

HUMANITIES INSTITUTE
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Saboteur (1942)

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 Not to be mistaken for his 1936 film *Sabotage*, *Saboteur* is Hitchcock's fifth American film. The film was an original pitch from Hitchcock. The initial script was called "extremely offbeat" by the producer's editor and Selznick demanded substantial rewrites before forcing the script's sale to a smaller studio. The producer is said to have made off with at least 300% profit on the sale to Universal Studios as Hitchcock's representation. This made *Saboteur* Hitchcock's first film with Universal, and it was a box-office success, though that popularity has faded with time. The film's lasting legacy is that it has joined the many spy thrillers Hitchcock made with time-tested story structures: an innocent man on the run, a shady international conspiracy, famous places, a cool-hearted blonde, and the protagonist donning the guise of a conspirator are plot points and characters typical to the most famous of Hitchcock's spy films.

Background As stated above, substantial rewrites were made to the original script. Hitchcock's disappointment continued when his first choices for his characters Barry and Patricia, Barbara Stanwyck and Gary Cooper, were busy and uninterested respectively. These frustrations became softer with age, and Hitchcock eventually praised his luck with his "young players" who brought a genuine American expression to one of his most popular WWII-era films. As much of the film as possible was shot on location, making many of the sound stage shots jarring in their lack of quality. Watch out for Hitchcock's cameo on the streets of New York City.

CINEMATIC NARRATION

With over 4,500 camera setups used throughout the film, *Saboteur* can be almost overwhelming at times as it bounces from shot to shot. Many of Hitchcock's films take place over long distances, but this film is his Cannonball Run, starting in California and ending in New York City atop the iconic Statue of Liberty. Dozens of locations, notable and mundane, dot the lengthy trip across the country. Robert Cummings and Priscilla Lane are both very early in their careers, and occasionally their lack of experience shows. Many viewers enjoy their honest, child-like charm, however. Modern audiences may find segments of the film overly melodramatic. This is part of the film's decline in popularity as after the Second World War propaganda shifted from decrying fifth-columnism to excoriating communism.

MAIN CHARACTERS

Barry Kane	A young aircraft plant worker suspected of sabotage
Patricia "Pat" Martin	A young model who becomes Barry's hostage
Charles Tobin	A rancher who isn't what he seems to be.
Freeman	One of the ranking Fifth Columnists attempting to sabotage the war-time economy
Neilson	A fifth columnist in charge of the Soda City site
Frank Fry	A fifth columnist responsible for the fire in Glendale
Mrs. Sutton	A New York socialite harboring and funding the Fifth Columnists
Philip Martin	Patricia's blind uncle who helps Barry after he escapes from the police

SYNOPSIS

Barry Kane is an aircraft worker in Glendale, California. When his friend is killed in an accident, Barry is blamed and branded a saboteur. On the run, he recalls an address he noted on the letter of a man (Fry) he suspects is the real saboteur. The young man makes his way to a ranch in the high desert, announcing himself to Charles Tobin, the ranch's owner. Tobin, unfortunately, is a chief fifth columnist who turns Barry over to the police. Using Tobin's granddaughter as a hostage, Barry is able to escape into the desert. However, Tobin's ranchers quickly catch him and hand the young man over to the police. Barry escapes but is trapped in handcuffs. In the mountains, Barry finds the home of a blind man who introduces him to his niece, Patricia Martin. She agrees to drive Barry to a blacksmith, but goes against this once on the road, taking the fugitive to the police. After using the car's engine fan and the pulleys driving it to cut the handcuffs, Barry takes Patricia hostage and travels with her to Soda City. In this mining ghost town, the pair discovers proof of a conspiracy: a hole is cut specifically to observe Hoover Dam with a hidden telescope, and radio equipment is concealed in an oven. The saboteurs show up, forcing Barry to pose as a fellow conspirator. Pat believes this and escapes to inform the police. The Fifth Columnists transport Barry to New York City, still believing him a willing participant in their conspiracy, though one of them shows some doubt. At Mrs. Sutton's mansion in New York, Barry finds and attempts to escape with Patricia when Tobin informs his conspirators about Barry's true loyalty. The young Americans use the information they've overheard to warn the authorities about the sabotage attempt, but it's a close call. After a struggle and being taken prisoner once more, Barry makes a daring escape attempt into Radio City Music Hall. During a movie, Fry chases him into the theater, firing bullets as he whips the crowd into a panic. Patricia, with the help of the police, pursues Fry to the Statue of Liberty. She corners him, informing him that the police are on their way. In a desperate attempt to escape, Fry ends up dangling from Lady Liberty's hand. Although Barry tries to save him, the saboteur's jacket sleeve rips and Fry plummets to his death.

PLOT

Cafeteria - A whistle blows in a factory as armed guards march their rounds and cafeteria servers prepare for the dinner rush. "Here come the wolves," a cafeteria worker comments before a large hangar door opens, revealing a mass of aircraft workers making their way to the cafeteria. Among the crowd is Barry Kane. A co-worker trips, his eyes glued to an attractive blonde smiling his way, and knocks over another man. Barry helps him up and gathers some of his dropped letters. They bear the name "Frank Fry".



Where there's smoke- During dinner, all is quiet in the aircraft plant. Sinister music begins as a cloud of opaque black smoke drifts onto the screen outside a storage building. Everyone in the cafeteria jumps to attention when they hear a distant siren. Fry and Barry are the first at the scene. Fry passes an extinguisher to Barry and runs off to find another. Another man takes the extinguisher from Barry and rushes inside of the storage depot. When Barry looks back, the other man is engulfed in powerful flames. Barry is horrified when he realizes there's nothing he can do to help his friend.



“Send for Fry”- A haunted-looking man with bandaged hands passionately describes the disaster to a manager and some military investigators. After answering their questions, they thank him and urge him to find medical assistance for his burns. After he leaves, Barry is led into the room. The young man looks nervous, and one of the investigators tries to reassure him. Barry gives his version of events. The man Fry plays heavily in his telling. “Send for Fry,” the investigator says while Barry leaves the room. Outside the office, Barry’s co-workers curiously grill him for information. He can’t say much, and the others share their sympathy with him that he had to see such a thing.



Mrs. Mason- Later that evening, Barry enters a house built for factory workers. Inside, a woman sits with her back to the door, glancing at Barry over her shoulder. She is the mother of his friend who died in the fire. Barry closes the door behind him, walks to the woman, and places a hand on her shoulder as Mrs. Mason mourns the inability to see her son’s corpse. Despite his efforts to comfort her, she is inconsolable. Barry goes to the kitchen to find some brandy to calm her.



Brandy- In the kitchen, Barry looks for a glass and some brandy when Mrs. Mason's nosey neighbor enters through the back door. "How is the poor dear soul?" the woman asks in a whisper. "She's feeling bad," is Barry's reply and, after some gossip, the neighbor invites Barry over to take her bottle of brandy. The doorbell rings in Mrs. Mason's front room, and two detectives enter. They ask after Barry, elaborating that he had something to do with the fire at the factory. Barry returns with the brandy, pouring a glass before returning to Mrs. Mason. She warns him that the authorities believe he is a saboteur, saying that she misled the police before urging him to leave.



"Catchy"- A truck rumbles through the night. Barry is seated in the cab next to the driver. Barry whistles Beethoven's Fifth, the trucker nodding his head. "Catchy," he says eventually. Barry says he didn't even realize he was whistling. "You must be pretty happy," says the trucker. "Easy to see there's nothing on your mind." They begin discussing trucking, the trucker touting the virtues of carrying a fire extinguisher. The haunted look on Barry's face shows us he still remembers the fire that killed his friend. The trucker keeps making small talk, complaining about his wife's spending habits and asking Barry about himself.



"You're being followed"- The trucker asks Barry to hold the wheel steady while he lights a cigarette, and Barry does as he's asked. A billboard by the road catches his eye: "You're being followed," it reads, along with a car oil advertisement. This alarming message causes him to look back and swerve into the oncoming lane, and the trucker shouts in alarm. Their conversation continues, and includes the ranches near the town Barry asked to be dropped off in. Barry remembers an address from one of Fry's letters while it crossfades into the shot: "Deep Springs Ranch." The conversation comes to a halt when a policeman flags down the trucker. Tense and uncertain, Barry attempts to walk away without being seen. The policeman just wanted to inform the trucker that his taillight was out, and Barry hops back into the truck. As they drive away, the policeman overhears a description of Barry on an All Points Bulletin on his radio.



Deep Springs Ranch- The truck rolls to a stop in front of Deep Springs Ranch at the foot of the Sierra Madre mountains. Barry hops off and makes his way to the large ranch house. The maid who answers the door is confused, but her boss, Mr. Tobin, asks her to see the guest in. Barry makes his introductions to the proud grandfather who dotes on his young granddaughter while he discusses Barry's concerns about Fry. Tobin says that while he doesn't know Fry, his neighbor might. He leaves to make a call, asking Barry to watch his granddaughter.



Babysitter- Alone with the little girl, Barry urges her to come closer to keep her away from the nearby pool. She grabs a ball, and they play catch, the little girl babbling the whole time. Seeking another object to throw, the girl rifles through her grandfather's jacket pockets, hurling a stack of letters at Barry. The young man shakes his head and reaches down to collect them when he pauses in shock: the letters Fry had in his pocket were from Charles Tobin. One of the telegrams among the letters reads: "All finished here. Joining Neilson in Soda City. Frank." Barry urges the little girl to put the letters back when Tobin appears. "The gentleman knows that you must be very careful with letters that don't belong to you," Tobin says, politely but ominously.



Tobin's truth- Barry chooses to confront Tobin, asking outright where Fry is. "You must do something about that memory of yours," Tobin teases before telling Barry he watched as the young man read the telegram about Soda City. The radio makes an announcement describing Barry and calling him a saboteur. "Don't want any more of that," Tobin says as he switches off the radio. Such reports have been playing all day he says before telling Barry that the police are on their way. Barry protests, saying he'll tell the police everything, but Tobin melodramatically reveals that because of his status as a landowner and the widespread reports of Barry's "sabotage," the police would never believe him.



Hostage situation- Realizing he's trapped and unable to get any more information out of Tobin, Barry begins walking away. "Adele!" Tobin shouts for his maid. "Mr. Kane is leaving!" The maid comes out of the house with a pistol in her hand. Barry, perhaps trying to steel himself, asks if it shoots water. "Bullets, I'm afraid," comes the maid's reply. Realizing that he's trapped, he takes advantage of Tobin's granddaughter, picking her up piggyback style and rushing away. The little girl is unharmed. Barry quickly abandons her and jumps onto a horse. Tobin gets the attention of his farmhands, who quickly apprehend Barry with a lasso.



"There he goes!" - Tobin hands Barry over to the police with little incident. As he said before, the police don't believe Barry's raving about Tobin being the saboteur's ringleader. In the back of a car, one of the arresting officers informs Barry that he shouldn't waste his time worrying: "You'll have 20 years, nice and quiet, if you get the right lawyer. And if you don't, you'll have all the time there is." The car comes to a stop near a bridge where the same trucker who gave him a ride is changing a blown tire. Barry uses the distraction as a chance to escape. He jumps from the bridge into the river beneath the bridge and hides among some rocks. The police are hot on his tail, but Barry manages to tip one of them into the water. Watching all this from above, the trucker helps Barry by sending the police the wrong way. "There he goes!" he shouts while the thoroughly soaked officer floats down the river. Barry waves to the trucker before climbing a small cliff and escaping into the mountains.



Philip Martin- Among the redwoods, Barry stumbles upon a small cabin while a steady rain pours down. Encountering an elderly man and his dog, he takes a chance. The man invites him in to dry off. It doesn't take long for Barry to realize the man is blind, taking comfort that he won't be identified or given away by the handcuffs that still bind him. The blind man introduces himself as Philip Martin. "I'm Barry K-... Mason," Barry replies as he warms himself by the fire. After some conversation, Philip moves to a piano and begins to play. Barry jokes that he used to play the triangle in his high school band. When Barry bites into a crisp apple from Philip's coffee table, the elderly man hops up and totters to the kitchen, apologizing for being a poor host.



Dinner- “It was all ready, you see,” Philip says when he emerges from the kitchen with food, plates, and silverware. “All I needed was a reminder that I was hungry, too.” The dog begins barking at the sound of a car pulling to a stop outside. Philip notes that it sounds like two cars. Barry goes to a window to investigate and sees a police officer talking to a young blonde. The police leave, and the young woman enters the home. Philip warmly greets his niece while Barry attempts to hide his handcuffs from view. The elderly man introduces “Mr. Mason” to Patricia. She’s surprised to see Barry, but Patricia goes on to tell her uncle about the detectives and reports about a saboteur. Philip won’t hear a word of it, calling the police alarmist and saying, “How could they be heroes if he were harmless?”



Blind justice- Philip drops the fact that his niece is a somewhat famous model, and Barry admits that she looked familiar. The young woman sits down to join the two for dinner, but she notices Barry’s strange behavior when she asks for him to pass a plate. Stooping down to pick up a dropped knife, Patricia is shocked to see Barry’s manacles. “What’s the matter, Pat?” Philip asks knowingly. “Have you just seen his handcuffs? I heard them as soon as he came in.” Patricia says Barry must be the saboteur, but Philip refuses to believe it. Patricia demands that Philip perform his American duty and turn Barry in. “It is my duty as an American citizen to believe a man innocent until he’s been proved guilty,” Philip retorts before telling Patricia to take Barry to his friend the blacksmith in town. The young man and woman hop into Patricia’s car and drive off while Philip shouts after Barry that he should “get back in practice on that triangle!”



“She’ll never let you down”- Barry and Patricia drive down the road. The young model answers Barry’s questions about the blacksmith calmly before asking to see his handcuffs, as she’s curious what the smith will have to do to get them off. When Barry puts his arms in front of her face, she loops his handcuffs around the steering column, trapping Barry. She snarls that she feels better before telling Barry she’ll be taking him to the police. Barry looks out the window and notices another one of Patricia’s ads: “She’ll never let you down.” “Well!” Barry says. “I’ll see that she doesn’t!” The young man wrestles control of the car from Patricia.



Cuffs broken- The car comes to a stop on a lonely stretch of desert highway. "I'm stopping the first car I see," Patricia says before jumping out of the car and running up the road. It takes a few moments for Barry to untangle himself from the steering wheel. Looking at his chains, the air industry worker has an idea. Putting the car in gear and leaving the parking brake on, Barry jumps out and looks under the car's hood. He tries unsuccessfully to break the chain with the engine fan, but he has more luck with the pulley that drives the system with a belt, grinding through the chain just when a curious motorist stops his car to speak with Patricia. Barry drives forward and nearly strikes the other car, jumping out and detaining the struggling Patricia. "They must be terribly in love," the passenger of the other car comments as Barry drives off.



The cold desert night- After a short shot of two highway patrol officers discovering Patricia's car abandoned, the camera settles on Barry and Patricia seated on a distant hilltop watching the sunset. Patricia complains about being cold. "Look," Barry says, "if you'd stop trying to be a hero and decide to be on my side, maybe we could do something about your being cold." Patricia asks if he's going to start a fire, and he responds, "I wasn't exactly thinking of that." She shoots him a look that explains her utter disinterest before they begin arguing about Barry's innocence. Patricia accuses Barry of having "a saboteur's disposition." Despite this, she snuggles up to him to warm herself. After a snide remark about Patricia's sudden closeness, Barry spots something in the distance.



"Better than the snakes"- A slow-moving caravan of trucks crests a nearby ridge. Barry hatches a plan, but he thinks better of it when he looks back at Patricia. The scene cuts to him holding Patricia with his hand over her mouth. She bites him and runs toward the trucks, shouting, "Help! Help!" Barry manages to wrestle her back into the cover of darkness, asking that she wait until they get to Soda City before turning him in. Seeing that reason will get to nowhere, he resorts to scare tactics and says he'll leave Patricia. "There's only one thing I want to warn you about. Snakes. There're a lot of them out here." This seems to get a rise out of Patricia, as when Barry jumps aboard one of the slow-moving trucks, Patricia comes running after him shouting his name.



Stowaways- Aboard the back of one of the trucks, which turn out to be ferrying a circus, Barry asks if Patricia has changed her mind. "I can't turn you in if I'm stuck out there," she replies. Barry tells her, "Back to the reptiles," and Patricia screams. "Who's there!" a loud voice cries. The camera pulls back and reveals a little person standing in the truck's rear door. A very tall man approaches and calms the little person, calling him 'Major.' "In the middle of this desert sea," the very tall and slender man says, "we acquire two more vagabonds." A bearded woman approaches from behind him, and he calls her Esmeralda. All the members of the freak show give their opinion of the stowaways in turn, the scene becoming a quick morality play. Major represents the authoritarian bent of the time, while the tall man stands for personal liberty. The others in the group fall in between.



Esmeralda's choice- The morality play reaches its climax when the sound of police sirens approaches the caravan. The members of the freak show argue with one another about what to do with Barry and Patricia while the police begin searching the trucks one by one. They are equally divided when the issue comes to a vote and the choice falls to Esmeralda. While the bearded lady is torn, she decides to act in Patricia's best interest, finding her to be a good and honest person. They turn off the lights and pretend to be asleep as Barry finds a hiding spot. When the police inspect the caravan, they leave quickly when Esmeralda berates them for disturbing law-abiding folk.



"Such a dope"- The caravan resumes its course, and Patricia begins to cry. Barry tells the others he'll comfort her. She apologizes, and Barry asks why. "For being such a dope," she replies. "I was scared." Barry jokes that Patricia would have been a dope scared or not. Patricia says she believes Barry is innocent. The conversation continues like this for a moment, Patricia saying that the members of the freak show touched her with their kindness, "all except that nasty little Major and the mean twin." Now firmly behind Barry, Patricia and the fugitive fall asleep.



Soda City- The next morning, Barry and Patricia disembark from the caravan and walk down a long, dusty road. A sign reads 'Soda City 2,' indicating the mileage to their destination. After some time, the duo discovers an abandoned mining facility. "The heart of the bicarbonate belt," Barry comments before Patricia chuckles. "Well," she says, looking at the decaying buildings around them, "we might as well do the town." In one of the buildings, Patricia spots a calendar open to February 1923. They find no evidence of recent habitation, and Barry laments his poor luck: "I was counting on this place. A dump like this, 5,000 miles from nowhere."



Field telephone- Just as Barry is about to lose hope, a telephone rings nearby. He and Patricia begin a frantic search for the ringing phone. They enter another room, Barry climbing through a window to access the locked room where the ringing can be heard. He quickly answers the phone, but the person on the other end has already disconnected. Patricia is intrigued by the strange-looking phone. "It's a field telephone," says Barry, a recent innovation at the time. It doesn't take them long to discover the room's purpose. Setting up a telescope and looking through a suspiciously cut hole, Barry and Patricia are given an intimate view of the Hoover Dam in the distance. Now they fear that the damn will be the Fifth Columnists' next target.



Neilson and friend- After finding a radio transponder hidden in the woodstove, Barry and Patricia hear a noise outside. Patricia ducks into another room to hide, but Barry decides to face the strangers. Two men gawk at Barry before unlocking the door and confronting him. Barry claims to be a co-conspirator, giving an impassioned plea for protection. The man with the glasses identifies the man with the mustache as Neilson. Neilson complains about taking orders and drops Freeman's name, but the man with the glasses talks him down. "Mr. Kane has done pretty well down South," says Freeman, accepting Barry as a saboteur based on the news reports. Freeman offers Barry a ride "back East" before they hear a noise from the other room where Patricia has hidden herself. Upon inspection, she's gone. Barry leaves with the bespectacled man.



Last look- A quick scene shows Patrica talking to a detective about the saboteurs' movements before the camera finds Barry seated next to Freeman in the back of a car. They look out the window over the Hoover Dam, discussing its importance to the war effort. They pass a police checkpoint easily, and the conversation moves to children. Freeman talks about Tobin's love of his granddaughter, calling it "evidence of a good heart." He then goes on to discuss his own children, Barry playing the part of a co-conspirator the entire time.



Ride back East- The car rolls away when the soldier at the checkpoint raises the barrier. Sometime later, the two men in the front of the car sing a song together while they drive down the lonely desert road. Freeman sleeps in the back, but Barry is still alert. He sees another one of Patricia's advertisements, this one showing a funeral parlor's low, low prices.



New York City- Dramatic music plays as the New York skyline comes into view. Then Freeman gives orders to his driver before hopping back into the car. He seems nervous, and Barry asks if there's any trouble. "The police," Freeman says. "They're watching the office." When the car reaches its destination, the driver turns around to ask Freeman if he can have a position on the 'Brooklyn job' tomorrow. Freeman angrily silences the man before leading Barry through a building, a back alley, and into a mansion.



Mrs. Sutton- In the mansion, two Fifth Columnists greet Freeman before directing him to Mrs. Sutton, the house's owner and the party's hostess. They stop once to look out over the New York City socialites dancing below, then quietly enter a large study where an elderly woman paces, scolding two men for their incompetence. She seems stressed that the conspiracy is using her home as a hideout during her charity soiree. She notices and greets Freeman, but Mrs. Sutton's scolding continues immediately when she recognizes Barry from the newspapers. She relents after a moment before demanding to know "about the girl." "She picked me up; she was pretty," explains Barry while Freeman begins pressuring him as well. "I guess it was kind of risky," Barry says.



Escape- "I'm so sorry to have exposed you to any risk," Patricia says from behind the desk. "What's she doing here?" Barry asks, surprised. He walks over to the bookcase and surreptitiously points to a title that reads 'Escape,' while arguing with Patricia to keep her captors distracted. "Even when I went to the sheriff I hesitated," Patricia says with sharp disgust in her voice. "I hated to do anything that might get you into trouble." Barry retorts that he wished he had left her with the snakes when he hears a familiar voice: "Good evening, Mr. Kane."



Ancient axiom- Mr. Tobin stands before the study's double doors. "I didn't know you were a bookworm," he says, noticing Barry's covert signal to Patricia. "You must let me choose something appropriate for you." Tobin crosses over to the bookshelf and selects 'The Death of a Nobody,' calling it "prophetic." Mrs. Sutton asks Tobin why he's at her party, and Tobin blames Mr. Freeman's blunder with Patricia and Barry. He reports that he lost his home and many loyal conspirators during his escape from the police, and after a long explanation he says, "Mr. Kane is definitely no part of our little organization." When the Fifth Columnists discuss what they should do with Barry, Tobin puts forth a suggestion based on an 'ancient axiom': "Tooth for a tooth. Kane for a Tobin."



Hopeless- After deciding on killing Barry (and presumably Patricia), the Fifth Columnists discuss their plans broadly, vaguely, and ostentatiously. Tobin concludes that he “is looking forward to Central America” before lighting up a cigar. A partygoer barges in and demands that Mrs. Sutton make an appearance. Barry, seeing a chance to escape, bundles Patricia out of the room with the partygoer, saying they need to talk with the caterer. Realizing they’re surrounded by conspirators, Barry takes Patricia toward the dance floor. He tries to tell several people about the Fifth Columnists, but they call him drunk or laugh as if he is joking. Trapped, Barry leads Patricia onto the dancefloor, hoping the conspirators won’t take them captive as it would ruin the party.



“The only good part”- “I’m scared,” Patricia says while they dance, and Barry tries to comfort her, but he too is discouraged. They discuss the other partygoers’ ignorance when Patricia calls the Fifth Columnists ‘smart.’ Barry disagrees, saying the conspirators look smart “because they’re ruthless. It’s easy to win when you forget about the rules.” He sums up what they know of the conspiracy, concluding with their arrival at the party. “That’s the only good part of it,” says Barry. “I’m with you.” After a bit more conversation, they kiss. Afterward, a stranger cuts in, waltzing away with Patricia. When he can’t find Patricia, Barry realizes that the man must have been a conspirator.



Announcement- Cornered and mocked once more by Tobin, Barry takes to the stage that the band has just vacated. “Ladies and Gentlemen!” he shouts. “Your attention please.” He tells the crowd he has something to tell them about their hostess, and the guests applaud. A butler appears and whispers in Barry’s ear, “I beg your pardon, sir, but before you go on, I think you might like to take a look at the curtain on the balcony.” Barry looks up to see a concealed gunman pointing a pistol right at him. Swallowing and stammering, Barry begins again, extolling the many virtues of Mrs. Sutton. “Our hostess, Mrs. Sutton,” Barry says, “is putting up for auction one of her most treasured possessions, one of the famous Sutton jewels.” He begins the auction with the help of Mrs. Sutton and passes off the duty of auctioneer to a nearby admiral before joining Mr. Tobin in the study.



“The moron millions”- Barry demands to know where Patricia is. Tobin mocks the young man, calling his attachment to Patricia a weakness. Barry and Tobin argue about the morality of their roles and situations: Tobin believes that the smartest and most ruthless should have absolute power over “the moron millions” such as Barry, while Barry believes that freedom and democracy are inalienable rights that should be preserved for all. “We’ll win, no matter what you guys do,” Barry concludes. “We’ll win if it takes from now until the cows come home.” Bored of the conversation, Tobin asks the butler to find Barry some accommodation. The butler beats Barry over the head and he falls unconscious.



Timing- Freeman speaks while a newspaper’s headline graces the screen: “Newest addition to fleet will be launched today.” “This whole job hangs on one thing,” says Freeman, “timing. If the section of the slipway goes up before the actual moment of launching, then all our efforts have been wasted.” He shows a group of men a diagram of their plans outside a news van. “Timing, timing, timing,” Freeman reiterates. “That button must not be pressed until the ship starts to move.” The conspirators report that the explosives have been planted and everything is ready. Pleased, Freeman leaves.



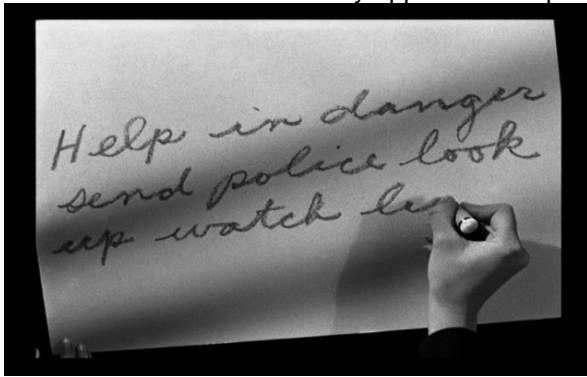
Breakfast- Entering a newspaper office, Freeman exchanges a few words with one of his goons. Patricia hasn’t been giving the man any trouble, he reports. Then the man motions for Freeman to enter the adjoining room, giving him the key. Inside, Patricia sits near the door, looking frustrated. “I’m sorry we couldn’t keep you at the house last night,” Freeman apologizes to Patricia, “but Mrs. Sutton has a limited number of guest rooms, and I suppose Mr. Kane was first in line.” The scene cuts to Barry eating a can of chicken in a pantry.



Sprinklers- Barry abandons the empty can on a nearby nail sticking out from the shelf and tests the door to see if it's locked. It is. After feeling the lump on his head, Barry rifles through his pocket for a cigarette. He takes a few grateful puffs before an idea dawns on him. Above him is a fire sprinkler. Barry constructs a tower of boxes and cans, holding a match to a slip of paper that triggers the sprinkler system. Alarm bells begin ringing, and upstairs the house staff begins scrambling, searching for the source of the fire. In the chaos, Barry manages to slip out. He makes small talk with a man on the street before rushing off to the harbor, the scene of the conspirators' action.



Message in lipstick- Patricia stares down at the traffic below the skyscraper where she's being held hostage. She seems to have an idea, rifling around a desk for a pen. When it doesn't work, she removes her lipstick from her bag and begins writing a note on the desk calendar. "Help," it reads, "in danger send police look up watch for light flickers." Just as she finishes, her guard enters with a milkshake. She pays for the drink while she casually applies more lipstick, asking for her change.



Help on the way- When the guard leaves, she quickly opens the window and tosses the cardboard with her message out the window. It rests for a moment on the windowsill of a worker who notices it only when it is caught by a breeze. The next people who see it are gathered around a taxi to listen to the radio. They're surprised by the note, but they look up and see a light blinking on the skyscraper.



Battleship launch- Several shots of a battleship resting on the launching ramp lead the camera toward a guarded gate. "Take me to the guy in charge," Barry demands. A sullen MP takes charge of the situation, asking where he got his information. Barry exclaims, "There isn't time!" The MP won't hear it, detaining Barry and taking him to a nearby office.



Through the office- "Wait here," the MP commands Barry before he enters another room. The radio broadcast describing the battleship launch plays on a nearby radio while Barry waits nervously. The MP returns eventually to find Barry missing. "Where'd that guy go?" He asks the secretary seated at the desk who responds that Barry "just stepped out." A montage of images flashes across the screen while Barry runs through the shipyard seeking out the saboteurs. The moment everyone awaits draws closer as workers break through the wooden pylons holding the ship out of the water.



A familiar face- Sweating and frightened, Barry stops by a news van to survey the scene. When he turns around, he comes face to face with a man he knows: Frank Fry. It takes Fry a moment to recognize Barry, but he looks surprised when he does. Barry, without a second thought, dives into the rear of the van and, attempts to strangle Fry. "Close the back, George. Quick! Quick!" Fry says through the little window to the van's cab. The co-conspirator does as told before jumping back into the driver's seat. Barry and Fry struggle while the radio continues to describe the ship's launch. Fry reaches toward a large white button, Barry barely holding him back. A bottle shatters when the ship is christened, and a brass band begins to play patriotic music while the ship slides down the ramp toward the sea. Fry presses the button and an explosion shocks the crowd, although it misses the ship.



Rockefeller Center- The saboteurs are able to escape the dockyard by showing the proper papers to the authorities at the gate. Fry holds Barry at gunpoint while the van travels to the Rockefeller Center. In the subterranean parking deck, Fry's driver enlists the help of another thug to detain Barry. They take him up the elevator to the room where Patricia is being held, but when they open the door, half a dozen police officers lie in wait. The Fifth Columnists scatter like cockroaches, and the police chase after them. The three conspirators split up, Fry heading for the nearby Music Hall. The other two men fall into police custody quickly.



Theater gunfight- Fry straightens his tie and rearranges his hair before entering the theater's backstage area. He opens another door and finds himself in the aisle of a movie theater. Moviegoers laugh at the romantic comedy on screen as Fry looks for an easily accessible seat. It's too late, however, when the police quietly storm into the theater, cornering Fry. As a man in the movie begins brandishing a pistol, Fry does the same, and the shot plays over the speakers covering his own gunfire. In the crowd, an elderly man falls limply against his wife. She begins screaming when she realizes her husband has actually been shot. Pandemonium ensues when Fry steps forward on the stage, firing his pistol indiscriminately. Fry is able to escape in the chaos.



Pat's pursuit- Under police protection, Patricia and Barry exit the Rockefeller Center. Barry spots Fry walking briskly away and tries to alert the cops, but Barry is a person of interest and can't be allowed to chase after him. Pat, however, is free to leave and follows Fry by cab. Fry's cab passes the dockyard where a large ship lies on its side in the shallow water. The saboteur smiles to himself. The cabs come to a stop near a ferry to the Statue of Liberty. Pat follows Fry onboard, watching him stealthily as the ferry glides over the waves.



The Statue of Liberty- The ferry docks, and Fry makes his way to the famed statue. Pat hangs back, taking the chance to inform the FBI of Fry's movements. They encourage the young woman to do whatever she can to keep Fry on the little island as long as she can before they scramble to respond, bringing Barry along with them. Pat climbs up to the top of the Statue of Liberty and pretends to sightsee. Fry is there among the crowd, staring out over the city. As the tourists begin to clear, Patricia steels herself for the performance of a lifetime. "Excuse me," she says, tapping Fry on the arm. "Could you tell me which is Brooklyn?" Fry grins goofily when he realizes he's seen Patricia looking at him before, assuming she is attracted to him.



A slip of the tongue- All alone in Liberty's crown, Fry points Patricia to Brooklyn, asking where she's from. When she responds, "New York," Fry reacts angrily: "What are you handing me?" Patricia cooks up a quick explanation that she works and lives downtown and never has a chance to get out and see the city. This seems good enough for Fry, who begins smiling and conversing politely once more. Patricia tries her best to keep Fry from leaving, but he eventually insists and heads for the stairwell. "Fifteen minutes shouldn't make such a big difference, Mr. Fry," Patricia says in desperation. Fry turns on her angrily, "Who are ya?" The saboteur tries to intimidate her, but Patricia shows no fear, taunting him that the police are already there to detain him.



Liberty's torch- Looking out one of the windows in Liberty's crown, Fry sees FBI agents and police officers running toward the statue. Downstairs, Barry watches the crowd of tourists, hoping to spot Fry. When he doesn't appear, the police leave several men to guard the exit while they rush up the stairs. Barry heads up first and runs into Patricia. Neither knows where Fry has gone when they hear a metallic thud: The saboteur has dropped his gun while climbing a nearby access ladder to the torch. Barry picks up the gun and gives chase.



Tables turned- On the tiny gangway of Liberty's torch, Barry aims the gun at Fry. "Come on, Fry!" Barry says, startling the man. Fry tumbles over the edge, barely clinging to the slick metal of Liberty's hand. Barry climbs down after him, grabbing Fry's jacket in an attempt to keep him from falling. The officers scramble up and down the ladder, calling out for a rope. Barry and Fry hold on. Despite all Fry has done, Barry can't let him die without facing justice. Fry sweats, swearing he'll help to clear Barry's name if he makes it out of this alive. Tread by tread, the arm of Fry's suit jacket begins to tear. "The sleeve!" he cries as he slips lower. Finally, the sleeve rips away from the suit and Fry tumbles to the ground, hauntingly shouting Barry's surname. A policeman and Patricia help Barry back onto safe ground as triumphant music plays and the screen fades to black.



THEMES

Thics: Duty Duty, especially one's patriotic duty, is a major theme in *Saboteur*. Barry's sense of duty is portrayed as strong from early on. He is one of the first aircraft workers to rush to the scene of the fire, and he is compelled to return the money Fry dropped with his letters. The main conflict between Barry and Patricia comes from their opposing views of the wartime duties of patriotic Americans. While Barry believes that he is being a patriotic American by attempting to clear his name and stop the Fifth Columnists' plans, Patricia believes her American duty is to obey and assist the authorities. In a way, they're both right. However, Barry's situation is special, and Patricia eventually comes around to helping him defend their country from sabotage. This type of moral complexity about patriotism is rare in the propagandized films of the early 1940s. Hitchcock encourages the viewer to be sympathetic to many ideas of duty while taking comic jabs at the fascist and reactionary behavior both at home and abroad. Barry's final act of attempting to save Fry from plummeting to his death cements the idea that duty should be based on a strong moral sense of justice and liberty, not simply ideology.

Justice Justice and injustice are major topics throughout the film. The first injustice comes in the form of Fry's sabotage resulting in the death of an innocent man and the blame for the disaster landing on Barry's shoulders. In a twist typical of Hitchcock's thrillers, the innocent man must evade justice in order to clear his name and stop the conspirators before their nefarious plans come to fruition. This free-spirited definition of justice continues throughout the film. The blind man, Philip Martin, introduces the trope of 'blind justice' when he determines Barry's lack of guilt just by having a conversation with the young man. It is Patricia, blinded by her loyalty to the law and the police, who decides to hand Barry over to the authorities. Another morality play about justice occurs in the back of the circus performer's truck as the members of the freak show decide whether to hide or give Barry to the authorities, a situation many faced in countries under fascist German rule. Esmeralda's tie-breaking vote to hide Barry comes from her trust in the goodness of Patricia's heart, showing us that true justice means disobeying the law in some circumstances.

Investigation As in all of Hitchcock's great thrillers, investigation is an ever-present theme in *Saboteur*. We see the investigation begin early in the film when Barry follows one of his only clues, Frank Fry's letter, to the ranch in the high desert where he meets Tobin. The ringleader of the Fifth Columnists shows himself to be a keen investigator as well as an excellent actor when he convinces Barry that he's being helped whereas Tobin is actually planning on handing him over to the cops. Tobin had learned all

he needed to about Barry from the radio broadcasts describing him. In this sequence, Barry also shows a penchant for investigation when Tobin's granddaughter throws a stack of her grandfather's mail on the ground. Barry sees a familiar name among the letters and gains another clue. After a lengthy period of fleeing the police, Barry and Patricia make it to Soda City where each shows their skill in investigation when they reconstruct the Fifth Columnists' use for the locked room, finding a telescope and wireless communication equipment. It's Barry's talent for investigation that foils the saboteur's attempt in New York City. The young man pieces together each of the tiny clues he's gained about their activities and plans, concluding that they will strike during the well-publicized battleship launch in Brooklyn.

Freedom Being a work of World War II propaganda, the idea of freedom is often discussed during the film. While many similar films during the time period called for a more blind acceptance of the limitations of personal rights during wartime and for obedience to the authority of the government and its agencies, *Saboteur* asks the viewer to follow not authority but justice and liberty. While trusting one's government is still an idea valued in this film, the main plot follows an individual's quest to maintain his freedom after false accusations. Barry's journey and interactions with moderate and fascist-supporting individuals show us the value of personal freedoms and free expression in American society. Even though the will of the majority is seen as the correct and moral route to a free society, Barry shows the viewer how an individual can affect positive change in the right circumstances. Despite everything, Barry still trusts the authorities to listen to reason once they've been provided proof. At the end of the film, the FBI even entrusts him with assisting them in catching Fry. With Patricia's help and the freedom to speak his mind, Barry is able to keep the Fifth Columnists from their coveted prize of terrorizing the US and destroying expensive military ship.

Appearance vs. Reality The use of disguise and mistaken identity are common occurrences in Hitchcock's thrillers. We see these plot points play out in several ways throughout *Saboteur*. For example, in the first moments of the film, Fry (after acting rudely and suspiciously toward Barry in the cafeteria) frames Barry for the fire and death of his friend. Barry is forced to flee as it appears that he has committed sabotage. Tobin's first impression on Barry also turns out to be a disguise, although Tobin drops his façade quickly to let the young man know his doom is imminent. Barry later turns the tables on the Fifth Columnists by using the radio reports of his sabotage and dropping Tobin's name to convince Freeman that he is a co-conspirator. He does such a good job that he accidentally convinces Patricia that he's a Fifth Columnist. This is only dispelled by Tobin exposing Barry at Mrs. Sutton's soiree. There are several characters who use their distance from society to judge Barry's and Patricia's intentions. First is the trucker, who decides Barry is trustworthy after sharing the cab of his truck on an overnight drive. Isolated from city life, he doesn't have the preconceived notion that Barry is a saboteur. Philip Martin likewise uses his own discernment and values to weigh up Barry's intentions, refusing to believe the young fugitive is guilty of anything. Philip's lack of vision and skepticism around the activities of the police lead him to judge Barry by word and deed: a genuinely violent fugitive would have taken advantage of the blind man, but Barry acts more like a house guest. Esmeralda, the bearded lady, also makes a judgment of Patricia's goodness, saying the young model's patience and lack of protest show that Barry's true intent must be good.

CHARACTER ANALYSIS

Barry Kane

Barry is a young aircraft factory worker living in Southern California. The young man is driven by a desire to clear his name which becomes a quest to foil the Fifth Columnists and their plots to sabotage the American war industry.

Determined Barry is driven by determination. The story begins with him, an innocent man, attempting to clear his name. But the young aircraft worker soon finds himself embroiled in an international conspiracy. His drive changes over the course of the film. Although he is always seeking to prove his innocence, he often acts in the defense of life and liberty, even if it means falling into police or Fifth Columnist hands. Determination in Barry presents itself as duty, patriotism, and a quest for justice as well as stamina and grit. Because of his belief in higher ideals, such as freedom and democracy, he acts to

preserve those ideals in any way he can. While some may see his conflict with Fry as an act of revenge or self-preservation, Barry contradicts this at the film's end when he tries to save the saboteur from falling to his death from the Statue of Liberty. Although Barry fails, this act of kindness shows his determination to see justice done.

Prompt/Hasty While Barry does put some thoughts into his actions, many times he acts with no real plan. It's as if to Barry a try counts more than a success. We see this most clearly in his earliest escape attempts from Tobin and the police. His hasty escape from Tobin's ranch fails. His escape from police custody, however, succeeds because of the help of a kind trucker. Barry's determination and his situation drive him to think on his feet, as shown when he poses as a co-conspirator. He knows just enough to blend in with the Fifth Columnists and is only foiled by Tobin's unexpected appearance. Another hasty bit of thinking saves him from his pantry prison in Mrs. Sutton's house. By triggering the sprinkler system with the smoke from a lighted match, the unwitting house staff unlock the door in search of the flames and allow Barry to escape. While sometimes his haste makes things more difficult for him, his prompt actions in detaining Fry foil the Fifth Columnists' scheme at the Brooklyn docks.

Trusting Barry proves himself to be a trusting man. Even when his trust in the justice system is shaken by the false accusation of sabotage, Barry still manages to see the good in everyone he meets. While a bit suspicious, he treats the trucker like a friend and goes as far as telling Tobin everything he's uncovered about the Fifth Columnists. Barry's trust grows when the trucker helps him escape from the police and when Philip Martin attempts to help him, leading him to trust Patricia a bit more than he should. She becomes a thorn in his side for the next few legs of the trip, taking every chance she can to contact the police. Despite this, he grows to love her even before she comes around to his side. Perhaps this is because he knows just how far he can trust her. After they kiss at Mrs. Sutton's soiree, Barry comes to trust Patricia completely, asking her to follow Fry when he is detained by the FBI.

Patricia Martin

Patricia is a young model from New York City. Her ads are featured at several points throughout the film, acting as comic breaks or meta statements about the story. She is Barry's hostage for a time, but she comes to believe the young man is innocent and helps him to stop the Fifth Columnists' plot in New York.

Uncooperative Patricia's behavior changes at the film's end, but for a long time, she refuses to cooperate with Barry. She believes him to be a saboteur and will go as far as defying her favorite uncle to turn him in. She often escapes from Barry and attempts to get help. She even bites him when he realizes she's going to call to the circus truck drivers and expose them before they can stow away. Even when she begins to trust Barry in Soda City, she believes his Fifth Columnist act and escapes to inform the police. She remains aloof and uncooperative toward Barry until Tobin appears and reveals to everyone in Mrs. Sutton's study that Barry is not a fellow conspirator.

Brave Patricia is incredibly brave. Believing she is traveling with a saboteur, she tries whenever she can to hamper Barry's progress. She's willing to do almost anything to make sure the fugitive is apprehended. She disobeys her uncle's wishes and attempts to detain Barry in her car. Then she stands in traffic in the hope of informing someone that she's traveling with a wanted man. She even bites Barry in an attempt to flag down a circus truck driver. Where Patricia's courage truly shines, however, is after Mrs. Sutton's party. Captured by the Fifth Columnists, she doesn't give up. Using her lipstick and the cardboard back of a desk calendar, she writes a message and tosses it out of the window. By flicking off-and-on the light in the office that serves as her jail, she is able to get the attention of some cabbies who call the police. In her penultimate act of bravery, she pursues Fry on her own, following him to the Statue of Liberty and distracting him long enough for police and the FBI to reach the island.

Charles Tobin

Tobin is the owner of a large cattle ranch near the Sierra Madre mountains. He is far more than he seems, however, when he reveals himself to be a ranking member—perhaps the ringleader—of the Fifth Columnists attempting to sabotage American war production.

Planner Charles Tobin plans meticulously. If it had been any other worker framed besides Barry, his plan could have gone off without a hitch. While he is surprised to see Barry at his ranch, he does not react and reaches out to the police. To them, Barry is a dangerous fugitive, and even if the young aircraft worker tells the police what he knows about the Fifth Columnists, the police would never believe such accusations about an upstanding landowner like Tobin. When Barry escapes, the police begin closing in on the other conspirators and eventually raid Tobin's ranch. The ringleader and his family barely escape, but it doesn't deter his plans for New York City. It's only Barry's determined action that stops the plan from seeing full success. Despite this, it seems they succeeded in part, as during Fry's escape we see a large ship lying on its side in the harbor. While we don't learn of Tobin's eventual fate, it's not hard to believe that he's already in Europe by the film's end, dreaming up more schemes to hamper US war production.

Calm Tobin is incredibly calm in a number of tough situations. He doesn't let anything slip during his first encounter with Barry, tricking the young man into thinking he's found an ally. We see his calm even when Barry decides to take his granddaughter hostage in his first escape attempt. It's a few scenes before Tobin appears again, but when he does, he is calm, like a venomous snake about to ambush its prey. Tobin grins and taunts Barry, selecting a book titled "The Death of a Nobody" to threaten him. Likewise, when Barry speaks to Tobin in Mrs. Sutton's study, Tobin doesn't react to the young man's rhetoric and anger. Instead, he sighs and condescends like some sort of disappointed school administrator. Mr. Tobin's calm attitude makes one believe this is not his first time to commit sabotage.

Frank

Fry Fry is the Fifth Columnist who sets fire to the airplane factory in California. He shows no remorse for his crimes and seeks to commit more heinous acts. Fry shows himself to be a capable and efficient spy who can act unpredictably when cornered.

Ruthless Fry's ruthlessness is apparent from his first appearance. One of his first acts is handing Barry a fire extinguisher filled with gasoline. This results in at least one death, but that's a price Fry is willing to pay. Apparently, his whole job as a member of the Fifth Columnists is to kill. While we don't see Fry again until the end of the film, he's preparing a large bomb in the hopes of not only damaging a new battleship but killing as many Americans as he can. Terror seems to be part of Fry's objective. We see this most clearly when he begins firing randomly into an audience at a movie theater, striking at least one innocent man in his attempt to stir up chaos and force the police to retreat.

Philip Martin

Philip is a blind man living in the Sierra Madre mountains. Philip is a trusting and observant man who tries to help Barry. Much like the trucker, Philip judges Barry as good based on his own experience with the young man. He is a minor yet thematically important character.

Trusting Philip is an incredibly trusting man. Without the use of his sight, he must rely on his other senses and the kindness of others to navigate the world. He is well adapted to this, believing conversation is more honest than anything. He proves this by accepting a man he realizes is a fugitive into his home, letting Barry dry himself and feeding him. When Patricia arrives, she is immediately distrustful, but Philip defends Barry, saying he's known about his handcuffs since he opened the door and that he doesn't believe the young man is a saboteur. In trusting fashion, Philip asks Patricia to drive Barry to his friend, the blacksmith, to get the handcuffs removed. Although Patricia betrays Barry just after this, she grows to understand and even love him. Perhaps this is why Philip trusted Patricia with Barry's care in the first place, or maybe it was just an attempt to play matchmaker. Either way, the old man's trust pays off in the end.

Aware Philip is one of the most aware characters in *Saboteur*. He is able to detect the sound of Barry's footsteps outside his cabin and his niece's car's engine. While he doesn't know who drives the second car, he hears the police officers who question Patricia as well. When Patricia enters the cabin and is shocked to see Barry in handcuffs, Philip only smiles and says he's known the young man was a fugitive from their first meeting. Because of this, he's been paying attention to Barry. The blind man judges Barry not by assumptions, but by his words and actions during his short stay in his cabin. Because he has no preconceptions, Philip fairly judges that Barry is innocent and attempts to help him avoid the police.