

# Table of Contents

Introduction <b>by Walter Raubicheck</b>	Page 5
“A Girl Like You” and a Film (Un)Like Another: Sequentiality in <i>Notorious</i> and <i>North by Northwest</i> <b>by Rebecca Martin</b>	Page 17
How Deep the Rabbit Hole Goes: <i>North by Northwest</i> , <i>The Matrix</i> , and the Third Pill <b>by Craig Arthur</b>	Page 45
What the O Stands for: The Cold War Games of <i>North by Northwest</i> <b>by Jeffery Longacre</b>	Page 73
“ <i>Ceci n’est pas une Allemagne</i> ”: On the Treachery of Images and the Deconstruction of Hitchcock’s Thriller in <i>Torn Curtain</i> <b>by Robert Dassanowsky</b>	Page 107
Espionage and Humanity: The Cold War in Hitchcock’s <i>Topaz</i> <b>by Walter Srebnick</b>	Page 139
The Unreliable Narrative in <i>Torn Curtain</i> and <i>Topaz</i> <b>by Randall Spinks</b>	Page 169
“Even our friends spy on us”: Espionage and Emotion in Hitchcock’s <i>Topaz</i> and <i>The Short Night</i> <b>by Ken Mogg</b>	Page 195
Down and Out in Mysterious Morocco: Ontological Uncertainty in <i>The Man Who Knew Too Much</i> (1956) <b>by Niklas Salmose</b>	Page 243
Index	Page 267
Notes on Contributors	Page 279