Lubitsch's only "Expressionistic" venture features a favorite actress, Pola Negri, as the temperamental daughter of a brigand chief having it out with the local endarmie. Highly stylized acting, bizarre set designs, and an anti-militaristic tone doomed The Mountain Cat to commercial failure and so it was never released in the U.S.

Herbert Marshall, Miriam Hopkins, and Kay Francis star as a pair of swindler-lovers and their wealthy victim in what became Lubitsch's favorite film. A classic pre-Code Depression-era meditation on the vagaries of wealth and morality that was withdrawn in 1935 and not shown again in the U.S. again until 1968.

Lubitsch's first feature-length satire, the genre that made him famous, examines an Austrian "baller princess" and her millionaire "bohemian" father, who reside in an old aristocratic Austrian family in an attempt to buy a title for the daughter via extravagant weddings.

Another Lubitsch ménage à trois, this one with Fredric March and Gary Cooper as impoverished Americans in Paris who fall in love with another would-be artist, played by Miriam Hopkins. An interesting experiment by the director in using a writer (Ben Hecht) to turn Noel Coward's play of bourgeoisie mannerisms into one of exuberant non-conformity.

Scripted by Lubitsch, Walter Reisch, Billy Wilder and Charles Brackett, this good-humored satire on Communists versus Capitalists was promoted by MGM as the film in which "Garbo laughs." She plays a Russian comrade sent to fetch three fellow commissars who are in Paris to sell jewels to raise money for the state.

Charming, graceful period comedy about co-workers in a Budapest notions shop who don't realize they are lonelyheart penpals. Stars Jimmy Stewart, Margaret Sullavan, and Frank Morgan as the shopowner Hugo Matuschek, with a marvelous screenplay by frequent Lubitsch collaborator Samson Raphaelson.