valet slips in and out unnoticed, delivering a fresh suit to Jones. Carol and Jones exit her room cautiously, but the fake policemen notice Jones in the hallway. They begin to chase after them, but Carol and Jones get a head start because of the crowd of hotel staff blocking their pursuers.



Windy deck- Romantic music swells and the wind whistles as the camera wanders around the wind-blown deck of the ship. Eventually, it settles on Carol and Jones, deep in conversation as many others sleep around them. They're wrapped in blankets to ward off the cold and look deeply into each other's eyes. When Jones admits that he was trying to bribe the purser and that he would have charged the expense to the newspaper, Carol calls him unscrupulous. "Not unscrupulous," says Jones, "just in love." "I beg your pardon?" replies Carol. "I beg yours," says Jones. "You see, I love you and I want to marry you." Carol repeats the same thing. "Well, that cuts our love scene down quite a bit," mutters Jones. They discuss a few more things before the camera fades on Carol saying she believes her father will be delighted about their betrothal.



Breakfast in London- A taxi rolls down a London street and squeaks to a halt in front of a townhouse. Carol and Jones emerge, paying the cabbie before walking to the door and ringing the bell. "Good morning, Miss Carol," says a butler. Carol then introduces Jones to her butler as Mr. Haverstock and asks if her father is in. The butler leads the couple to the dining room where Mr. Fisher sits, finishing his breakfast. Another man dines with him and stands politely as Carol explains part of the reason for her hasty return from Europe. Jones introduces himself and turns to face the well-dressed man from the windmill, introduced to him as Mr. Krug. They stare at each other for a moment before everyone sits to eat.



"No logic in killing"- Mr. Krug begins the conversation, asking Jones if he'd been in Europe the day before and then discussing the assassination of Van Meer. "Of all people," asks Krug, "Why Van Meer?" "You can't ask 'why' of an assassin," counters Fisher. "There's no logic in killing." Jones admits to having seen Van Meer get shot and chasing the assassin, which catches Krug's attention. Fisher says it would have been "quite a coup" had Jones caught an assassin while researching his first big story. Suddenly, Krug gets up, saying he has to leave and asking Mr. Fisher to meet him in the study so they can sort out some wording for the treaty before he goes.



Mr. Fisher's study- As Mr. Fisher moves to follow Mr. Krug, Carol and Jones stop him. Jones tells both father and daughter that Mr. Krug is the man he saw in the Windmill with the real Van Meer. "Fisher," Krug calls from the study. "Leave it to me," whispers Fisher before he hurries down the hall. A large Doberman follows him. Fisher insists that Krug leave, informing him that Jones plans to call the police. Krug calls Jones a troublemaker when Fisher enters. Fisher closes the door and says, "I thought you said he'd been taken care of by our agents in Amsterdam." Krug blames complications around Carol's involvement, wishing she was in their confidence. "Leave my daughter out of this," Fisher says. Then Krug has an idea. Fisher feeds his dog biscuits to keep it from barking while Krug explains that he knows a contact in London who could help them get rid of Jones: Rowley, a retired agent.



"Keep it quiet"- Back in the dining room, Jones begins asking what their next move is. "I thought it best to send Krug on his way," replies Mr. Fisher. When Jones is shocked, Mr. Fisher says they need to do their best not to arouse Krug's suspicion and to keep Van Meer alive. "Dead or alive, it's a story," comments Jones. He says he needs to send a wire. "Van Meer's life may depend upon us keeping this quiet," says Mr. Fisher. Jones is incensed by this: This was exactly the kind of story he was sent to Europe to cover. Carol convinces him to wait, saying it will be best for Mr. Van Meer.



Protection- "I'm worried about you, Mr. Haverstock," says Fisher. Jones comments that he agrees and feels "weak-minded." Fisher pushes the need for protection, especially if what Jones claims is true. "I've covered beer-mob killings and race riots since I was a tot without even a rabbit's foot," retorts Jones, surprisingly unworried given the circumstances. "They're fanatics," Fisher continues. "They combine a mad love of country with an equally mad indifference to life." After a few more convincing statements, Jones accepts the help of a private detective Fisher offers to hire for him. "If anyone finds out I've hired a bodyguard," jokes Jones, "I'll shoot myself." It doesn't take long for the bodyguard to arrive and announce himself.



Down to the office- The butler announces that Mr. Rowley and Jones' cab has arrived. Carol asks where he's going, and he replies that he has to go to the office to do some work. Carol tells him to stay, but he says he's a newspaperman and it's what he's hired to do, suggesting lunch at the Savoy later. Rowley introduces himself to Jones, who is a little shocked at the man's age: "Who's protecting who?" "I ain't lanky, sir," says Rowley, "but I'm quick." Fisher asks if Rowley understands what he has to do, and the bodyguard replies, "You can trust me to take good care of Mr. Haverstock." Fisher bids the two men goodbye and returns to Carol. She's crying in the study. "Nothing must happen to him, Father," she says when he tries to comfort her. Fisher looks suddenly torn: His daughter's involvement has complicated everything, and it seems to have just dawned on him.



"Push or nothing"- Rowley discusses Jones' preference for travel, citing several past bodyguard jobs where lords and ladies asked him to keep a specific distance behind them. Jones asks him to walk beside him like an equal. With that settled, Rowley suggests they get a cab as it's too far to walk to the American club. He tries to flag one down as they cross the street, asking Jones if gangsters are after him. The bodyguard sees a truck oncoming and tries to push Jones in front of it. Surprisingly, the truck swerves around Jones, saving him. "Did you see that!?" Jones shouts. "Someone deliberately pushed me!" Rowley explains that he saw the truck and did what he could to save Jones. "It was push or nothing."



Taxi to the American Club- Finally aboard a taxi, Rowley begins looking out the back window. "I'm not certain," he says, "two men just got in another cab to follow us." Jones looks over his shoulder saying, "I don't see anyone suspicious." Rowley admits that he may have been mistaken. Erring on the side of caution, he asks the driver to take a longer route. The taxi weaves its way through traffic, but Rowley says their pursuers are still there. "Our best bet," he recommends, "is to pull around the corner and switch cabs."



Westminster Cathedral- The taxi rolls to a stop, and Jones and Rowley step out onto the sidewalk. As he pays the cabbie, Rowley looks up at the tall tower of Westminster Cathedral and has an idea. "I think our best plan is to slip into the cathedral for a bit." Jones demands that they have a showdown by letting the (non-existent) pursuers catch up. Rowley says that's not his job description and insists. Inside, a choir sings. Rowley pulls on Jones' arm as he attempts to go into the sanctuary. "Do you mind not going right in?" he says, "I saw by the notice it was a requiem mass... a mass for the dead." Rowley suggests a "trip up top," and Jones agrees.



A trip up top- The duo climb aboard an elevator and make their way to the top of the tower. Some of the bars have been removed for repairs, and a bunch of schoolboys mill around. A teacher reminds them to be careful as Jones and Rowley approach. One of the boys complains that he can't see, and Rowley lifts him. The wind knocks his cap off, and the group laughs as it tumbles to a rooftop below. "Careful boys," Rowley says before grabbing Jones' arm. "You'd better be careful too, sir," he warns. When the schoolboys and other tourists get in the elevator to go down, Jones moves to join them, but Rowley wants to keep him up top. The bodyguard glances between Jones and the elevator shaft.



"Only sympathizing"- Jones looks over the side of the tower. Rowley tells him a story about a man he was responsible for in Switzerland who fell off a bridge. He blows his nose, using the moment to size up the scene. To his disappointment, the elevator returns carrying another group of tourists. A woman among them complains of the height, saying it makes her "legs funny." Rowley says it's not her fault and recommends she head back down. The man with her looks offended and Rowley says he was "only sympathizing." They decide to head back down, leaving Rowley and Jones alone. Jones calls the elevator, but Rowley coaxes him back to the edge and lines up to push him. Below the cathedral's tower, a woman screams. The camera looks up and catches a figure tumbling to the pavement below.



ffolliott and Fisher- There is a shot of a newspaper detailing a man's fall from the top of Westminster Cathedral before the camera settles on Stebbins working at a desk. "Well there for the grace of God," murmurs Jones as the camera pulls back to reveal him sitting next to Stebbins. Jones details the moments leading up to Rowley's fall: He had heard the elevator coming and when he turned to look, he saw Rowley who "had a look in his eye" as he was coming towards Jones. At that moment, he remembered that "Fisher planned this." They talk about Carol and Van Meer. Then ffolliott knocks on the door. He's not surprised to see Jones. He begins sharing a year's worth of investigative journalism about Fisher, explaining that the false tramp's strange behavior led ffolliott to follow him to Krug and then Krug back to Fisher.



A shady scheme- "Any objection to working the rest of this thing together?" ffolliott asks Jones. Jones agrees and asks why these people would want Van Meer. ffolliott says it's because he knows a secret clause of a treaty that was never revealed to the public. He goes on to say that war will break out "tomorrow, weather permitting." Jones wants to head out, but ffolliott stops him. "I thought the neatest thing would be to kidnap Fisher's daughter," he says, puffing calmly on a cigarette. Despite his initial anger, Jones agrees to be a part of the scheme if only to keep Carol safe by his side. At that moment, Carol walks into the room.



"The only sensible thing to do"- Carol is overjoyed to see Jones. He fabricates a story about assassins pushing Rowley, trying to keep her in the dark about her father's involvement. Fearing for his safety, she says he has to leave London. "The one thing everybody forgets is I'm a reporter!" Jones complains. "There's a war. I can't run out." Carol turns to ffolliott for help, but Jones doesn't listen to him. "I'll decide for him," Carol says, "It's the only sensible thing to do." While Carol makes arrangements over the phone, Jones throws a little tantrum: "I don't care what you arrange: I won't go." ffolliott finds a way to incorporate his plan, convincing Carol to go to Cambridge instead, saying he'll call her father for her. Jones finds that he can't say no to Carol and leaves with her, giving ffolliott a disdainful look.



Car ride to Cambridge- Romantic music swells as a car winds down the road between London and Cambridge. Carol grins behind the wheel while Jones looks somber. "What's the matter?" she asks. He says it's nothing, and Carol continues: "It's unfair to sit there and pout because I've kidnapped you from your so-called 'duties.'" "You kidnapped me?" exclaims Jones. "Well just remember that, will you?" He continues, saying that kidnapping's not so bad if it's "done by the right sort of kidnapper." The car ride fades from the screen as a pile of notes fades into view. The topmost clearly reads, "Mr. ffolliott telephoned again." The Fisher's butler answers the ringing telephone, informing ffolliott that Mr. Fisher hasn't returned home yet before jotting down another note for the pile.



"Johnny, what's happened?"- The camera swings hard, displaying the sign of the College Arms Inn before finding Jones and Carol standing in an upstairs room. They hold each other as the camera passes through the window. "Johnny, you don't love me," Carol says. "You looked unhappy when you kissed me." "I've never been happier in my life," Jones says with a troubled look. "Johnny," says Carol, a bit more demanding, "what's happened?" Jones says that the war is weighing on his mind. Carol mocks him for his sudden change in philosophy, acting playfully cold. "I'm not going to be misunderstood," says Jones. "I'm [here again] so in love with you, I'm going mad." The conversation turns romantic, ending in a passionate kiss.



Call from London- The young lovers are interrupted by a knock on the door. "Mr. Haverstock?" asks a porter. "Call for you from London." Jones asks to have them switch the call to his room, but the porter apologizes, saying there's only one phone in the hotel. Jones excuses himself and heads downstairs. ffolliott is on the other end and asks if he's alone. "I can't get ahold of Fisher," he says. "I'm afraid you'll have to keep the girl there much longer than we planned." Jones says that it's impossible, but ffolliott says, "There isn't anything else to be done," before hanging up.



Another room- Jones is confused and frustrated for a moment. He stands, looking contemplative, when the woman behind the front desk asks if he's happy with his accommodations. "Well, not exactly," starts Jones. "What I mean is, yes, but what I really wanted was another room as well." He asks for a single room and Carol comes down the stairs to hear him speaking about a new room for her. "She'll only be here just the one night," Jones says. After a short conversation about which room they should let, the hotel owners ask Jones to bring Carol down to sign the guest book. He agrees and the scene fades to black as he walks up the stairs.



Fisher finally returns- Big Ben graces the screen for a moment before Fisher's butler greets Mr. Fisher. He looks as if he's been attending high society functions all day, removing his dress gloves before picking up the pile of notes left for him. The butler comments about Rowley's demise, which catches Fisher off guard. His butler continues to say that Mr. Krug called with an urgent message and that Mr. ffolliott is waiting to meet with him. Fisher says he wants to meet with ffolliott in his study and heads there, his dog in tow.



A startling admission- Seated behind his desk, Fisher greets ffolliott by his first name and apologizes: "I'm afraid you've caught me at a very busy moment." He says that he's heading for America in the morning. ffolliott asks if Fisher will be taking Carol, to which Fisher responds that he hasn't told her yet, but yes. ffolliott says that he won't be able to take his daughter. When Fisher asks why, ffolliott calmly responds that Carol has been kidnapped. "What do you mean, kidnapped?" demands Fisher, his calm fading. Still sure that Carol is visiting her aunt as she told him that morning, Fisher phones Carol's aunt only to find she never made it there. Unnerved, Fisher asks ffolliott, "What makes you say she's been kidnapped?" "Well, sir," the young reporter replies, "I arranged it." ffolliott then dives into a full-fledged allegation about Fisher's involvement with the Van Meer conspiracy, but Fisher maintains ignorance, only concerned about his daughter's safety.



Carol's apology- The phone rings, and Fisher answers. Krug is on the other end, saying that Fisher might be able to get "their Dutch friend" to reveal his secrets if he comes quickly. He hangs up the phone, turning his attention back to his daughter's kidnapping. Ffolliott demands an address and, reluctantly, Fisher writes something on a slip of paper and hands it to him. Suddenly, Carol enters the study and tells Ffolliott, "I delivered him, alright." Ffolliott exits the home excitedly and reads the note Fisher gave him. It reads, "Sorry, but I heard my daughter's car coming." Inside her father's study, Carol asks forgiveness for "behaving perfectly stupidly." After listening to Carol's description of her day, Fisher tells Carol they're going to America to avoid the outbreak of war. He bids his daughter good night before walking outside and boarding a taxi, headed to help Krug with Van Meer. Ffolliott overhears his destination, relaying it to Stebbins before following.



"Might I use your telephone?"- Fisher enters a building marked 'closed for renovations,' and makes his way under the workmen's scaffold to the front desk. Two women stand there. "Be careful," the elder one warns as the younger woman puts her hand on a pistol concealed in a drawer. "Might I use your telephone?" asks Fisher, and the women seem to relax. One leads him upstairs. At the top of the stairs, Krug relays his frustrations about getting Van Meer to talk, but the captive trusts Fisher and Krug wants him to try. They enter a room at the top of the steps together.



Torture by phonograph- Two men sit in the cramped room with Van Meer on a bed in the rear of the room, smoking. Tinny, high-tempo jazz blares from a phonograph, and bright lights shine directly into Van Meer's eyes. The man beside the phonograph flips the record the moment it ends and resets the needle, the loud music resuming. Fisher seems put off by the scene, but he moves closer to Van Meer, wraps an arm around him, and asks the others to cut the lights and music. Van Meer is instantly thankful, calling Fisher his only friend. As he continues speaking, the door creaks open and the diplomat's captors look toward the disturbance.



“There’s no help”- ffliott enters the room, saying “I represent the Jupiter Life Assurance. Could I interest you in a small policy?” The younger woman from the desk below follows, her pistol trained on ffliott. Now captive, ffliott remains calm, sitting down and asking his captors to continue. Van Meer seems to regain some of his faculties, asking Fisher to contact the police. Fisher tries to convince Van Meer that he (Fisher) is a double agent and Van Meer must play along to keep them both safe from harm. Van Meer seems willing to tell him the secret when ffliott speaks loudly from the other end of the room: “He’s not your friend, Mr. Van Meer. Don’t tell him.” Fisher gives up, walking away from the old man blinded by the bright lights. “Oh yes,” Van Meer chuckles wryly. “I see now. There’s no help.” He continues, using his newfound energy to condemn Fisher as a warmonger.



ffliott’s desperation- “We’re wasting valuable time,” Fisher says to Krug, who then orders a man to take care of Van Meer. Off-screen, Van Meer screams and moans as ffliott and the woman from the downstairs desk watch in horror. After a few horrifying moments, Van Meer agrees to tell them what he knows. On the street below, Jones and Stebbins approach. “Why it’s only a restaurant,” the American journalist says when a blind suddenly jerks away from the topmost window. In a desperate act to keep Van Meer from revealing his secrets, ffliott has ripped away the blind and started to brawl with his captors. He throws his captors off and jumps through the window, the canvas canopy below breaking his fall. He lands right in front of Stebbins and Jones, who charge up the stairs to check on Van Meer. From the window, Jones manages to catch a glimpse of Krug and Fisher driving away.



Scotland Yard- A sign obscured by fog says “New Scotland Yard” before the camera finds ffliott inside, calling an inspector a “blithering idiot” for not pursuing Fisher fast enough. The police inspector says there’s no evidence and his hands are tied. Despite this, and ffliott’s continued insults, the inspector asks an officer to send men to keep watch on Van Meer and the seaplane. Fisher plans to catch. Outside, ffliott, Jones, and Stebbins make plans to catch up to Fisher. As they leave, ffliott gives Stebbins a long list of instructions. The newspaperman furrows his brow and writes quickly on a notepad, comically trying to keep up with ffliott’s relentless flow of information.



War declared- Stebbins discusses Van Meer's surprisingly good health with a doctor. Van Meer will make a full recovery and the policeman guarding him promises to contact Jones and ffolllott whenever Van Meer begins talking again. Suddenly, a man walks into the hallway and asks, "I say, did you hear the wireless? We're at war!" The men look concerned and wander off to listen to the broadcast as a newsboy shouts the headline "War Declared" in the street. The camera zooms in on him from above. He hands several newspapers to eager customers while he continues shouting, "England declares war on Germany!"



Flying boat- A shimmering Transoceanic Airlines flying boat lumbers along through the clouds. The camera zooms in on a window where Mr. Fisher and Carol sit. The camera passes the other people on the flight and several stewards before settling on Jones and ffolllott drinking coffee and reading papers in the rear compartment. A radioman at the front of the seaplane passes off messages to a steward who carries them towards the rear. Fisher notices the topmost telegram is addressed to ffolllott and takes it, lying that it's for him. It reveals the reporter's plans: Fisher will be apprehended when the plane lands in America.



Fisher's shame- Carol stares out the window, musing about living among the clouds as the plane's propellers drone endlessly. Mr. Fisher tells his daughter he has to make a forced landing before saying he has something important to tell her. "It's about Krug and Van Meer," she says somberly. Carol admits that she had suspicions but she believed in her father. "You shouldn't," he replies. He says he's willing to be taken into custody because he did commit the crime. But he is worried about what will happen to Carol. He reveals that he is Bovorian and did everything he's done out of patriotism. He says this plea of forgiveness isn't for his trial, but only for her: "I'm making it only to my daughter, whom I've loved dearly and before whom I fell a little... ashamed." Carol looks at him, teary-eyed, as Fisher asks for her reply.



Surprise- In the rear compartment, Jones is unwilling to remain hidden from the Fishers for the rest of the 14-hour flight. He demands a confrontation, and ffollott agrees that he can't do any harm since Fisher knows they're on the plane. Fisher and Carol hold hands, the father trying to comfort his daughter. She's surprised when a man approaches. "Surprise," Jones says flatly. He asks to speak with Carol alone. Carol refuses to go, calling Jones a liar, saying he's been trying to arrest her father from the beginning and his feelings for her were just a ruse. Jones tries to deny her accusations, but an explosion distracts them as the plane dips to one side.



Evasive action- The passengers all dash to the windows, trying to catch a view of what is going on. Below them, a frigate fires its guns up at them, leaving black clouds of flack trailing behind the plane but growing closer with each shot. The pilot and the rest of the crew scramble. They don't know what's going on, but they enact protocol, contacting the coast guard to inform them they're under attack. The civilian plane shudders and groans as the pilot steers and dives, hoping to evade the attack. Carol, cool-headed as ever, collects and distributes life vests to the others. One woman refuses to don her life vest, complaining that she'll contact the British consul about this, but she never finishes her complaint. One of the blasts of shrapnel rips through the side of the plane and strikes her, killing her instantly.



Crash at sea- The pilot looks out the window and is shocked to see one of the engines missing, sheered off in an explosion. He orders his copilot to enact emergency procedures, and the man explains that another engine is missing as well. The radioman rushes forward, explaining that the boat was German and mistook them for a bomber, apologized, and is now heading to their aid. This is cold comfort as the pilots and the passengers realize the plane is going down. ffollott and Jones lead the other passengers to the tail, the safest spot in such a crash, as the pilot tries to control the descent, one wing threatening to blow off at any second. They jump away from the controls just in time to avoid the worst of the impact as the plane crashes into the ocean.



Disaster at sea- It's chaos in the flying boat as passengers and crew scramble to escape the sinking plane. Water rushes in through gaping shrapnel holes and broken windows. In a stunning display of heroism, Jones even pulls Fisher from the plane's interior when he's inundated by seawater. Outside, the survivors are instructed to abandon the sinking plane by a crewman, who cries, "Quick! Onto the wing!" The broken wing floats on the ocean's surface, rocking gently. The pilot is the last to exit the wreck, but he's without a flotation device. He jumps from the sinking plane's tail and swims toward the wing, but his weight is too much, threatening to sink the wing. While everyone else is distracted, Fisher removes his vest and plunges into the waves. Carol notices that her father is gone, and Ffolliott and Jones dive in after him. They return quickly, though, unable to reach Fisher before he is washed away. Back on the floating wing, the survivors spot something on the horizon. It's a plume of smoke from a ship. Looking through a pair of binoculars, they see it's an American vessel.



"I'm glad you said that"- Wet and disheveled, the survivors of the plane wreck warm and dry themselves in the hull of an American ship. Ffolliott approaches Jones, complaining that because of America's neutrality, they won't be allowed to send any news reports out. Jones complains that after all he's been through, he's not even allowed to tell his story. "He died like a hero to save her and the rest of us," he says of Fisher. "I'm not gonna play Judas to the only girl I've ever..." Carol interrupts him from the doorway and says, "I'm glad you said that." She surprises him, begging him to tell the whole story.



"Johnny Jones on the wire"- After Carol's convincing, Jones decides to use the wireless to call his "uncle" Powers. "Johnny Jones on the wire," a secretary tells Mr. Powers back in New York. "He's calling from the *Mohican*." Powers is surprised but takes the call. As Jones begins speaking, the ship's captain approaches. Jones tells Powers to "keep his ear to the phone" and places the receiver in a hidden spot behind him. The captain wants to speak to Jones about his lie of omission: he never told them he was a newspaperman. Jones responds with a highly descriptive version of events, practically yelling about what's just occurred. On the other end of the line, Powers and his secretary take down every word. Ffolliott joins in, adding occasional details. After the clandestine report, Powers orders the secretary to print the story at once.



“Off the cuff”- A montage of newspaper presses and headlines fly by, showing just how widespread the story has gone. Back in London, a radio announcer introduces Jones as one of the “soldiers of the press.” Jones thanks him and begins reading from a script, broadcasting live to America. As he begins, an air raid siren goes off. A manager demands that they postpone the broadcast, but Jones refuses, continuing his speech. Carol joins him beside the microphone. The lights go out suddenly and Jones apologizes, saying he’ll have to “go off the cuff.” He gives a rousing patriotic speech about the lights going off across Europe as the bombs fall outside. “Hello America,” he cries, “Hang on to your lights! They’re the only lights left in the world.” The Star Spangled Banner plays as the screen fades to black.



THEMES

POLITICS

Intrigue It’s evident that a spy thriller will include intrigue. This begins in the film’s first scene where we see Mr. Powers hopping mad about the incomprehensible reports coming from his foreign correspondent. “There’s a crime happening in Europe!” he shouts before assigning Jones to the beat across the pond. It doesn’t take long for something shocking to happen. When Van Meer is assassinated, Jones quickly investigates his way into the conspiracy when he finds the real Van Meer drugged in the windmill. This intrigue continues as Jones and Carol make their way back to London and run into Mr. Krug at Mr. Fisher’s house. Jones tells the Fishers he believes Krug to be the leader of the Bovorians at the windmill. Adding to the suspense, Mr. Fisher reveals that he is involved in the conspiracy by creating a plan with Mr. Krug to ‘take care of’ Jones. Ffolliott inserts himself into the intrigue, first when he ‘kidnaps’ Carol, then when he follows Mr. Fisher to the building, he and Krug are using to torture Van Meer. He even goes as far as interrupting Fisher’s questioning and attacking Van Meer’s captors, even with a pistol leveled at him. The intrigue doesn’t stop there: Mr. Fisher steals Ffolliott’s telegram on the flying boat, learning of the plot to have him arrested and returned to England. Fisher explains to Jones and Ffolliott that the German attack on the flying boat had “nothing to do with [him].” In a desperate act to get the story published before it’s too late, Jones, Ffolliott, and Carol use a hidden telephone connected to Mr. Powers in New York to relay the details of their story when they are confronted by the captain of the *Mohican*.

JUSTICE

Violence Violence appears in many forms throughout the film. Jones is said to have assaulted a policeman before the events of the film and is expecting to be fired for his offense. Van Meer’s lookalike is brutally gunned down in broad daylight. We even see the hole in his head and blood streaming down his face before he tumbles lifelessly down the stairs. While comparably mild by contemporary standards, this was one of the more shocking acts of murder portrayed in one of Hitchcock’s films. Often in his films, deaths are somewhat obscured or dramatic or offstage. The death of Van Meer’s lookalike is shockingly realistic in its quickness and bloodiness. With war on the horizon, fears of violence or demands for peace are on the lips of nearly every speaking character. Carol despises violence in all of its forms, rallying against the war in any way she can. This idea is enacted to a degree by the Universal Peace Party, though its actions are secretly perverted by Fisher to advance the Bovorian’s pro-war agenda. We also see many people die by shrapnel and drowning when the German frigate shoots down the flying boat. This foreshadowed the many disasters at sea that would happen during the ensuing years as German U-boats patrolled the Atlantic, sinking as many military, shipping, and passenger vessels as they could. *Foreign Correspondent* is also the only instance of realistic torture happening on-screen in a Hitchcock film. Although the worst of it is only heard (and shown through the disturbed facial expressions of Ffolliott- we see Van Meer restrained in a bed and forced to stay awake by two abusive men who shove and shake him as he begins to pass out. He is also forced to listen to loud music and has bright lights aimed at his

face. They hope the lack of sleep, over-stimulation, and drugs will make Van Meer more suggestible, and they are right. Without Ffolliott's interjection, Van Meer may well have told Fisher his secret, thinking he was an ally.

RELATIONSHIP

Love/Marriage One of his first American films, Hitchcock had some issues adjusting to American censors. While love is a key theme in *Foreign Correspondent*, it comes in a form atypical of Hitchcock. Firstly, unlike his other thrillers, the romantic leads form an instant connection. There is no icy back and forth relenting, after a time, to admiration. Instead, Jones makes puppy-dog eyes at Carol, who is almost instantaneously swept off her feet. They also admit they wish to marry one another before they so much as embrace. This may have been a forced rewrite as the Hayes Code required what it labeled lewd activity -such as signs of promiscuity before marriage- censored. Jones even comments on this, saying, "Well, that cuts our love scene down." This might have been added by a frustrated Hitchcock, who was unable to use his already classic mid-movie kiss to begin the film's romantic arc. In any case, Carol's and Jones' love drives many actions. Carol is frightened to the point of anxiety about Jones' safety when Rowley is killed, allowing her to be 'kidnapped' in Ffolliott's scheme. Carol is also offended when Jones asks for another room, having hoped their trip to Cambridge would be a romantic getaway.

Loyalty/betrayal Loyalty plays a major role in this film. An interesting form this takes is overt patriotism, a rarity in Hitchcock's films. On the seaplane, Fisher admits to his patriotically fueled involvement with the Bovorian's torture of Van Meer. Carol is ideologically opposed to the war, but she is torn when her father reveals his role in the conspiracy, defending him out of love and loyalty. Jones, too, changes his mind about war: he goes from thinking nothing about it to being an active participant in preventing the spread of the conflict. This is cemented by his patriotic plea to America to "keep [their] lights on" as the Star Spangled Banner plays. In Hitchcock's British films, such displays were downplayed or omitted in an attempt to placate the complex web of British allies during the tumultuous interwar period. 1940s America, however, encouraged such patriotic displays, giving funding, and sometimes military equipment for props, to any studio willing to add patriotic elements to films or make propaganda as WWII continued. Fisher's betrayal as a double agent is the most obvious example of disloyalty in the film, but Jones' apparent betrayal of his love for Carol at the hotel in Cambridge also sends her running home. This foils Ffolliott's false kidnapping scheme, an accidental betrayal. We see many moments of loyalty between the newspapermen such as Stebbin's dutiful activities in London as Jones and Ffolliott pursue Fisher on the seaplane. Likewise, the movie's heroes all have an incredible loyalty to Van Meer. They change their plans when it's perceived that there might be a threat to Van Meer's life. Such discussions are frequent in the film's dialogue, and Ffolliott goes as far as risking his life to save Van Meer and help his secret stay hidden. In one of the most complicated acts of loyalty in the film, Fisher gives his life to save the others clinging to the wreckage of the seaplane. He is driven by dual loyalties: First and foremost is his love for his daughter, but he also removes his life vest, choosing to drown instead of risk capture and interrogation.

QUEST

Investigation As in all of Hitchcock's spy thrillers, *Foreign Correspondent* utilizes investigation to move the plot forward. The story begins with newspaper editor Mr. Power's frustration with his foreign correspondent's inability to send him useful information. He decides he needs an investigative journalist -a "crime reporter" in his own words- to uncover the facts behind the unfolding situation in Europe. Having recently assaulted a police officer, Jones seems a strong choice for his willingness to do whatever it takes to get to the heart of a story, and Powers gives him the job. Jones begins making waves almost immediately in Europe, pursuing Van Meer's assassin before the police have fully realized what has happened. He investigates the windmill near the stretch of road where the assassin's car disappeared after seeing the mill's blades reverse to signal a nearby plane. During his snooping around, he finds himself in the middle of an international conspiracy and discovers Van Meer alive. Where the disbelief of peers would have caused many to stop their pursuit, Ffolliott's and Carol's mockery drive Jones to find undeniable proof. At one point, Ffolliott reveals that he has been investigating Mr. Fisher for some time, throwing his hat in with Jones. Fisher, too, shows a penchant for investigation. Such a skill is necessary for a double agent. Although it doesn't save him, at the film's end he sees a telegram addressed to Ffolliott aboard the flying boat, stealing it and learning the newspapermen's plan.

CHARACTER ANALYSIS

Johnny Jones

Jones is an American reporter given a once-in-a-lifetime chance by his boss at the *New York Morning Globe* to cover the worsening situation in Europe. Headstrong and willing to get his hands dirty, Jones is seen by his boss to be the perfect fit to report on the “crime” happening in Europe.

Uncontrolled The first thing we learn about Jones is the fact that he assaulted a police officer while following a news story. The young reporter thinks he is about to be fired by his boss, Mr. Powers, and seems content to burn any bridges he’s built at the New York paper. That is until Mr. Powers offers him a job. His attitude might be called spontaneous by some, but it seems more like a lack of discipline. It’s often all Ffolliott and Carol can do to keep him from charging off on some impossible or suicidal task because things aren’t moving fast enough for him. Anger, frustration, and an obsession to investigate drive his actions more than other factors, often placing him in precarious situations. Were it not for luck and acrobatic skill, Jones’ headfirst dive into his investigation at the windmill could have ended badly at any point if he were detected or crushed by the mill’s machinery. A more controlled investigator would have sought a vantage from outside like so many of Hitchcock’s other protagonists. Even taking the risk and uncovering all he did, the conspiracy was so complex that any evidence had disappeared by the time Jones returned with the police. What Jones thinks to be valor is more often haste, showing us just how inexperienced and out of his depth he is in Europe.

Curious Unbridled curiosity is another driving force behind Jones’ actions. Simple curiosity—along with an expense account—are the only things needed to convince him to work the European beat. Shocked when Van Meer doesn’t recognize him and pursues his assassin, his curiosity and attentive mind drive him to investigate the windmill after the assassin’s car disappears. While risky, his investigation of the windmill reveals that Van Meer is still alive, drugged and kidnapped by Bovorians for an unknown purpose. Jones is always putting things together. It only takes two attempts on his life for him to figure out that Fisher has something to do with the conspiracy.

Loyal Loyalty means a lot to Jones. His love and loyalty for Carol and Ffolliott are often the only things keeping him from acting rashly. While Jones doesn’t often agree with their reasons, he often bows to their whims such as when he unwillingly participates in Ffolliott’s plans or keeps from exposing Fisher’s involvement with the conspiracy to Carol to keep her from undue suffering. Jones’ loyalty to Van Meer is almost instantaneous. There’s something both the young reporter and the old diplomat see in one another, and it drives Jones to show concern when Van Meer goes missing. At a few points in the film, the threat of Van Meer’s death is enough to stop Jones from acting rashly. He also shows great loyalty as a newspaperman. Although he was willing to abandon the New York paper at the beginning of the film, by the end, he disobeys a US Navy captain’s orders to break the story of Van Meer’s kidnapping to the world. Instances like this show Mr. Powers’ foresight, as many reporters wouldn’t act if they had to risk their health or reputation. Jones’ recklessness tethered by loyalty results in great achievement.

Carol Fisher

Carol is the daughter of Stephen Fisher and the most active member on the board of the Universal Peace Party. She has a strong-held belief in peace and makes her opinions known. After helping Jones with his investigation, she falls in love with the young reporter.

Intelligent Carol Fisher is incredibly smart. Our introduction to the young woman is watching her debate a group of men who believe war is inevitable. Her father’s reaction to her debating skills is a heartfelt “good for you,” showing that even though he works to advance the cause of war, he is incredibly proud of his daughter’s intellectual prowess. She also shows a great talent for rhetoric. The only time she stumbles is when Jones makes puppy-dog eyes at her from the crowd at the luncheon. Much like Hitchcock’s other leading ladies, Carol’s wit is sharp and fast as a whip. At the film’s end, she admits to her father that she suspected he and Mr. Krug were up to some misdeed, but she deluded herself into not thinking about it, having absolute trust in her father.

Trusting Carol's trust is a double-edged sword. It serves her well when it comes to Jones: The young man is genuinely in love with her and tells her the truth in almost every instance. This saves Jones at the hotel in Europe when he shimmies across the roof and appears in her bedroom in his bathrobe. Although she refuses to believe him at first, and fears a scandal that could harm her father's reputation, she eventually gives in, helping him escape from the men who want to kill him. Her trust in Ffolliott is also mostly well placed. He doesn't want to see her harmed, but he does misuse her trust when he pretends to kidnap her to leverage information from Mr. Fisher. Likewise, her father apologizes for abusing her trust when he reveals to her his role in the Van Meer conspiracy. But even this doesn't shake her unwavering trust in the man. She goes so far as to defend her father from Jones' and Ffolliott's accusations on the flying boat before it is shot down.

Caring Even the sharpest of Carol's jabs comes from a place of deep caring. Her involvement in the Universal Peace Party is genuine, and though she makes insults and shows frustration toward pro-war individuals it comes from a concern about the human race. Carol shows a great love for her father at several points in the film, culminating in her defense of him after he reveals his part in the conspiracy. Her care for Ffolliott and Jones is apparent, too. She obviously cares more for the man she's fallen for, but she makes several statements about Ffolliott and his safety. She twice brings up Van Meer's well-being when Jones suggests hasty plans to confront or expose the conspiracy. Although she's only met the man on a few occasions, she is incredibly worried about him after she learns that he is still alive.

Stephen Fisher

Mr. Fisher is the head of the Universal Peace Party and the father of Carol. He is also one of Jones' first contacts in Europe, happily working with the press to spread his organization's message of peace. He isn't all that he seems, however, as it becomes clear he is helping to capture and hide Van Meer.

Planner Fisher is a strategist, and this seems to be his main role in the conspiracy. Outside of his interrogation of Van Meer, Mr. Krug only meets with Mr. Fisher in private to discuss their plans and exchange information. We can see Fisher's reluctance to have anything to do with Van Meer's torture, but the threat of war, patriotic loyalty, and a desire to see the conspiracy succeed lead him to accede to Krug's wishes. When Jones reveals that he is on the trail of the conspiracy, having recognized Krug, Fisher makes a quick plan to have Jones 'dealt with' by another local operative of Krug's. His plan to escape Britain before the war would have been flawless had Jones and Ffolliott not caught on. Even there, he has a contingency: While apologizing to his daughter, he reveals part of a plan to force a landing and escape before he reaches America.

Calm Fisher's poker face is iconic. Hitchcock villains often possess a similar skill, but Mr. Fisher can fool almost everyone around him, even as his actions become more suspicious. Because of his calm appearance, he is able to convince Carol and Jones that apprehending Mr. Krug would put Van Meer's life in danger and that caution is the best course until they have more substantial evidence. Believing Fisher, Jones doesn't make any report about the case, fearing a leak could end in Van Meer's death. We see his legendary calm confront its greatest tests towards the film's end. The first is when Ffolliott ruins his attempt to gently persuade Van Meer into whispering the secret into his ear. Fisher seems more disappointed than anything else, simply leaving the room as he is no longer needed. Other examples occur later when he steals Ffolliott's telegram on the flying boat and learns their plan. Fisher calmly explains himself to Carol, apologizing and saying goodbye. When the flying boat crashes into the ocean and the floating wing begins to sink under all their weight, he sees no other way out and decides to end his life so that the other survivors may live. He calmly removes his life vest and slips under the waves, never to be seen again. In this bizarre way, he dies a hero.

Scott Ffolliott

Scott Ffolliott is a London-based investigative journalist who figures heavily in the second half of the film. He is initially incredulous of Jones' claim of a conspiracy until his past investigation into Fisher and Van Meer begins to line up with Jones' findings.

Confident Ffolliott has an air of confidence that is at times comical. Perhaps it is his strange name and the nobility which accompanies it, but he seems to see others as lesser to him. This gets Jones' goat at many points. Even when the brash young reporter seems to threaten him, Ffolliott just grins back. He is so confident that he pursues Fisher to the building where Van Meer is captive without any weapon and only remote backup from two other newspapermen. He faces the guns and knives of Van Meer's captors without any expression of fear, confident he won't be harmed. This shows again when he jumps out of the third-story window and plummets to

the ground with only a canopy to break his fall. On the flying boat, too, ffolliott shows confidence in his plan to detain Fisher and in his belief that Jones can get away with speaking to Carol. Finally, his confidence saves Jones' plan to report back to Powers from the *Mohican's* wireless when he chimes in conversationally, adding additional details and distracting the angry ship's captain from noticing the phone's hidden receiver. In this way, ffolliott's confidence saves the day.

Spontaneous ffolliott's thoughtful spontaneity is a perfect foil to Jones' uncontrolled actions throughout the film. While Jones often acts alone and then has to convince others of the conspiracy with no physical evidence, ffolliott has been working on figuring out the connection between Fisher and Krug for at least a year and is only acting somewhat rashly now because he knows there is enough evidence to convince others. This is shown in Stebbin's willingness to take orders from the junior reporter. Likewise, when ffolliott follows Fisher to the place Van Meer is held captive, he informs both Jones and Stebbins of his location and plans so they can carry out the investigation should anything happen to him. ffolliott's sort of planned spontaneity is unique among Hitchcock's supporting characters, who are typically followers and not masterminds.

Van Meer

Mr. Van Meer is a Dutch diplomat with a very important secret. He is presumed assassinated at the beginning of the film, but several Bovorians nationalists hold him hostage to pry the information from him.

Determined Van Meer doesn't have many on-screen appearances, but he shows determination through all of them. First, he refuses to answer any of Jones' probing questions, speaking at length about parks and birds. When Jones refuses to back down, he still doesn't answer any questions but admits some admiration of the young man's curiosity and ambition. When Jones discovers Van Meer at the windmill, Van Meer is determined to get a message out, though he can't tell Jones everything he wants before the drugs the Bovorians have given him kick in. Likewise, even under torture, he refuses to tell them what they want. It takes several days of intense sleep deprivation and physical pain—too violent to show on screen—before Van Meer breaks. His determination shows once more towards the film's end when it's revealed that he should make a full medical recovery despite his injuries. His tenacity isn't limited just to his mind.

Mr. Krug

Krug is the ringleader of the Bovorians nationalists holding Van Meer hostage. He makes few on-screen appearances, but his methods and attitudes are memorable.

Ruthless Like Van Meer, Krug is an important minor character with few appearances in the film. When we do see him, we see his involvement as the mastermind behind the conspiracy, someone who will order the murder of an unassuming lookalike. (It's doubtful the man knew he would be murdered when they hired him to impersonate Van Meer). He has no qualms with subjecting Van Meer to various tortures, along with kidnapping and drugging the man. Krug shows some deference to Fisher during the final stage of the investigations but he calmly orders an underling to do something painful and horrible to Van Meer to extract the information. During his scuffle with ffolliott, his trademark turtleneck sweater is revealed to show a vicious scar across his throat. Krug survived either a slashing or a hanging, giving us a further glimpse into the man's ruthless past.