

Casablanca (1942)

On its 50th anniversary theatrical release in 1992, more people watched *Casablanca* at the Stanford Theatre than anywhere else in the world.

With Humphrey Bogart, Ingrid Bergman, Paul Henreid, Claude Rains, Sydney Greenstreet, Peter Lorre, S.Z. Sakall, Conrad Veidt, Dooley Wilson, Marcel Dalio.

Directed by Michael Curtiz. Produced by Hal B. Wallis. Written by Julius J. Epstein, Philip G. Epstein and Howard Koch, from the play *Everybody Comes to Rick's* by Murray Burnett and Joan Alison. Photographed by Arthur Edson. Music by Max Steiner. Warner Bros. 102 minutes.

Singin' in the Rain (1952)

Silent film stars Don Lockwood (Gene Kelly) and Lena Lamont (Jean Hagen) are making their first sound picture. When Lena's voice doesn't quite match her glamorous image, up-and-comer Debbie Reynolds steps in.

With Gene Kelly, Donald O'Connor, Debbie Reynolds, Millard Mitchell, Jean Hagen, Rita Moreno, Cyd Charisse, Douglas Fowley.

Directed and choreographed by Gene Kelly, Stanley Donen. Produced by Arthur Freed. Screenplay by Adolph Green, Betty Comden. Photographed by Harold Rosson. Music and lyrics by Nacio Herb Brown and Arthur Freed. MGM. 104 minutes.

You Were Never Lovelier (1942)

Astaire is trying to get a job dancing in a nightclub owned by Rita Hayworth's father in Argentina.

Rita Hayworth is a sensational dancer, and the lovely Jerome Kern score includes the songs 'I'm Old Fashioned,' 'You Were Never Lovelier,' and 'Dearly Beloved.'

With Fred Astaire, Rita Hayworth, Adolphe Menjou, Leslie Brooks, Adele Mara, Isobel Elsom, Gus Schilling, Xavier Cugat and his Orchestra, Larry Parks.

Directed by William A. Seiter. Produced by Louis F. Edelman. Written by Michael Fessier, Ernest Pagano and Delmer Daves. Photographed by Ted Tetzlaff. Music and lyrics by Jerome Kern and Johnny Mercer. Columbia. 97 minutes.

Three Little Words (1950)

In one of his own favorite films, Fred Astaire plays songwriter Bert Kalmar, with Red Skelton as Harry Ruby, the other member of the team that gave the world such song hits as 'Nevertheless' and 'Who's Sorry Now?'

When this film was released 'Nevertheless' (written twenty years earlier) quickly became the most popular song in America.

With Fred Astaire, Red Skelton, Vera-Ellen, Arlene Dahl, Keenan Wynn, Gale Robbins, Gloria de Haven, Phil Regan, Debbie Reynolds.

Directed by Richard Thorpe. Produced by Jack Cummings. Screenplay by George Wells. Photographed by Harry Jackson. Music direction by Andre Previn. Choreographed by Hermes Pan. Songs by Bert Kalmar, Harry Ruby and various collaborators. MGM. 102 minutes.

Gentlemen Prefer Blondes (1953)

Quintessential dumb blonde Lorelei Lee (Marilyn Monroe) sets her sights on men who can provide her with diamonds, while her more earthy brunette friend Dorothy (Jane Russell) just sets her sights on men.

With Marilyn Monroe, Jane Russell, Charles Coburn, Tommy Noonan, Norma Varden, Elliott Reid, George Winslow.

Directed by Howard Hawks. Written by Charles Lederer, from the novel by Anita Loos. Photographed by Harry J. Wild. Songs by Jule Styne, Leo Robin. Twentieth Century Fox. 93 min.

Niagara (1953)

In this noir suspense film (beautifully shot on location), a scheming wife plots the demise of her obsessive, neurotic husband while they vacation at Niagara Falls.

With Joseph Cotten, Jean Peters, Marilyn Monroe, Don Wilson, Casey Adams.

Directed by Henry Hathaway. Produced by Charles Brackett. Written by Charles Brackett, Walter Reisch. Photographed by Joe MacDonald. Music by Sol Kaplan. Twentieth Century Fox. 92 minutes.



The House of Rothschild (1934)

The financial dynasty of the Rothschilds is the subject of this fascinating quasi-historical epic, which dealt directly with anti-Semitism just one year after Hitler came to power. Boris Karloff plays the heavy.

George Arliss was a great stage and screen actor of a former age, but modern audiences are always delighted to rediscover him.

With George Arliss, Loretta Young, Boris Karloff, Robert Young, C. Aubrey Smith, Arthur Byron, Helen Westley, Reginald Owen, Florence Arliss, Alan Mowbray.

Directed by Alfred Werker. Produced by William Goetz, Raymond Griffith. Written by Nunnally Johnson, from the play by George Humbert Westley. Photographed by Peverell Marley. Music by Alfred Newman. Twentieth Century Pictures. 88 minutes.



The Working Man (1933)

The owner of the Reeves Shoe Company (George Arliss) and the late owner of the Hartland Shoe Company were friendly rivals in business and in love. While on a fishing trip, Mr. Reeves happens to meet Hartland's children (including Bette Davis), who are more interested in partying than looking after their late father's firm. Without revealing his identity, the sly old fox manages to become their trustee and guides them to a proper understanding of their responsibilities.

We discovered this wonderful but seldom seen picture during our Bette Davis program in 2008.

With George Arliss, Bette Davis, Theodore Newton, Hardie Albright, Gordon Westcott, J. Farrell MacDonald, Charles Evans, Frederick Burton, Pat Wing, Edward Van Sloan, Claire McDowell.

Directed by John G. Adolfi. Screenplay by Charles Kenyon, Maude T. Howell, based on the short story *Adopted Father* by Edgar Franklin. Photographed by Sol Polito. Warner Bros. 75 minutes.

Vertigo (1958)

Leonard Maltin calls *Vertigo* "a genuinely great motion picture that demands multiple viewings."

The film was photographed in and near San Francisco, but if you are inspired to make a pilgrimage to San Juan Bautista, you will discover that the actual mission does not have a tower.

"A masterpiece by any terms, Stewart's portrayal of the detective who loses his nerve and then becomes entranced by the two forms of a mythic Kim Novak is frightening in its intensity." David Thomson.

With James Stewart, Kim Novak, Barbara Bel Geddes, Tom Helmore, Henry Jones.

Directed and produced by Alfred Hitchcock. Written by Alec Coppel and Samuel Taylor. From the novel *Dentre les Morts* by Pierre Boileau and Thomas Narcejac. Photographed by Robert Burks. Music by Bernard Herrmann. Paramount. 128 min..



Destry Rides Again (1939)

The newly arrived, mild-mannered deputy sheriff (James Stewart) who drinks milk at the saloon and refuses to wear a gun, isn't exactly what he seems.

This Hollywood classic is a western, a comedy, and a musical at the same time. Marlene Dietrich sings 'See what the boys in the back room will have.'

With James Stewart, Marlene Dietrich, Brian Donlevy, Charles Winninger, Samuel S. Hinds, Mischa Auer, Irene Hervey, Jack Carson, Una Merkel, Allen Jenkins.

Directed by George Marshall. Produced by Joe Pasternak. Screenplay by Felix Jackson, Gertrude Purcell, Henry Myers, from the novel by Max Brand. Photographed by Hal Mohr. Universal. 94 minutes.



Desire (1936)

In this elegant and charming fairy tale, international jewel thief Marlene Dietrich is reformed by all-American car designer Gary Cooper.

Although directed by Frank Borzage, this scintillating film owes much of its success to its producer, Ernst Lubitsch.

With Marlene Dietrich, Gary Cooper, John Halliday, William Frawley, Ernest Cossart, Akim Tamiroff, Alan Mowbray.

Directed by Frank Borzage. Produced by Ernst Lubitsch. Screenplay by Edward Justus Mayer, Waldemar Young, Samuel Hoffenstein. From a German film *Die schonen Tage von Aranjuez* and a play by Hans Szekeley and R.A. Stemmle. Photographed by Charles Lang, Victor Milner. Paramount. 89 minutes.

City Streets (1931)

Gary Cooper plays a carnival worker who is drawn into the criminal world by a racketeer's daughter in the only story written specifically for the screen by Dashiell Hammett.

"The film is important and still worth seeing because of two things: the way in which Mamoulian explores the possibilities of sound, and the wonderful chemistry he has achieved with cameraman Lee Garmes." David Thomson.

With Sylvia Sydney, Gary Cooper, Paul Lukas, Guy Kibbee, William (Stage) Boyd, Stanley Fields, Wynne Gibson.

Directed and produced by Rouben Mamoulian. Written by Max Marcin, Oliver H.P. Garrett, Dashiell Hammett. Photographed by Lee Garmes. Paramount. 86 minutes.

North by Northwest (1959)

Advertising executive Cary Grant is mistaken for a U.S. agent by a foreign espionage group—which only gives Hitchcock the chance to display some of his most extravagant fantasies, such as the crop dusting scene and the Mt. Rushmore climax.

"Cinema, approached in this way, becomes a truly abstract art, like music." François Truffaut.

"The fact is I practice absurdity quite religiously." Alfred Hitchcock.

"A brilliant view of a frivolous Cary Grant being sobered by feelings." David Thomson.

With Cary Grant, Eva Marie Saint, James Mason, Jessie Royce Landis, Leo G. Carroll, Philip Ober, Joseph Hutchinson, Martin Landau, Adam Williams, Edward Platt, Robert Ellenstein, Les Tremayne.

Directed and produced by Alfred Hitchcock. Written by Ernest Lehman. Photographed by Robert Burks. Music by Bernard Herrmann. MGM. 136 minutes.



I'm No Angel (1933)

Mae West is in top form playing a social-climbing carnival entertainer (she tames lions) who falls for Cary Grant. Many of her most famous lines occur in this film.

With Mae West, Cary Grant, Gregory Ratoff, Edward Arnold, Ralf Harolde, Kent Taylor, Gertrude Michael, Russell Hopton, Dorothy Peterson, William B. Davidson, Gertrude Howard, Libby Taylor.

Directed by Wesley Ruggles. Produced by William LeBaron. Written by Mae West. Photographed by Leo Tover. Paramount. 87 minutes.

Royal Wedding (1951)

The story of a brother and sister song-and-dance team is based loosely on Astaire's own life. Winston Churchill's daughter Sarah plays Fred's romantic interest.

This good natured film contains two of Astaire's most famous novelty numbers, his dance across the ceiling and his dance with a hat rack.

With Fred Astaire, Jane Powell, Peter Lawford, Sarah Churchill, Keenan Wynn, Albert Sharpe.

Directed by Stanley Donen. Produced by Arthur Freed. Screenplay by Alan Jay Lerner. Photographed by Robert Planck. Music by Burton Lane and lyrics by Alan Jay Lerner. MGM. 93 minutes.

Yolanda and the Thief (1945)

Fred Astaire impersonates a guardian angel in the imaginary Latin country of Patria, with the help of Frank Morgan (who played the Wizard of Oz).

Vincente Minnelli's flamboyantly unconventional film has developed a loyal band of admirers in later years. Best of all is the hypnotic rhythm of the dance to 'Coffee Time.'

With Fred Astaire, Lucille Bremer, Frank Morgan, Mildred Natwick, Mary Nash, Leon Ames, Ludwig Stossel.

Directed by Vincente Minnelli. Produced by Arthur Freed. Screenplay by Irving Brecher, based on the short story by Ludwig Bemelmans and Jacques Thery. Photographed by Charles Rosher. Songs by Harry Warren and Arthur Freed. MGM. 108 minutes.



Rear Window (1954)

A reporter confined to his apartment with a broken leg passes time watching the neighbors from his rear window.

"Probably [Hitchcock's] very best screenplay, in all respects: the construction, the unity of inspiration, the wealth of details." François Truffaut.

"He's a real Peeping Tom....What's so horrible about that?" Alfred Hitchcock.

With James Stewart, Grace Kelly, Wendell Corey, Thelma Ritter, Raymond Burr, Judith Evelyn, Ross Bagdasarian, Georgine Darch, Sara Berner, Frank Cady.

Directed and produced by Alfred Hitchcock. Written by John Michael Hayes, based on the story "It Had to Be Murder" by Cornell Woolrich. Photographed by Robert Burks. Music by Franz Waxman. Paramount. 112 minutes.



Harvey (1950)

A kind and generous man has a special friend—a large invisible rabbit. His family tries to have him committed to an asylum, but we soon begin to wonder who is really sane and who is insane.

This whimsical film is one of Stewart's most famous roles.

"This is a happy movie and leaves a long, lingering warm glow." *Baseline Movie Guide*.

With James Stewart, Josephine Hull, Victoria Horne, Peggy Dow, Cecil Kellaway, Charles Drake, Jesse White, Nana Bryant, Wallace Ford.

Directed by Henry Koster. Produced by John Beck. Screenplay by Mary Chase (with Oscar Brodney), from the play by Mary Chase. Photographed by William Daniels. Universal-International. 104 minutes.

Silk Stockings (1957)

Astaire's last major musical is a musical version of *Ninotchka*, with songs by Cole Porter.

With Fred Astaire, Cyd Charisse, Peter Lorre, Janis Paige, George Tobias, Jules Munshin, Joseph Buloff.

Directed by Rouben Mamoulian. Produced by Arthur Freed. Written by Leonard Gershe and Leonard Spigelgass, from the play by George S. Kaufman, Leueen McGrath and Abe Burrows. Photographed by Robert Bronner. Music and lyrics by Cole Porter. MGM. 116 minutes.

The Belle of New York (1952)

In an unusual role, Astaire plays a rich playboy in turn-of-the-century New York. This rather obscure film has some devoted champions, including John Mueller, author of the superb book, *Astaire Dancing*.

With Fred Astaire, Vera-Ellen, Marjorie Main, Keenan Wynn.

Directed by Charles Walters. Produced by Arthur Freed. Screenplay by Robert O'Brien, Irving Elison. Songs by Harry Warren and Johnny Mercer. Photographed by Robert Planck. MGM. 82 minutes.

Light in the Piazza (1962)

A protective mother takes her mentally disabled, beautiful daughter on a tour of Italy, where the daughter attracts the attention of a young Italian man and his family.

Filmed on location in Rome and Florence.

With Olivia de Havilland, Yvette Mimieux, George Hamilton, Rossano Brazzi, Barry Sullivan.

Directed by Guy Green. Produced by Arthur Freed. Written by Julius J. Epstein, from the novel by Elizabeth Spencer. Photographed by Otto Heller. Music by Mario Nascimbene. MGM. 101 minutes.

Come September (1961)

A playboy who spends every September at his villa in Portofino arrives early (and unexpectedly) in July. He discovers that during the eleven months he's not in town, his major domo runs the villa as a bed and breakfast.

This funny, silly trifle was beautifully filmed on location, with wonderful performances by all, but especially Walter Slezak as the charming, resourceful major domo.

With Rock Hudson, Gina Lollobrigida, Sandra Dee, Bobby Darin, Walter Slezak, Brenda de Banzie, Joel Grey, Rosanna Rory, Ronald Howard.

Directed by Robert Mulligan. Produced by Robert Arthur. Screenplay by Stanley Shapiro, Maurice Richlin. Photographed by William Daniels. Music by Hans J. Salter. Universal. 112 minutes.

Judgment at Nuremberg (1961)

All-star courtroom drama about the famous 1948 Nazi war crime trials, with intense performances by actors, some playing unexpected roles.

With Spencer Tracy, Marlene Dietrich, Burt Lancaster, Richard Widmark, Maximilian Schell, Judy Garland, Montgomery Clift, William Shatner.

Directed and produced by Stanley Kramer. Written by Abby Mann. Photographed by Ernest Laszlo. Music by Ernest Gold. UA/Roxlom. 190 minutes.

Friendly Persuasion (1956)

A Quaker family leads a peaceful, gentle existence, until the Civil War comes to Indiana, and they are deeply affected.

With Gary Cooper, Dorothy McGuire, Anthony Perkins, Marjorie Main, Richard Eyer, Robert Middleton, Walter Catlett.

Directed and produced by William Wyler. Written by Michael Wilson, from the novel by Jessamyn West. Photographed by Ellsworth Fredericks. Music by Dimitri Tiomkin. Allied Artists. 139 minutes.



The Pride of the Yankees (1942)

The story of the famous baseball player Lou Gehrig, with equal emphasis on his career and his loving relationship with his wife.

Babe Ruth plays himself.

"Today, I consider myself the luckiest man on the face of the earth." Lou Gehrig.

With Gary Cooper, Teresa Wright, Babe Ruth, Walter Brennan, Dan Duryea, Elsa Janssen, Ludwig Stossel, Virginia Gilmore.

Directed by Sam Wood. Produced by Samuel Goldwyn. Written by Jo Swerling, Herman J. Mankiewicz. Photographed by Rudolph Maté. Music by Leigh Harline. Samuel Goldwyn. 128 minutes.

The Enchanted Cottage (1945)

A plain girl and a disfigured veteran grow beautiful to one another when they marry and move into a seemingly enchanted cottage.

"This unforgettable fable is a timeless story for all lovers, no matter their shape or form, since it demonstrates compellingly that the true image of love is etched in the human heart." *Baseline Movie Guide*.

With Dorothy McGuire, Robert Young, Herbert Marshall, Mildred Natwick, Spring Byington, Hillary Brooke.

Directed by John Cromwell. Produced by Harriet Parsons. Written by DeWitt Bodeen and Herman J. Mankiewicz, from the play by Sir Arthur Wing Pinero. Photographed by Ted Tetzlaff. Music by Roy Webb. RKO. 92 minutes.

Claudia (1943)

Dorothy McGuire's film debut was a repeat of her Broadway success in the same role as a naive young bride.

With Dorothy McGuire, Robert Young, Ina Claire, Reginald Gardiner, Olga Baclanova. Directed by Edmund Goulding. Produced by William Perlberg. Screenplay by Morrie Ryskind, based on the play by Rose Franken. Photographed by Leon Shamroy. Music by Alfred Newman. Twentieth Century Fox. 91 minutes.

Murder on the Orient Express (1974)

In this all-star extravaganza, the passengers on the Orient Express are suspected of murdering a tycoon. Ingrid Bergman received her third Oscar for her supporting role.

With Albert Finney, Ingrid Bergman, Lauren Bacall, Wendy Hiller, Sean Connery, Vanessa Redgrave, Michael York, Martin Balsam, Richard Widmark, Jacqueline Bisset, Jean-Pierre Cassel, Rachel Roberts, George Coulouris, John Gielgud, Anthony Perkins, Colin Blakely, Jeremy Lloyd, Denis Quilley.

Directed by Sidney Lumet. Produced by John Brabourne, Richard Goodwin. Screenplay by Paul Dehn. From the novel by Agatha Christie. Photographed by Geoffrey Unsworth. Music by Richard Rodney Bennett. EMI/GW Films. 128 minutes.

Death on the Nile (1978)

An heiress is murdered on a cruise down the Nile. Hercule Poirot puts his little grey cells to work to solve the crime.

Beautifully filmed on location by Jack Cardiff.

With Peter Ustinov, Bette Davis, Mia Farrow, Angela Lansbury, Jane Birkin, David Niven, George Kennedy, Jack Warden, Simon MacCorkindale, Lois Chiles, Jon Finch, Maggie Smith, Olivia Hussey, Harry Andres, I.S. Johar.

Directed by John Guillermin. Produced by John Brabourne, Richard Goodwin. Screenplay by Anthony Shaffer, from the novel by Agatha Christie. Photographed by Jack Cardiff. Music by Nino Rota. EMI. 140 minutes.

Easter Parade (1948)

This Irving Berlin classic is the only film that stars both Fred Astaire and Judy Garland, arguably the screen's two greatest musical performers.

With Fred Astaire, Judy Garland, Ann Miller, Peter Lawford, Clinton Sundberg, Jules Munshin.

Directed by Charles Walters. Produced by Arthur Freed. Screenplay by Sidney Sheldon, Frances Goodrich, Albert Hackett. Photographed by Harry Stradling. MGM. 103 minutes.



Holiday Inn (1942)

Bing Crosby introduces 'White Christmas,' and Astaire does his sensational firecracker dance.

With Bing Crosby, Fred Astaire, Walter Abel, Marjorie Reynolds, Virginia Dale, Louise Beavers.

Directed and produced by Mark Sandrich. Screenplay by Claude Binyon and Elmer Rice. Music and lyrics by Irving Berlin. Photographed by David Abel. Paramount. 101 minutes.

The Best Years of Our Lives (1946)

Three servicemen return from WW II and try to resume their lives. Especially memorable is the performance of Harold Russell, a disabled veteran with no previous acting experience.

Hugo Friedhofer's score for this picture is recognized as one of the finest ever written. It is tightly organized on the principle of the leitmotif, with specific themes associated with various characters and situations.

The film was nominated for eight Oscars and won seven.

"No, it's not the best American picture ever made. But if you are interested in the complex relationship between being American and the nation's movies, you can do no better than start here." David Thomson.

With Fredric March, Dana Andrews, Harold Russell, Myrna Loy, Teresa Wright, Virginia Mayo, Cathy O'Donnell, Hoagy Carmichael.

Directed by William Wyler. Produced by Samuel Goldwyn. Written by Robert Sherwood, from the novel *Glory for Me* by Mackinlay Kantor. Photographed by Gregg Toland. Musical score by Hugo Friedhofer. Goldwyn. 172 min.



The Scarlet Empress (1934)

Strangely beautiful, overwhelming, disturbing, gorgeous, self-indulgent, and prodigal are a few of the epithets applied to this delirious masterpiece in which Marlene Dietrich plays Catherine the Great.

The collaboration between director Josef von Sternberg—who could aptly be described as a painter who worked with moving light and shadows—and actress Marlene Dietrich produced not only the German masterpiece, *The Blue Angel*, but also six of the most visually beautiful movies made in Hollywood, beginning with *Morocco*. *The Scarlet Empress* was their next-to-last film together. It was one of Sternberg's most bizarre and lavish spectacles, with Dietrich as a neurotic Catherine the Great. The cinematography is truly inspired, as are the sets and costumes. Decadent and indulgent to the point of self-parody, but an unparalleled masterpiece.

With Marlene Dietrich, John Lodge, Sam Jaffe, Louise Dresser, C. Aubrey Smith, Gavin Gordon, Jameson Thomas.

Directed by Josef von Sternberg. Screenplay by Manuel Komroff. Photographed by Bert Glennon. Music by John M. Leipold and W. Frank Harling. Paramount. 109 min.

Kismet (1944)

Ronald Colman plays a beggar in a caliph's court. This version of the Arabian Nights story was not based on the famous musical (later filmed by Minnelli in 1955).

The film has impressive color photography, art direction and Marlene Dietrich dancing.

With Ronald Colman, Marlene Dietrich, James Craig, Edward Arnold, Hugh Herbert, Joy Ann Page, Florence Bates, Harry Davenport, Hobart Cavanaugh, Robert Warwick, Frank Morgan.

Directed by William Dieterle. Produced by Everett Riskin. Screenplay by John Meehan, from the play by Edward Knoblock. Photographed by Charles Rosher. Songs by Harold Arlen and E.Y. Harburg. MGM. 100 minutes.



Funny Face (1957)

Audrey Hepburn plays a Greenwich Village bohemian who goes to Paris as a somewhat reluctant model for fashion photographer Fred Astaire.

The Astaire role was based on Richard Avedon, whose own involvement as a consultant helped give the film its remarkable visual style.

With Fred Astaire, Audrey Hepburn, Kay Thompson, Michel Auclair, Robert Flemyng.

Directed by Stanley Donen. Written by Leonard Gershe. Photographed by Ray June. Music by George and lyrics by Ira Gershwin. Paramount. 103 minutes.

Love in the Afternoon (1957)

In Paris an American businessman (Gary Cooper) hires a private detective (Maurice Chevalier) to investigate an enchanting young cello student (Audrey Hepburn), who happens to be the detective's daughter.

This picture seems inspired by the memory of the great Ernst Lubitsch, for whom Billy Wilder had written two screenplays.

With Gary Cooper, Audrey Hepburn, Maurice Chevalier, John McGiver.

Directed by Billy Wilder. Written by Billy Wilder and I.A.L. Diamond, from the novel *Ariane* by Claude Anet. Photographed by William Mellor. Music by Franz Waxman. Allied Artists. 126 minutes.

Bells Are Ringing (1960)

A switchboard operator at a telephone answering service takes too much interest in the personal lives of her clients.

In her last film the incomparable Judy Holliday repeats the role she played over 800 times on Broadway.

With Judy Holliday, Dean Martin, Fred Clark, Eddie Foy, Jr., Jean Stapleton, Ruth Storey, Frank Gorshin.

Directed by Vincente Minnelli. Produced by Arthur Freed. Written by Betty Comden, Adolph Green, from their play. Photographed by Milton Krasner. Music and lyrics by Jule Styne, Betty Comden and Adolph Green. MGM. 126 minutes.

The Solid Gold Cadillac (1956)

A small stockholder asks too many questions at a shareholder meeting, and the trouble begins.

With Judy Holliday, Paul Douglas, John Williams, Fred Clark, Hiram Sherman, Neva Patterson, Ralph Dumke, Ray Collins, Arthur O'Connell.

Directed by Richard Quine. Produced by Fred Kohlmar. Screenplay by Abe Burrows, from the play by George S. Kaufman, Howard Teichmann. Photographed by Howard Teichmann. Music by Cyril J. Mockridge. Columbia. 99 minutes.



The Woman in the Window (1944)

A middle-aged professor meets a beautiful young woman and inadvertently becomes involved in a crime, which is investigated relentlessly by his friend, the district attorney. "A thriller with the logic and plausibility of a nightmare." Pauline Kael.

With Edward G. Robinson, Joan Bennett, Raymond Massey, Edmond Breon, Dan Duryea, Thomas E. Jackson, Dorothy Peterson, Arthur Loft.

Directed by Fritz Lang. Produced and written by Nunnally Johnson. Photographed by Milton Krasner. Music by Arthur Lange. RKO. 99 minutes.

The Dark Mirror (1946)

A woman is suspected of murder, but did she do it, or is the killer her identical twin sister?

Restored by the UCLA Film Archive.

With Olivia de Havilland, Lew Ayres, Thomas Mitchell, Richard Long, Charles Evans, Gary Owen, Lela Bliss.

Directed by Robert Siodmak. Produced and written by Nunnally Johnson. Photographed by Milton Krasner. Music by Dimitri Tiomkin. Universal. 85 minutes.



Shall We Dance (1937)

Astaire plays a Russian ballet dancer who pursues American musical comedy star Ginger Rogers.

The wonderful Gershwin score—the only one written specially for Astaire and Rogers—includes "They All Laughed," "They Can't Take That Away From Me," and "Let's Call the Whole Thing Off."

With Fred Astaire, Ginger Rogers, Edward Everett Horton, Eric Blore, Harriet Hoctor, Jerome Cowan.

Directed by Mark Sandrich. Produced by Pandro S. Berman. Screenplay by Allan Scott and Ernest Pagano. Photographed by David Abel. Songs by George and Ira Gershwin. RKO. 116 minutes.

The Sky's the Limit (1943)

Astaire plays a Flying Tiger on leave during WW II.

While not well known, this dark comedy is actually one of Astaire's most engaging films. It includes a brilliant dance solo "One for My Baby." Robert Benchley is an ornament to any film.

With Fred Astaire, Joan Leslie, Robert Benchley, Robert Ryan, Elizabeth Patterson.

Directed by Edward H. Griffith. Written by Frank Fenton and Lynn Root. Photographed by Russell Metty. Songs by Harold Arlen and Johnny Mercer. RKO. 89 min.



Queen Christina (1933)

Greta Garbo had her most radiant role as the 17th-century Swedish queen, under the inspired direction of Rouben Mamoulian.

This film includes several of Garbo's most unforgettable scenes, including her night at the country inn with the Spanish Ambassador, and her final sailing from Sweden.

With Greta Garbo, John Gilbert, Ian Keith, Lewis Stone, C. Aubrey Smith, Reginald Owen, Elizabeth Young.

Directed by Rouben Mamoulian. Produced by Walter Wanger. Screenplay by Salka Viertel, H.M. Harwood, S.N. Behrman. Photographed by William Daniels. Music by Herbert Stothart. MGM. 99 minutes.



Anna Karenina (1935)

Tolstoy's novel has been filmed many times, including an earlier silent film with Garbo.

This is one of Garbo's most famous roles. She has three fine co-stars: Basil Rathbone (the unforgiving husband), Fredric March (her weak lover) and Freddie Bartholomew (her wistful son and loyalest admirer).

We have specially programmed this film to coincide with the opening of Opera San Jose's new production of the opera *Anna Karenina*.

With Greta Garbo, Fredric March, Mae Robson, Basil Rathbone, Reginald Owen, Reginald Denny, Phoebe Foster, Gyles Isham, Joan Marsh, Ethel Griffies, Harry Beresford.

Directed by Clarence Brown. Produced by David O. Selznick. Written by Clarence Dane and Salka Viertel, based on Leo Tolstoy's novel. Photographed by William Daniels. Music by Herbert Stothart. MGM. 91 minutes.

The Audience Matters

The Stanford Theatre is famous for its intelligent and respectful audiences.

If people are talking or making noise with their food, it can ruin the movie for others. Enjoy the movie, but please allow other people to enjoy it too.

While the organist is playing during intermission, we suggest that you keep your conversation as quiet as possible as a courtesy to those listening to the music.